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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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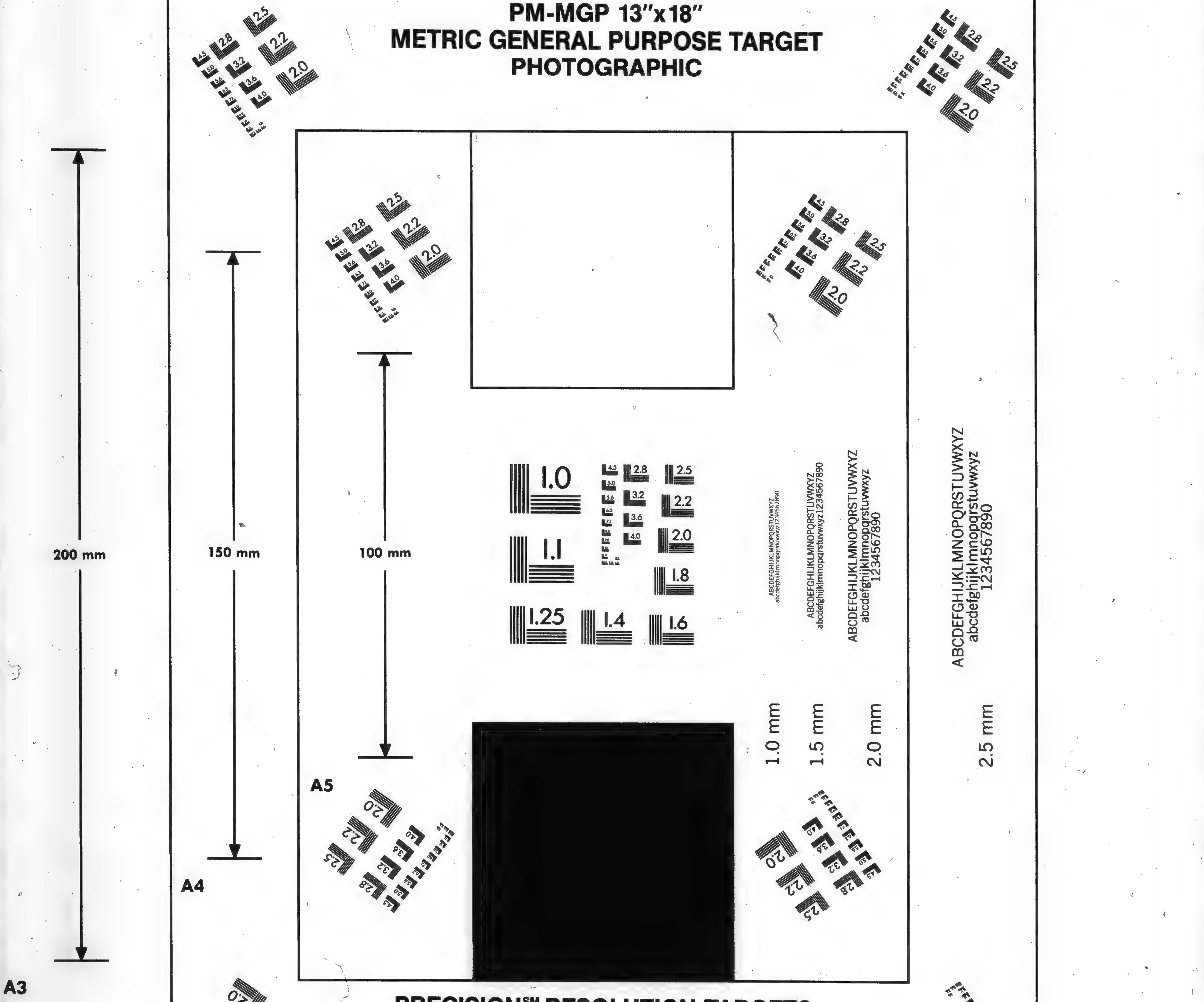
REEL 35

Volumes 63-64

Pops, Tanglewood
1938
to
BSO
1938-1939

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC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MULTIPLE EXPOSURES
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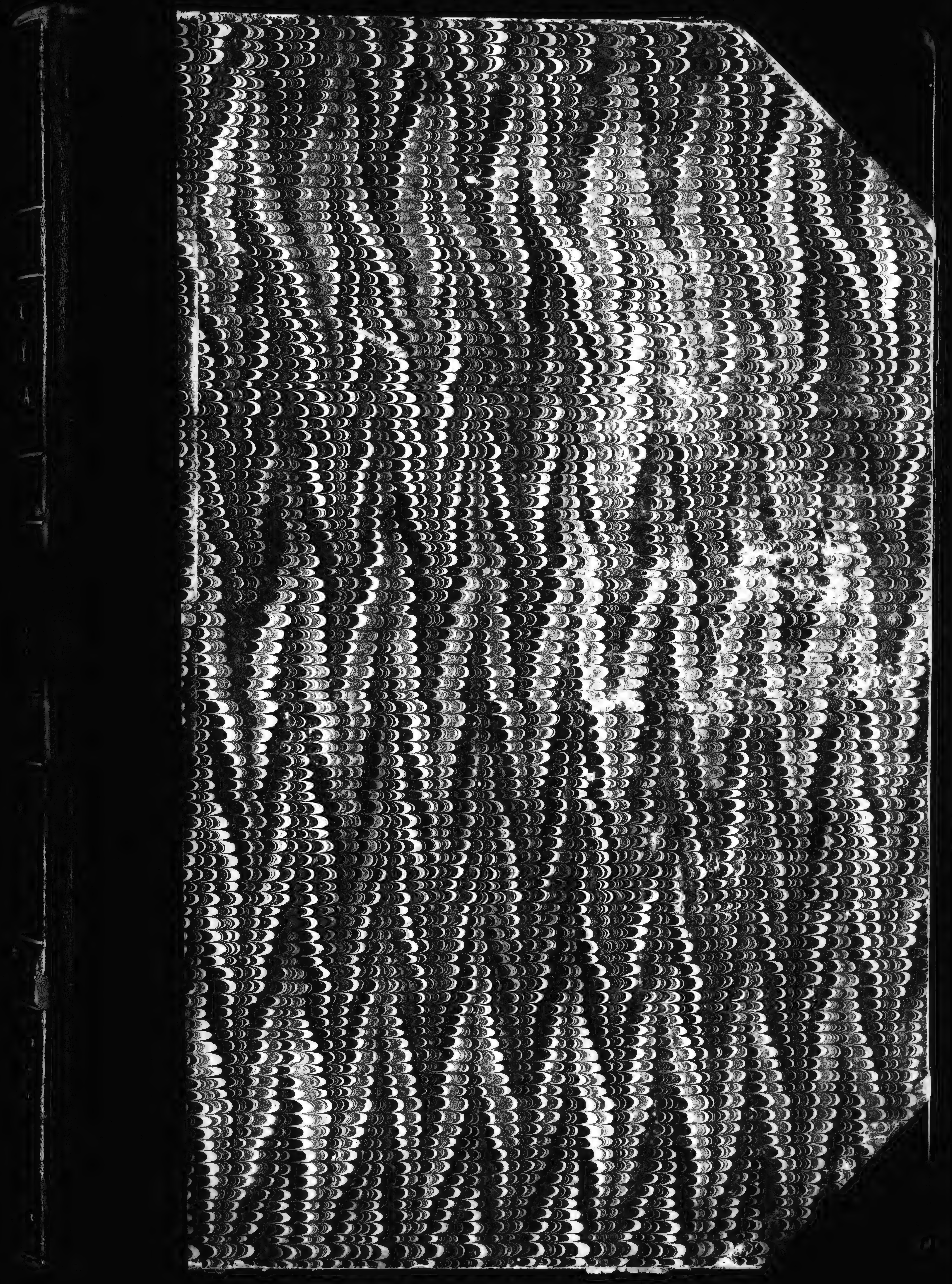
VOLUME 63

Pops
Tanglewood

1938



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News Clippings for
Season of
1937 + 1938 (continued)

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[From Final Edition of Yesterday's Times.]

BOSTON ORCHESTRA HEARD IN CONCERT

Koussevitzky Leads Group in Last-Night Performance of New York Season

N. Y. Times

HAYDN SYMPHONY PLAYED

New Music by Prokofieff and a Brahms Composition Also Win Much Applause

April 2/38

By OLIN DOWNES

In a considerable perspective of orchestral concerts this chronicler remembers few if any occasions when a Haydn symphony was applauded as last night after the opening performance of the concert given by Serge Koussevitzky and the Boston Symphony Orchestra in Carnegie Hall.

It could be said that the sheer tone quality and the brilliancy of Dr. Koussevitzky's organization would have aroused extravagant plaudits under any circumstances. It could be added that the symphony itself, thrice familiar, is an experience always new and engrossing, granted the adequate interpretation. A further consideration could be attached to the above, as concerning slight differences of individual opinion in details of interpretation, as the slow pace of the theme and the variations, which seemed excessive. The sum of it all was a most brilliant and fascinating reading. Many an imposing finale of a concert receives cooler recognition than that extended the first item of the Boston Symphony Orchestra's final evening program in New York this season.

Prokofieff Music Included

New music by Prokofieff followed, music composed for a ballet designed, apparently with typical Communist license, after Shakespeare's "Romeo and Juliet." The program book might have vouchsafed us some information concerning Mr. Prokofieff's scenario to which mysterious reference is made in a review of the Russian première, which is quoted. From the information provided the conclusion is reached that Prokofieff composed music to a plot as different from Shakespeare's as the Hamlet to which Shostakovich, years ago, wrote music. It was different from the original conception of the Bard of Avon.

In that plot there was no ghost. The ghost was merely an invention of Hamlet to prey on the superstitions of a populace that he wished to rouse against the murder of his father. We find by the directions for the Prokofieff ballet that "Juliet's grave is a deception, though Romeo is unaware of the fact." The music, somewhat like unto Shostakovitch's, is predominantly satirical in tone. There is the partial suggestion of that which is poignant and tragic, but there is little of the sensuous or emotional, and in the main the music could bear almost any title and still serve for ballet evolutions, and have nothing to do with Romeo and Juliet.

Some of it is banal. Possibly, associated with the movements on the stage, its true meaning would be completed. Probably Tschaikovsky's "Romeo and Juliet" overture, compared with it, would be subject to the sneers of the sophisticates. There, however, we find something of Shakespeare, while in last night's offering we do not.

Brahms Symphony a Highlight

The Brahms First symphony, which ended the concert, was of highest testimony to Dr. Koussevitzky's mastery, not only as conductor but as one who penetrates to the pith of the great masterpiece. His control of the orchestra was complete and imperious; his results were accomplished with an impressive simplicity and economy of effort. By the same token the interpretation was conspicuous for its intensity, merged in a noble form, and its sustained and accumulating power. The symphony was permitted to appear in its own gigantic lines and to speak for itself as a mountain peak against the sky speaks for itself. For the grand lines of the music were carved as by a master sculptor.

It was a classic conception, but not a pedantic one. Mr. Koussevitzky did not hesitate to fling out the great chorale, when it appears, fully scored; toward the wild ending of the symphony, with a breadth that momentarily held in abeyance the momentum of the music. (And by the way, how superbly the same chorale was played, piano, by the trombones in the introduction!) There was the end of frantic rejoicing, the great cry for liberty that Brahms understood and that Beethoven voiced before him, the cry which at last is always heard, to the defeat of evil and the confusion of tyrants. Perhaps at no time would the great C minor symphony have meant more to an audience. And it is probable that on no previous occasion had Dr. Koussevitzky and his men given a more complete revelation of the composition. On its conclusion there was applause and vociferous cheer-

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GREENVILLE, N. C.
REFLECTOR

APR 1 - 1938

Philharmonic Orchestra.

The "Little Philharmonic Orchestra," which will appear at the college Monday night, April 4, under the direction of George H. Shapiro, a conductor of 25 years' experience, here and abroad, is made up of 14 artists of high rank and established reputations.

They have been drawn together by Shapiro from many older, well-known orchestras and from many countries—so many, indeed, that the group might well be called a musical "League of Nations."

The concert master is a Polish violinist who was graduated from the Conservatory of Music in Warsaw and played in the Philharmonic Orchestra there under Mlynarski.

Of the other violinists, one was trained in the Ukranian Symphony Orchestra and one in the Chicago Symphony Orchestra.

Also from the Chicago organization are the cellist and the bass.

The flutist, Charles North, was on tour with Mme. Melba for four seasons as a soloist and spent five years with the Boston and three with the Detroit Symphony Orchestras.

The bassoon is played by a musician who has worked under both Stokowski and Sousa. He was with the famous Barrerre's Little Symphony for several seasons.

The trumpet is played by a man who served in the Budapest Orchestra under Richard Straus.

All members of the group are musicians of high quality.

KNOXVILLE, TENN.
JOURNAL

APR 3 - 1938

Speaker Will Discuss War At Tabernacle

"War" will be the subject of an address tonight by Dr. A. C. Griffin at the "Know Your Bible Better" tabernacle at 1300 Luttrell avenue

Questions to be answered are: "Is the World About to Be Plunged Into Another World War?" "What Will Happen to Civilization if It Is?" "Has the Battle of Armageddon Been Fought?" "Does the Bible Prophecy Give Any Light on the China and Japan Situation?"

An amateur program of sacred and classical music is conducted daily.

A program of sacred music is conducted each night by Prof. C. A. Wilhelm, who was for 12 years a member of the Boston Symphony orchestra. He is assisted by a uniformed choir and an orchestra.

The lectures and musical programs will continue daily next week except except Monday and Saturday nights.

LOWELL, MASS.
SUNDAY TELEGRAM

APR 3 - 1938

SYMPHONY PROGRAM THIS WEEK

The First Symphony of Beethoven in C major will open the programme of the 21st regular pair of Symphony concerts by the Boston Symphony orchestra to be given in Symphony hall, next Friday afternoon and Saturday evening. Serge Koussevitzky will also present the First Symphony of Sibelius in E minor. A new work of Walter Piston will have its first performance at this pair of concerts. This will be the First Symphony of the American composer, and was completed last autumn. Mr. Piston's orchestral and chamber works have had numerous performances in Boston and other cities in recent seasons. The composer is chairman of the music division at Harvard.

GARY, IND.
POST-TRIBUNE

April 2/38

IN MEMORIAM

As a tribute to the late George Gershwin, many of his friends have got together to compose a memorial volume to him. It is to include the beloved composer's songs, with his brother Ira's lyrics, and it will contain 16 of the late Gershwin's paintings which he executed as a greatly admired amateur. Serge Koussevitsky, DuBose Heyward, Jerome Kern, Olin Downes, Oscar Hammerstein II, Rouben Mamoulian, Walter Damrosch and Paul Whiteman are among the notables who will contribute to it.

BAYONNE, N. J.
TIMES

APR 4 - 1938

IN NEW YORK

By GEORGE ROSS

New York, April 4.—The Broadway plays are thinning out. And as the dramatic season approaches its climax, two rival juries are preparing to huddle in their respective corners, engage in an annual orgy of ballot-casting, profound soul-searching and critical legerdemain . . . all in preparation for the awards in April of the two aristocratic prizes of playdom. These are the Pulitzer Prize and the Drama Critics' Circle Award.

The Pulitzer Prize Committee doesn't know what the Critics' Circle is thinking . . . and the latter doesn't seem to care what is going on in the heads of the opposing team.

When the Drama Critics' Circle sits down on April 18 to pick a winner, a total of eight current plays—the cream of the season—will be considered as probable contestants. An octet including:

Marc Blitzstein's dynamic operetta, "The Cradle Will Rock," which rings the welkin for the proletariat so resoundingly.

Paul Vincent Carroll's superb and searching play of clashing Irish minds, "Shadow and Substance."

Clifford Odets' drama of the boy who wanted to be a great violinist and was forced to become a prizefighter instead, "Golden Boy."

Thornton Wilder's scenery-less but poignant play about the simple hopes and dreams and tragedies of the folk in Grovers Corners, "Our Town."

Maxwell Anderson's "The Star Wagon," an evening's excursion into time and space.

"Of Mice and Men," John S beck's own dramatization o famous short novel.

"On Borrowed Time," Paul born's play-version of the encha ing book by Lawrence Watkin

"All the Living," a last-mi addition to the list. This i drama of Hardie Albright w adapted from the book, "I F 3,000 Lunatics," dramatize difficulties of the medical sta an insane asylum.

* * * *

uality Quartet

rom that card of eight, adway clairvoyants would h narrow down the field to four. hey have examined each critprevious tastes in plays and m this speculative research, m that the hottest contenders the much-coveted award are Town," "Shadow and Subce," "The Cradle Will Rock" "Of Mice and Men."

d it will be an interesting val fight, for the calibre of the drama has been high this year and the boys will have to be rugged hair-splitting controversialists when they air their personal preferences under lock and key.

* * * *

In Memoriam

As a tribute to the late George Gershwin, many of his friends have got together to compose a memorial volume to him. It is to include the beloved composer's songs, with his brother Ira's lyrics, and it will contain 16 of the late Gershwin's paintings which he executed as a greatly admired amateur. Serge Koussevitsky, DuBose Heyward, Jerome Kern, Olin Downes, Oscar Hammerstein II, Rouben Mamoulian, Walter Damrosch and Paul Whiteman are among the notables who will contribute to it.

PAWTUCKET, R. I.
TIMES

APR 6 - 1938

Symphony Closes Season With Exhilarating Program

The Boston Symphony orchestra, Serge Koussevitsky conducting, last evening presented as the final concert of this season one of the most completely satisfactory concerts on its long list of successful ones. The Metropolitan Theatre was filled with concertgoers of many years experience, who seemed unanimous in their reluctance to let the orchestra go. Several recalls for the conductor and two bows by the entire orchestra finally ended the concert.

Beethoven and Brahms are a combination hard to excel, and when they are given the delightful interlude of Debussey as ~~only this~~ orchestra can play it, there is ample reason for enthusiasm. Beethoven's Symphony No. 1 in C major, Opus 21, opened the program. The bland atmosphere of the opening adagio was soon followed by the allegro con brio, which was a model for perfect exposition of themes and delicacy of phrasing. Every voice sang with exquisite tone quality and the balance of tone was admirable. Even the fortissimo passages were definitely dated 1800.

Beethoven's volume lacks the blatant quality so often found in modern compositions, and it is this sense of proportion so highly developed which makes the Boston Symphony's interpretations superlative.

The andante cantabile was most agreeably introduced by the second violins and the melody was passed from choir to choir with pleasing effect. We especially liked the playing of the ingratiating little theme in triplets, done alternately by violins and flute. The bounding rhythm of the menuetto carried this movement through with unbelievable rapidity. The daring syncopation which Beethoven introduced here was no doubt one of the things which caused critics of his day to call this symphony "dangerous music." The finale displays a happy care-free mood and the scale passages for strings were beautifully played. Mr. Bedetti's bow came within our line of vision and to see it, was to visualize every curved line and dot in the phrase marks of the score. When the last fleet scale had scampered off the ends of the bows and the last chord was played, we had the agreeable sensation of having completely understood this music. This comment might be taken to mean that the writer is a hundred years beind the times in the capacity to understand, or it might be construed to imply that Beethoven was that far ahead of his day. We have heard considerable Hindemith and Schonberg too, but we only make a noble effort to understand that music. We are not sure that we do. Our thanks to Mr. Koussevitsky for making us sure of something in these perlous times.

Two nocturnes by Debussy came next, Nuages and Fetes. The first, an impressionistic picture of clouds drifting across the sky, was exquisitely interpreted. The tone of the English horn was delicately enfolded in the mass of string tone. At times the viola and English horn had the melody and then again the flute and harp were given the lead. Debussy wrote music which does not have to be understood. Hearing it stirs the imagination so that the mental image suggested by the title appears in sound. Fetes, with its faint trumpet theme as from a distance, brought the rhythm and color of the carnival mood, at once. This number was exhilarating in its brilliance.

Music of a different texture came in the Brahms Symphony No. 1 in C minor, Opus. 68. This writing, although the first in symphonic form, by this composer, is the product of a mature mind. The full-toned strings establish the intensity of the mood and as the movement progresses, the completeness of its writing is more and more apparent. The Andante is beautiful music and as it was played last evening its repose approached sublimity. The Allegretto with its gracefully undulating rhythm and the delicacy of the figuration of the strings around the reeds was delightful. In the last movement the well-known horn theme and the much loved chorale theme were delightful to hear.

The work of the Boston Symphony orchestra under its able conductor, Serge Koussevitsky, is easily the finest contribution to our musical season. We are fortunate to be within visiting distance of this famous organization and wise if we realize that hearing them at their state of perfection is a rare privilege. We are looking forward to next season.

R. T.

PROVIDENCE, R. I.
JOURNAL

APR 4 - 1938

MUSIC

Men's Glee Clubs Sing in Fall River.—Symphony Notes

By G. Y. Loveridge

Boston Symphony Program

Two first symphonies—one by Beethoven and the other by Brahms—will be on the program of the Boston Symphony Orchestra in Metropolitan Theatre tomorrow night. Dr. Serge Koussevitzky will conduct. It will be the last concert of the season here by the orchestra.

The first performance of the Beethoven symphony was almost exactly 138 years ago—on April 2, 1800. The composer was 30. Brahms did not present his first symphony to the public until he was 43. He appeared in awe of Beethoven and once wrote to a friend, "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

The Beethoven symphony is in C major, and reminds the listener of Haydn and Mozart in various ways. The first movement begins not in C major, but in F major, and goes then to G major. This was not considered proper in Beethoven's time and aroused some adverse declarations from the critics, but to this day's listeners the symphony does not seem startling. It is in the customary four movements.

The Brahms symphony is in C minor. It was played first by the Grand Duke's orchestra in Carlsruhe, on Nov. 4, 1876. Dessoff conducted and Brahms was among the listeners. A few days later, Brahms conducted his symphony at Mannheim.

This symphony did not achieve popularity for a long time, but in the past few years more and more persons have come to enjoy it, as they have the three others by this master. In 1878, when it was heard in Boston for the first time, John S. Dwight wrote in his "Journal of Music" that "it will not be loved like the dear masterpieces of genius." Now it is considered to be one of those masterpieces.

Brahms, by the way, died 41 years ago yesterday, at Vienna.

Two nocturnes, "Fetes" and "Nuages," by Debussy, also will be played tomorrow night. There is a third one, "Sirenes," for which a wordless choir of 16 female voices is It is rarely heard.

SCRANTON, PA.
TRIBUNE

APR 5 - 1938

In Memoriam

As a tribute to the late George Gershwin, many of his friends have got together to compose a memorial volume to him. It is to include the beloved composer's songs, with his brother Ira's lyrics and it will contain 16 of the late Gershwin's paintings which he executed as a greatly admired amateur. Serge Koussevitsky, DuBose Heyward, Jerome Kern, Olin Downes, Oscar Hammerstein II, Rouben Mamoulian, Walter Damrosch and Paul Whiteman are among the notables who will contribute to it.

Reinhardt, Toscanini Would Make America's Film City V

Hollywood Wants To Be Salzburg

By Louella O. Parsons
Motion Picture Editor International News Service
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HOLLYWOOD, April 2.

SALZBURG'S famous festival, Mecca for music lovers all over the world, looms as a strong Hollywood possibility.

Professor Max Reinhardt, creator of the world-renowned Salzburg operatic and theatrical season in that quaint little town, expects to establish a similar festival to open here the latter part of August.

Italian Conductor Arturo Toscanini has telegraphed Reinhardt, a close personal friend, expressing his interest in the project.

It is more than likely the celebrated conductor, who directed the most important operas in Salzburg last summer, will come here to offer his aid to Reinhardt.

Greatest stars of the operatic world have appeared with Toscanini, and these songbirds will flock here in large numbers, once the Hollywood festival is inaugurated.

Outstanding European artists also have appeared in the dramatic plays. These were trained by Professor Reinhardt, who naturally feels he should have a school to train American talent for their debut in the new festival.

The celebrated Reinhardt School at Schoenbrunn was responsible for developing many great artists. Right here in Hollywood are former Reinhardt pupils who can testify to his help in training them for the stage.

* * *

by launching the Reinhardt school immediately.

"We must have a school," said Professor Reinhardt, "to get ready for the festival, because it is necessary to train our actors.

"We could not depend entirely upon the talent already here, because their motion picture engagements would interfere, and we hope to make the festival a permanent thing."

"Our idea is to put on plays during the year in which student from the school will appear. Angeles has very little th entertainment and usua plays come here, the have the New York

"I would like to Hollywood the gre center in the world Vienna is no lon can pick our world's most women."

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LOWELL, MASS.
COURIER - CITIZEN

APR 6 - 1938

Wagner in Boston.

In an article on "Trends in Symphonic Music" written for the Boston Transcript by John H. Mueller and Kate Hevner of Indiana university, the authors say that for modern compositions the Boston orchestra is the outstanding leader. They feel that Boston must be given the palm for unflagging and generous devotion to musical progress. And that does not imply that Boston neglects the classics. The statement that "Boston has never given itself over to the Wagner cult," it strikes us, is liable to misinterpretation. It is true that the works of Wagner may appear less frequently on Boston Symphony programs, in the regular series at least, than works by other composers. But that is because they are not strictly symphonic compositions, but designed as music drama. But to suggest that Boston does not cherish Wagner's music is unfortunate. The pension fund concerts of the orchestra have often been devoted to Wagner programs. And great audiences have thronged the hall to hear them. Wagner nights at the Pops are always popular. A Wagner selection at the Esplanade concerts always arouses general enthusiasm. And the Wagner operas were the outstanding attractions at the brief season of grand opera which ended last week. And not wholly, one ventures to say, because of the excellence of the artists who sang in them. In the opinion of this observer, there is and has been for sometime a definite and numerous Wagner cult in Boston.

SPRINGFIELD, MASS.
MORNING UNION

APR 7 - 1938

Labor Relations Reported Unsettled

Berkshire Symphonic Festival Job at Issue

Continued unsettled labor relations at the new home of the Berkshire Symphonic Festival in Lenox, where an auditorium is under construction to house the annual concerts of the Boston Symphony Orchestra, were indicated yesterday when two representatives of the Pittsfield Building Trades Council visited Central Labor Union Hall in search of assistance.

Construction of the auditorium at "Tanglewood" was impeded a week ago when the labor organization caused 150,000 feet of lumber designed for the job to be held up at the port of Albany in protest against employment of nonunion labor on the job. The lumber was released several days ago when an understanding was thought to have been reached providing for employment of union workers.

Charges that the unions were "sold out" in the supposed agreement were rumored here yesterday but local business agents would not comment on the grounds that it was outside their jurisdiction. An attempt will be made, it is understood, to bring the New England representative of the Carpenters' Union to Lenox to solve the dispute.

LOWELL, MASS.
COURIER - CITIZEN

APR 6 - 1938

Boston Programs.

The program selected by Dr. Koussevitzky for the Boston Symphony concerts this week Friday afternoon and Saturday evening will consist of three symphonies, each the first by its respective composer. They will be Beethoven's in C major, Sibelius' in E minor and Walter Piston's in its first performance anywhere.

Last week the orchestra completed its series in New York and according to the critics Koussevitzky and the players were at the peak of their powers in an imaginative and brilliant performance of Debussv's "La Mer." Next week the matinee program will be on Thursday instead of Friday.

PROVIDENCE, R. I.
BULLETIN

APR 6 - 1938

MUSIC

Demonstrative Audience Hears Decidedly Interesting Program by Koussevitzky and Boston Symphony Orchestra at Metropolitan Theatre

By G. Y. Loveridge

The Boston Symphony Orchestra said farewell for the season, in Metropolitan Theatre last night. The audience was not as large as for some of the four other concerts, but it was a demonstrative gathering, and loath to let Dr. Serge Koussevitzky and his men depart.

The program was decidedly interesting. The first symphony by Beethoven and the first by Brahms were performed and two nocturnes by Debussy. There is not much question whose first symphony is the finer; Beethoven had Haydn and Mozart to lean on — and he did— while Brahms had them and Beethoven also—both an advantage and a handicap.

The Beethoven First, heard about as seldom as the Ninth, is a sprightly and tuneful work that almost anybody would enjoy. It carries its hundred-and-some years easily, and the rhythmic gaiety and melodic charm are as attractive as though they had been conceived but yesterday, though at the last count, there was nobody yesterday who could have conceived them. The antics of the almost boisterous finale were delightfully exploited by Dr. Koussevitzky. Genuine, unabashed heat, as the swing musicians say.

There could hardly be a stranger contrast than the Debussy "Nuages," which came next. The symphony was quite of this world; the nocturne was not. In imagery and utterance it proclaimed a different phase of the tonal art. Beethoven had set the pulses going; Debussy lulled and mystified. The curious fragments of melodies in English horn and viola, the haunting voices of the strings, the sense of lights and shadows were magical. The orchestra was brilliantly obediant to the will of its conductor.

"Fetes," in its own way, was quite as beautiful. The lively accents and the pleasant orchestral chatter kept one interested, and the procession, approaching in 'cellos, harps and trumpets, sweeping by and disappearing, was superb.

After the customary smoke-screen had been laid down by the audience the orchestra attacked the first symphony of Brahms. Here was a reading both poetic and muscular. In large outline and in detail it was, this department thought, one of the best performances of the season. The unhurried certainty of the composer, the serene contemplation that leans to austerity, were here displayed with profound effect. Perhaps one felt that sometimes Brahms approached, or announced, his ideas ponderously, but they are always solid ideas and worth contending with.

Brass and woodwinds were especially brilliant in the last movement, which rose by slow waves to a climax such as only the Boston Symphony can produce. Dr. Koussevitzky and the men were applauded again and again after this masterful performance.

The program:

Symphony No. 1 in C major, Op. 21 ....Beethoven
- I. Adagio molto; Allegro con brio
- II. Andante contabile con moto
- III. Menuetto: Allegro molto e vivace; trio
- IV. Finale: Adagio; Allegro molto e vivace

Two Nocturnes ....Debussy
- Nuages
- Fetes

Symphony No. 1 in C minor, Op. 68 ....Brahms
- I. Un poco sostenuto; Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio; Allegro non troppo, ma con brio

Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra, will give a recital with Elizabeth Siedhoff, pianist, in Plantations auditorium on Friday night.

Mr. Burgin was born in Warsaw in 1892. He took his first lessons on the violin when he was five, and at eight he became a pupil of Isidore Lotto. He went to Berlin with his father in 1902. There he played for Joachim, and impressed the great violinist so favorably that a scholarship from the Mendelssohn Fund was made available. Burgin studied two years in Berlin under the supervision of Joachim.

He came to this country at 13, and played in Carnegie hall. Then he went to Petrograd to study with Leopold Auer. After several seasons on the continent he returned here as concertmaster of the Boston Symphony Orchestra in 1920.

Miss Siedhoff, a pupil of Tobias Matthay, has given concerts and lecture recitals here and abroad.

HAVERHILL, MASS.
GAZETTE

APR 6 - 1938

MUSIC

"MUSIC IN MEDICINE"

Festivals in America

Festivals, contests and competitions in every department of music are on the increase in America. European conditions explain some of the more organized.

Olin Downes, music editor of the New York Times, is quoted on this subject as follows: "One of the signs of the times is the development of American summer festivals. Some new ones are likely to sprout since the overrunning of Salzburg by politics. There could and there should be American music festivals of an importance equal to the greatest festivals of Europe, and planned in an American way, on fully as great a scale.

"The nearest approach to this, up to the present time,, is the Berkshire Festival given each August by Dr. Serge Koussevitzky and the Boston Symphony orchestra. Its scope should be extended and would have been if Dr. Koussevitzky's plans had been fully supported. The possibility is now that other places will institute festivals, and that the lead which Stockbridge had in this direction will be lost.

"A Westport, Ct., project has been advanced with enthusiasm in recent weeks. Saratoga Springs has an embryo music festval."

In conclusion, Mr. Downes expresses his belief that "the greatest music festival of all will take place at the New York World's Fair. These various activities and others unmentioned, are protents of change, very momentus for the culture of the United States, and indicative of the new musical balance of power.

Settlement School Music

"There are now more than one hundred and seventy settlements in the principal cities of America which have non-profit making music schools, music departments, or organized social music. Eventually every settlement must have a music department. We in the settlement field look upon music as a part of life experience; we are not primarily searching for exceptional talent."—Mrs. Frances McElwee McFarland.

E. B. F.

WHITE PLAINS, N. Y.
REPORTER

APR 7 - 1938

Try-Outs For Festival To Be Held Here

Judges to Select Four Soloists for Annual Event at Center.

Outstanding exponents of the voice in the Metropolitan area will hear finalists in try-outs for solo parts of the 14th annual Westchester Music Festival, to be held here next month, according to Mrs. Valentine E. Macy, of Ossining, president of the music Festival Association.

Judges for the final audition, to take place next Thursday morning in the County Center, include Madame Gerster-Gardini, Jeanette Vreeland, and Nicolai Mednikoff, it was announced today by Hugh Ross, festival conductor. It is also possible that Percy Rector Stephens will be among the judges, Mr. Ross stated.

Four, and possibly five soloists will be chosen. These soloists will be heard on the final night of the three-day Festival program, which takes place on the evenings of Friday, May 13, and Friday and Saturday, May 20 and 21. The parts they will sing are contained in the oratorio, "The Ordering of Moses," by Dr. Robert Nathaniel Dett, and in "The Origin of Fire," by Sibelius, included in the final night program.

In "The Ordering of Moses," the part of Moses is that of a tenor, depicting the Hebrew leader as a young shepherd. The soprano voice is for the part of Miriam, whose principle aria is a song of rejoicing after the crossing of the Red Sea, the spirit of the song being that of a "sacrificial dance." The voice of God, speaking from the burning bush, is portrayed by a bass, while the alto is the voice of Israel, personifying the people of the race. Here also a baritone can portray the Word of God, while there is a bass solo in the Sibelius "Origin of Fire," describing the main theme.

Madame Gardini is director of the Gerster Singing School in New York City, which bears the name of her famous mother, Etelka Gerster, one of the best known of the Hungarian singers of another decade. Jeanette Vreeland is one of the best known of American concert artists. She has sung with most of the large orchestras of the country, including the Boston Orchestra under Kousseviski, and others.

Mr. Mednikoff is head of the Westchester Conservatory of Music, having been its director since it was founded in 1929. He has concertized throughout the world, and has appeared in the United States both individually and with such artists as Pablo Casals, Jacques Thibaud, Elizabeth Rethberg and others.

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PITTSBURGH, PA.
POST - GAZETTE

APR 7 - 1938

Is It Music?

Syncopated Rhythm of Jazz Enjoys Support of Distinguished Defenders

By Robert Barlow

A LOT of water has gone under the bridge since Ernest Newman, dean of British musical critics, wrote that jazz was "the product of musical illiterates and vulgarians and destined to die a sudden and inglorious death."

Although Mr. Newman hasn't yet seen fit to revise his judgment, American popular music has acquired a number of distinguished defenders since the above statement was first published.

Listen, first of all, to Alexander Tcherepnine, distinguished young Russian composer and concert pianist, who has some decisive opinions on the subject.

"The so-called serious composer," he says, "can't afford to patronize or ignore jazz music. As far as I can see, jazz has all the good qualities of modern music and few of its many defects."

"Not only is jazz full of interest from a harmonic and rhythmic point of view, but it's absolutely free from the intellectual snobbery that is the curse of less vital music. No one cares whether a new dance song is by Cole Porter or Irving Berlin. All its audience asks is that it be good."

Mr. Tcherepnine, who was managing the Tiflis Opera when he was only 19 and has had his works performed by the Boston Symphony Orchestra and other major American symphonic organizations, believes that serious modern music has become so complex that it is only of interest to the professional musician.

"Because this is true," he continues, "the best of our contemporary popular music will necessarily lead to the music of tomorrow. I'm not prepared to say what specific jazz compositions will survive, but I personally believe that much of George Gershwin's music will be cherished by future generations. Possibly the same will be true of some of the best Irving Berlin and Cole Porter songs.

* * *

Jazz Dominates American Music

FOR more than 25 years the syncopated rhythms of popular music have dominated the musical diet of the average American, and serious musicians are finding it increasingly difficult to ignore the fact that a dozen or so Broadway tunesmiths have been molding the musical taste of an entire generation.

ALEXANDER TCHEREPNINE SAYS A SERIOUS COMPOSER CAN'T IGNORE JAZZ MUSIC

LEOPOLD STOKOWSKI MAINTAINS THAT JAZZ IS REALLY OUR FOLK-LORE

Long a musical outcast, despised and neglected by the highbrows, jazz has suddenly begun to receive a flattering amount of critical attention.

Ten years ago Deems Taylor, himself a composer and critic of distinction, caused considerable commotion in symphonic circles when he coolly announced that the production of Jerome Kern's "Show Boat" was an important event in the history of American music—and proceeded to follow up this remark with a learned essay on Kern's music in an esoteric musical quarterly.

Today Mr. Taylor's shrewd pronouncement would be received as a matter of course by the many composers and conductors who have come to see in jazz a significant contribution to the development of twentieth century music.

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TYPICAL of the new attitude toward popular music is the statement recently made by Leopold Stokowski, world-famous conductor of the Philadelphia Orchestra and a confirmed admirer of Duke Ellington and Irving Berlin.

"Jazz," comments this liberal musician, "is really our folk-lore and our folk music. It has always seemed to me that it is the musical expression of something very necessary in American life.

"The great and inspired compositions of Bach, Beethoven and Brahms speak to the heart and spirit. Jazz has a different and equally valid function. As long as it fulfills that function it will survive as a very real part of our American musical life."

DEEMS TAYLOR SAID THAT PRODUCTION OF SHOW BOAT WAS AN IMPORTANT EVENT IN AMERICAN MUSIC.

Of a similar mind is Percy Grainger, concert pianist and composer, who maintains that the popular music of today is the most sophisticated and refined that the world has ever known.

"Many of our popular songs are trashy and derivative," says Mr. Grainger, "but in some cases they approach so-called 'serious' music so closely as to become competitive. That being true, it seems to me quite apparent that jazz is destined to come into increasing favor with trained musicians. Obviously it will continue to hold its popularity with the American people as a whole.

LAWRENCE, MASS.
TRIBUNE

APR 8 - 1938

Untenable Claims Being Made About Interest in Music

EARLY in the week we had occasion to refer to the splendid concert performance of Bizet's opera, "Carmen," given in Turn hall last Sunday evening by units of the Federal Music project. There was a fair-sized audience but the value and importance of presenting such a colorful score as "Carmen" should have been sufficient to pack the hall. The ofttimes heard assertion about the increased public interest in the finer type of music and its performars could be easily disproved by last Sunday's meagre turnout.

Whether all communities can be bulked together in a survey of musical tastes and standards is difficult to say, because the larger cities draw patronage from the surrounding area—sometimes to the extent of 100 or more miles. The recent short engagement of the Metropolitan Opera company in Boston drew patronage from many of the outlying cities and towns. Capacity audiences were the rule, with many unable to obtain tickets for some of the performances, particularly for the four Wagner works in which Flagstad was singing. Likewise during the regular 16-weeks' season in New York, on many occasions the house was sold out days in advance. At a "Carmen" performance that we attended early in March, standing room was at a premium. In other words there were more persons standing at that performance than there were sitting down at Turn hall.

It certainly is not our intention to draw anything like a comparison between those two events, but we don't hestitate to say that as far as the chorus singing and that of a few of the principals was concerned, that the federal performance could stand its ground. As for the 75-piece orchestra, its work may have lacked some of the finesse that characterizes the work of older and more seasoned organizations, still its playing last Sunday evening brought back pleasant memories of the local visits of the Boston Symphony a number of years ago. It gave one the feeling of security, that of knowing that here was an orchestra sufficiently numerous and resourceful enough to re-create the finely wrought and highly sensitized Bizet masterpiece in a manner worthy of its place in the art world. Under the crisp, incisive direction of A. Buckingham Simson, the 63-year-old lyric drama classic fell pleasingly on ones ears despite the lack of dramatic action and scenic investure.

But it was not our real intention to go into another rhapsody over the "Carmen" performance, but rather to question the veracity of the claims that symphonic and operatic music are sweeping across the country. In a special feature article in a Boston paper last Sunday, the writer of the article says that young people everywhere are attending concerts, that they are stamping their feet and clamoring for more. Toscanini, Stokowsky, Koussevitzky and other eminent conductors were quoted as saying that there was a great wave of popular interest in the more serious type of music. Wil-
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one orchestra may soon support two or more.

Many music lovers would like to see such a miracle, since there is precious little genuine pleasure attending good performances with rows of vacant seats on all sides. Just because a few of the major organizations can draw large audiences is hardly a sign of an improved musical culture or an extension of its influence in the country at large. Not so many years ago New York had two leading symphony orchestras, but they combined and now there is just one, the Philharmonic-Symphony. Some years ago it had two major opera companies, but now there is one and even that one's seasons have been reduced. Philadelphia, Chicago and Boston had resident opera companies, but they have gone into memory. Many cities, including our own, had concert courses featuring some of the very best instrumental and vocal artists in years that don't seem very remote, but it is pretty generally known to those at all interested in such things, that concert-giving is not what it used to be. A short time ago we attended a concert by the Boston Symphony orchestra in Symphony hall. The distinguished modernistic Russian composer, Serge Prokofieff was the guest conductor in a program featuring his own compositions. Perhaps modern audiences are not wildly interested in modern music as yet, since there were quite a number of vacant seats on that occasion. Yes, there may be a new, lively, widespread interest being shown in the better kinds of music, but Benny Goodman and other purveyors of the popular brands seem to be doing quite well for themselves, also.

—A. L. M.

LOWELL, MASS.
SUN

APR 7 - 1938

Hub Violinist to Play for Hadassah Group

A musical with Joseph Leibovici, first violinist in the Boston Symphony orchestra as guest artist, will feature the April meeting of the Hadassah and Sisterhood of the Temple Beth-El. The session will take place on the 12th, at the Hebrew Community Center. Mr. Leibovici will be accompanied by Gladys Troupin of Lawrence.

Mr. Leibovici has had an interesting career. At the age of 11 years, he was admitted to the International conservatory, and has been a pupil of such eminent violinists as Brun, Marsick and Nadaud. He graduated with honors in 1914, following which he studied with Jacques Thibaud. He was then appointed first violinist in the Paris Opera House. He is a member of the Concert Colonne, and the Concert Taucat of Paris, where he served as soloist until 1926, at which time he was encouraged by Serge Koussevitsky of the Boston Symphony orchestra to become a member of the staff.

Miss Troupin was born in Lawrence, studied at Simmons college, and has played over the radio and on numerous concert programs. She is the director of an all girl orchestra, and also of the Dana-Sieveling school.

HARTFORD, CONN.
TIMES

APR 8 - 1938

Dawley, Slossberg and Girsky, Soloists for Saint-Sains Symphony

Walter Dawley organist, Charles L. Slossberg and Samuel Gorsky, pianists, will be soloists in the Saint-Saens Symphony No. 3 in C minor which will be played by the Hartford Symphony Orchestra in its concert at the Bushnell Sunday at 3 p. m.

This will be the work's first performance by this orchestra, a WPA Federal Music Project unit. The Boston Symphony under Serge Koussevitzky played it in February this year.

Jacques Gordon is to conduct the Sunday concert, which will have Eudice Shapiro as violin soloist in the Conus Concerto in E minor for violin and orchestra. The rest of the program will include Wagner's Prelude to Parsifal and two Debussy Nocturnes, "Nuages" and "Fetes."

Tickets are still available at the office of the sponsoring Symphony Society of Connecticut, 15 Lewis St., and at the Bushnell boxoffice.

PORTLAND, ME.
PRESS HERALD

APR 9 - 1938

Rockland Native's Symphony Is Played By Boston Orchestra

Boston, April 8—(AP)—The first symphony of Prof. Walter Piston, chairman of the Department of Music at Harvard University, today received its first performance, at the hands of the expert Boston Symphony Orchestra.

Sandwiched in the program between the first-born symphonies of a pair of musical giants—Beethoven and Sibelius—the new work, which was conducted by the composer, proved modern, vigorous, and architecturally sound, if not almost entirely lacking in melody.

Denying any "pictorial, narrative, political or philosophical intent," the author, who is a native of Rockland, Me., has the work begin somewhat irregularly and mysteriously with the main or "germinating" theme expressed by plucked strings of 'cellos and double basses.

At the close of the final movement—there are only three—this motif, which underlies the unfolding of the symphony, recurs in full statement by the brass. The reception was moderate.

Although the composer does not specify a key—"Symphony" being its only title—Prof. Piston explained it could be called a "Symphony in C." He completed it last Autumn at his home in suburban Belmont. Hitherto he has composed mostly music for piano, quartets and trios. He is 44 years old.

Serge Koussevitzky, the orchestra's regular conductor, was on the podium for the Beethoven and Sibelius symphonies.

MOUNT VERNON, N. Y.
ARGUS

APR 8 - 1938

Arias and Encores

Final Auditions for County Festival Singers Scheduled Thursday Morning at County Center — Theater Workshop to Present Moliere Comedy

By JOHN D. CHEQUER

Europe, Mme. Gardini is devoting her time to teaching. She numbers among her pupils some of the most famous European singers. For several years she was head of the operatic department of the Cincinnati Conservatory of Music.

American Concert Artist

Jeannette Vreeland is one of the best known of American concert artists. She has sung with most of the large orchestras in this country, including the Boston Symphony Orchestra under Koussevitski, and others. Coming here from concert work to help in judging the Festival auditions, she will depart on the following day for an engagement with the Cleveland Symphony Orchestra, under Rodzinski. She is the wife of Percy Rector Stephens, well-known conductor and voice teacher.

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Untenable Claims Being Made About Interest in Music

EARLY in the week we had occasion to refer to the splendid concert performance of Bizet's opera, "Carmen," given in Turn hall last Sunday evening by units of the Federal Music project. There was a fair-sized audience but the value and importance of presenting such a colorful score as "Carmen" should have been sufficient to pack the hall. The ofttimes heard assertion about the increased public interest in the finer type of music and its performars could be easily disproved by last Sunday's meagre turnout.

Whether all communities can be bulked together in a survey of musical tastes and standards is difficult to say, because the larger cities draw patronage from the surrounding area—sometimes to the extent of 100 or more miles. The recent short engagement of the Metropolitan Opera company in Boston drew patronage from many of the outlying cities and towns. Capacity audiences were the rule, with many unable to obtain tickets for some of the performances, particularly for the four Wagner works in which Flagstad was singing. Likewise during the regular 16-weeks' season in New York, on many occasions the house was sold out days in advance. At a "Carmen" performance that we attended early in March, standing room was at a premium. In other words there were more persons standing at that performance than there were sitting down at Turn hall.

It certainly is not our intention to draw anything like a comparison between those two events, but we don't hestitate to say that as far as the chorus singing and that of a few of the principals was concerned, that the federal performance could stand its ground. As for the 75-piece orchestra, its work may have lacked some of the finesse that characterizes the work of older and more seasoned organizations, still its playing last Sunday evening brought back pleasant memories of the local visits of the Boston Symphony a number of years ago. It gave one the feeling of security, that of knowing that here was an orchestra sufficiently numerous and resourceful enough to re-create the finely wrought and highly sensitized Bizet masterpiece in a manner worthy of its place in the art world. Under the crisp, incisive direction of A. Buckingham Simson, the 63-year-old lyric drama classic fell pleasingly on ones ears despite the lack of dramatic action and scenic investure.

But it was not our real intention to go into another rhapsody over the "Carmen" performance, but rather to question the veracity of the claims that symphonic and operatic music are sweeping across the country. In a special feature article in a Boston paper last Sunday, the writer of the article says that young people everywhere are attending concerts, that they are stamping their feet and clamoring for more. Toscanini, Stokowsky, Koussevitzky and other eminent conductors were quoted as saying that there was a great wave of popular interest in the more serious type of music. Wilfred Pelletier one of the Metropolitan conductors, is quoted as saying that "when the medium of presenting opera on the screen is discovered, you will have standing lines in every theatre where it is shown." Serge Koussevitzky, Boston Symphony conductor visions that in the near future symphony halls will be two or three times larger than they are now and cities now with only one orchestra may soon support two or more.

Many music lovers would like to see such a miracle, since there is precious little genuine pleasure attending good performances with rows of vacant seats on all sides. Just because a few of the major organizations can draw large audiences is hardly a sign of an improved musical culture or an extension of its influence in the country at large. Not so many years ago New York had two leading symphony orchestras, but they combined and now there is just one the Philharmonic-Symphony. Some years ago it had two major opera companies, but now there is one and even that one's seasons have been reduced. Philadelphia, Chicago and Boston had resident opera companies, but they have gone into memory. Many cities, including our own, had concert courses featuring some of the very best instrumental and vocal artists in years that [illegible] seem very remote, but it is pretty generally known to those at all interested in such things, that concert-giving is not what it used to be. A short time ago we attended a concert by the Boston Symphony orchestra in Symphony hall. The distinguished modernistic Russian composer, Serge Prokofieff was the guest conductor in a program featuring his own compositions. Perhaps modern audiences are not wildly interested in modern music as yet, since there were quite a number of vacant seats on that occasion. Yes, there may be a new, lively, widespread interest being shown in the better kinds of music, but Benny Goodman and other purveyors of the popular brands seem to be doing quite well for themselves, also.

—A. L. M.

LOWELL, MASS.
SUN
APR 7 - 1938

Hub Violinist to Play for Hadassah Group

A musical with Joseph Leibovici, first violinist in the Boston Symphony orchestra as guest artist, will feature the April meeting of the Hadassah and Sisterhood of the Temple Beth-El. The session will take place on the 12th, at the Hebrew Community Center. Mr. Leibovici will be accompanied by Gladys Troupin of Lawrence.

Mr. Leibovici has had an interesting career. At the age of 11 years, he was admitted to the International conservatory, and has been a pupil of such eminent violinists as Brun, Marsick and Nadaud. He graduated with honors in 1914, following which he studied with Jacques Thibaud. He was then appointed first violinist in the Paris Opera House. He is a member of the Concert Colonne, and the Concert Taucat of Paris, where he served as soloist until 1926, at which time he was encouraged by Serge Koussevitsky of the Boston Symphony orchestra to become a member of the staff.

Miss Troupin was born in Lawrence, studied at Simmons college, and has played over the radio and on numerous concert programs. She is the director of an all girl orchestra, and also of the Dana-Sieveling school.

HARTFORD, CONN.
TIMES
APR 8 - 1938

Dawley, Slossberg and Girsky, Soloists for Saint-Sains Symphony

Walter Dawley organist, Charles L. Slossberg and Samuel Gorsky, pianists, will be soloists in the Saint-Saens Symphony No. 3 in C minor which will be played by the Hartford Symphony Orchestra in its concert at the Bushnell Sunday at 3 p. m.

This will be the work's first performance by this orchestra, a WPA Federal Music Project unit. The Boston Symphony under Serge Koussevitzky played it in February this year.

Jacques Gordon is to conduct the Sunday concert, which will have Eudice Shapiro as violin soloist in the Conus Concerto in E minor for violin and orchestra. The rest of the program will include Wagner's Prelude to Parsifal and two Debussy Nocturnes, "Nuages" and "Fetes."

Tickets are still available at the office of the sponsoring Symphony Society of Connecticut, 15 Lewis St., and at the Bushnell boxoffice.

COLUMBUS, O.
CITIZEN

APR 8 - 1938

4

Distinguished French Woman Directs Collegiate Chorus

Nadia Boulanger Lectures, Leads Choral Program, at Ohio State

By R. L. F. McCOMBS.

THE Music Department of Ohio State University has been host this week to one of the most eminent and influential musicians of our day, Mlle. Nadia Boulanger of Paris. Last evening she appeared before a large and cordial audience in the University Hall Auditorium in the dual role of speaker and conductor.

She directed a choir of 50 voices in music by Italian, English and German composers of the 16th and 17th century, and in three works by her gifted sister, the late Lili Boulanger. She talked, with delightful informality, not only of musical pedagogy (as she was announced to do) but of the composers she set before us, of contemporary music and of music in relation to modern life.

One felt, even in so brief an encounter, the force of Mlle. Boulanger's commanding intellect. She was as gracious, as approachable, as free of pose and pretense, as only the truly great can be. She has no need for sham herself, and no patience with it in others. Never, for a fleeting instant, was she the woman whom the French government has been pleased to honor, the only woman ever to conduct the London Philharmonic or the Boston Symphony, the advisor and encourager of Stravinsky, Hindemith, and other present day musical celebrities. As she led these student singers, as she talked of music, she made evident her sensitivity and her good sense, her humility and her sincerity, her penetrating humor, her artistic integrity, and (above all) her wide and deep and unshakable knowledge of her subject.

* * *

HER thoughts came disturbingly fast for slower wits, and for the unaccustomed tongue, which however (with stray idiomatic lapses) she spoke clearly. But her ideas were invariably treasurable. Musical education, she said, should be 50 per cent independence of discipline and 50 per cent strict adherence to discipline. Training should begin with young children, not to make professional musicians of them, but to increase their enjoyment of life. To be ignorant of tones is comparable to ignorance of colors. She described the procedure at the Paris Conservatory, with which she has been associated many years, and her father and grandfather before her.

She would illustrate her points by playing the subject of a Bach fugue or humming, to her own piano accompaniment, a snatch of Stravinsky. She deplored the tendency of modern composers to be always in search of the bizarre, the sensational, the original. But she urged sympathy and encouragement for the music of our day. We have our great creative musicians, Mlle. Boulanger thinks, and it is by them that our troublous time will be remembered rather than by the troubles.

In brief space she touched upon many and varied themes, too many to report. But always compellingly present was her intellectual vigor, her keen logic, her sympathetic humanity.

* * *

MLLE. BOULANGER also presented some memorable music. Two churchly works of Palestrina and Lotti, and two examples from the Elizabethan madrigalists, Gibbons and Morley, were sung without accompaniment. A setting of the "Magnificat" by Heinrich Schutz, forerunner, by a hundred years, of Sebastian Bach, was an interesting ancient novelty. From the impressive and powerful compositions of her sister she chose a "Vielle Priere Bouddhique" and the "Psaume XXLV" for chorus, and an affecting "Pie Jesu" for soprano solo and a small group of instruments.

In these things the directress again demonstrated her insight, her vitality and her technical command. No thread of the musical though escaped her, nor did she allow it to escape us.

The young singers were commendably responsive to her will, giving no hint that this must have been rather a strange and exciting experience to them. Their tone quality, their fluency and their accuracy were all admirable. The excellently clear and sensitive soprano soloist was Mary Davis.

Mlle. Boulanger modestly deflected a share of the honors to the choristers to Miss Davis, to Jean Seybold, who was an expert and assured accompanying pianist, and to Professor Louis Diercks, who had prepared the singers for her arrival.

PITTSBURGH, PA.
PRESS

APR 8 - 1938

Harvard Glee Club Shows High Standard in Concert

By RALPH LEWANDO
Press Music Critic

Under auspices of the Harvard Club of Western Pennsylvania, Pittsburgh was privileged to hear 60 selected singers of the famous 200-voice Harvard Glee Club sing a program of outstanding merit with consummate musicianship last night in Carnegie Music Hall under the inspiring leadership of Conductor Emeritus Dr. Archibald Davison.

Mr. Lewando

The concert was not only one of the red letter events of the local music season but revealed the fact that the high standard of accomplishment of the Crimson organization remains as yet unapproached by any other similar group in the world.

Since Dr. Davison took command of the Glee Club in 1912, serving until 1934 when he retired, it has grown to be a dominant factor not only in the school it represents but also in the musical life of Boston where it has appeared with the Radcliffe Girls' choral group in performances of many important works of the Boston Symphony Orchestra.

Opening with Harvard's alma mater song, Fair Harvard, these young men proceeded to disclose the excellency of their training and ability in compositions of intrinsic musical values.

Mozart's three choruses for Freemasons, sung in German, proved admirable, and the ensuing Palestrina Motet, Supplicationes, sung a Capella in Latin, was beautifully encompassed.

The modern-idiomed Psaume 121 which Darius Milhaud wrote especially for the Crimsonians further indicated the artistry of the group. This was a superb endeavor. The first half of the program closed with the singing of choruses from Sullivan's The Yoemen of the Guard.

Surpassing piano accompaniments were provided by Irving G. Fine and William W. Austin.

Tenor Soloist Joseph F. Lautner was heard to advantage in incidental solos.

Preceding the concert the Kilties Band of Carnegie Institute of Technology, led by Edward Sullivan, played various school songs in the foyer as a happy gesture of welcome to the cohorts of Harvard.

Dr. Harvey B. Gaul by way of introduction extolled the attainments of Dr. Davison and Harvard's Glee Club activities.

AUGUSTA, ME.
KENNEBEC JOURNAL

APR 9 - 1938

Rockland Man's First Symphony Played in Boston

Boston, April 8—(AP)—The first symphony of Prof. Walter Piston, chairman of the Department of Music at Harvard University, today received its first performance, at the hands of the expert Boston Symphony Orchestra.

Sandwiched in the program between the first-born symphonies of a pair of musical giants—Beethoven and Sibelius—the new work, which was conducted by the composer, proved modern, vigorous, and architecturally sound, if not almost entirely lacking in melody.

Denying any "pictorial, narrative, political or philosophical intent," the author, who is a native of Rockland, Me., has the work begin somewhat irregularly and mysteriously with the main or "germinating" theme expressed by plucked strings of 'cellos and double basses.

At the close of the final movement—there are only three—this motif, which underlies the unfolding of the symphony, recurs in full statement by brass. The reception was moderate.

Although the composer does not specify a key—"Symphony" being its only title—Prof. Piston explained it could be called a "Symphony in C". He completed it last Autumn at his home in suburban Belmont. Hitherto he has composed mostly music for piano, quartets and trios. He is 44 years old.

Serge Koussevitzky, the orchestra's regular conductor, was on the podium for the Beethoven and Sibelius symphonies.

CLEVELAND, O.
PRESS

APR 8 - 1938

Recording the Records

By BILL DVORAK

Taking cognizance of the approaching Easter season, Victor appropriately releases the third and completing section of "The Passion of Our Lord According to St. Matthew," by Bach.

The complete set (nine records, $18) well merits the top shelf in the collector's library. It is one of the recording art's most ambitious efforts.

The Boston Symphony Orchestra under Serge Koussevitzky, is ably assisted by a choral group which provides the background for the soloists.

Prelude to "Parsifal," also by Victor, presents to full advantage the Philadelphia Orchestra, directed by Leopold Stokowski. The set consists of four records, $8.

The immortal voice of Enrico Caruso returns triumphantly in two re-recordings, "Les Rameaux" and "La Procession." The unrivaled tenor died, unfortunately, before the advent of modern recording instruments.

Through an interesting process, the piano background of his early recordings has been removed and there is substituted a symphony orchestra. Caruso's rich voice loses some of its envied volume in the process and is not enhanced by a too powerful background.

COLUMBIA, S. C.
RECORD

APR 9 - 1938

December 7 Selected For Columbia Concert of The Philadelphia Symphonic

December 7 has been set as the date for the Philadelphia Symphony orchestra's Columbia concert, it was announced Saturday by James Y. Perry, president of the Columbia Music Festival association.

The exact dates of the two other pre-festival concerts the association will sponsor have not been determined, but Mr. Perry said the opening concert, which will present Mme. Bidu Sayao, lyric soprano of the Metropolitan Opera company, would be held in October, and that the third, with Joseph Szigeti as the artist, will be late in January or early in February.

Interest in symphonic music in Columbia has grown steadily in the last four years as a result of the festival appearances here of the National Symphony orchestra, and the announcement that the Philadelphia orchestra would play here was a most welcome one.

The Philadelphia orchestra is one of three great ones that generally are grouped together as the world's greatest symphonic organizations. The other two are the New York Philharmonic and the Boston symphony. And this year, of course, came the organization of the National Broadcasting orchestra, which is of top caliber. It was organized, you recall, for the Saturday night symphonic broadcasts, with Arturo Toscanini as its chief conductor.

For years the Philadelphia orchestra was conducted by Leopold Stokowski; and Mr. Stokowski continues to conduct some of the orchestra's concerts each year. The regular conductor, however, is the Hungarian, Eugene Ormandy. Mr. Ormandy was brought in when Mr. Stokowski decided to retire as the regular conductor. Ormandy went to his Philadelphia post after conspicuous success as conductor of the Indianapolis symphony.

PROVIDENCE, R. I.
JOURNAL
APR 9 - 1938

Boston Symphony Plays First Composition of Harvard Man

Boston, April 8.—(AP)—The first symphony of Prof. Walter Piston, chairman of the department of music at Harvard University, today received its first performance, at the hands of the expert Boston Symphony Orchestra.

Sandwiched in the program between the first-born symphonies of a pair of musical giants—Beethoven and Sibelius—the new work, which was conducted by the composer, proved modern, vigorous, and architecturally sound, if not almost entirely lacking in melody.

Asserting the work had no "pictorial, narrative, political or philosophical intent," the author, who is a native of Rockland, Me., has the work begin somewhat irregularly and mysteriously with the main or "germinating" theme expressed by plucked strings of 'cellos and double basses.

At the close of the final movement—there are only three—this motif, which underlies the unfolding of the symphony, recurs in full statement by the brass. The reception was moderate.

Although the 44-year-old composer does not specify a key—"Symphony" being its only title—Prof. Piston explained it could be Called "Symphony in C." He completed it last autumn at his home in suburban Belmont. Hitherto, he has composed mostly music for piano, quartets and trios.

Serge Koussevitzky, the orchestra's regular conductor, was on the podium for the Beethoven and Sibelius symphones.

NEW YORK, N. Y.
HERALD - TRIBUNE
APR 14 1938

Gaston Daniel Bladet

Flutist for Boston Symphony for Fifteen Years Is Dead

Special to the Herald Tribune

BOSTON, April 13.—Gaston Daniel Bladet, a member of the flute section of the Boston Symphony Orchestra for [illegible] fifteen years, died today at his home, 32 Robinwood Avenue, Jamaica Plain, after a long illness. He was fifty-nine years old. He was born in Bordeaux, France, attained a high reputation as a flutist in Europe and came to Boston in 1932 to join the Boston Symphony Orchestra. He was also a well-known painter and many of his canvasses have received high praise.

His wife, Mrs. Louise Bladet, and a son, who is also a musician, survive.

DAYTON, O.
HERALD

APR 9 - 1938

Lecture-Recital Set

Special to The Herald—
OXFORD—Mlle. Nadia Boulanger, distinguished French musician, will give a lecture-recital at 8 p. m. Saturday in Peabody hall, Western college. She is the only woman who has conducted the London Philharmonic orchestra and the Boston Symphony orchestra and recently was made Chevalier de la Legion d'honneur by the French government. A reception for her will be held at the college from 4 to 5 p. m.

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American
Hebrew & Jewish Tribune

APR 8 - 1938 N.Y.C.

Jewish Role in American Music

In the Realm of Conducting, Opera, Concert, Choral Organization, and Composition the Jew Has Contributed More Than His Share

By DAVID EWEN

IN the growth of America's foremost musical organizations, and in the development of America into one of the greatest musical countries in the world, the Jew has played a dramatic and fruitful role.

The history of the American symphony orchestra is, to a great extent, a story of active Jewish participation. In 1842, the New York Philharmonic Orchestra, the oldest American symphonic group, was founded—an organization that was destined to become one of the greatest artistic bodies in this country. It was not long before Jewish genius applied its force and inventiveness towards the development of the New York Philharmonic. Dr. Leopold Damrosch (who was to play an heroic part in the awakening of this country's musical consciousness) was the conductor in 1877. There followed a string of Jewish conductors who were principally responsible for bringing the orchestra to its imperial heights—namely, Anton Seidl (1891), Emil Paur (1898-1902), Gustav Mahler (1909), Josef Stransky (1911-1923) and, most recently, Bruno Walter, Issai Dobrowen, Otto Klemperer and Erich Kleiber.

Lilli Lehmann

The world-famous Boston Symphony Orchestra, founded in 1881, was likewise developed to a great extent by Jewish genius. Its first conductor was that eminent English musician, Sir George Henschel, a Jew—who, during the first three years of the orchestra's existence, solidified the texture of the orchestra. Pierre Monteux conducted the Boston Symphony between 1920 and 1924 during those perilous years when the orchestra was seriously undermined during its fight against unionization—and it was largely through Monteux's artistry that the orchestra was kept from complete disruption. In 1924, Monteux was succeeded by Serge Koussevitzky, who finally raised the Boston Symphony Orchestra to the standards it knew before the War, and who has remained its conductor until the present day.

Other great American orchestras to have been influenced by Jewish genius include the following: the San Francisco Symphony Orchestra, founded in 1909, and directed for many years by Alfred Hertz, and more recently by Pierre Monteux; the Cleveland Symphony Orchestra, which was brought into being in 1920, under the directorial guidance of Nikolai Sokoloff, who was its guiding spirit for more than ten years when he bequeathed his baton to another Jewish conductor, Artur Rodzinski; the Detroit Symphony Orchestra, largely the creation of one of the rarest musical spirits America has known—Ossip Gabrilowitsch, for whom the orchestra was founded and who directed it with unique devotion until his recent death; the Minneapolis Symphony Orchestra which, in 1931, was raised to a high artistic position among American orchestras by the directorial brilliance of Eugene Ormandy—who, in 1936, succeeded Leopold Stokowski as the permanent conductor of the Philadelphia Symphony Orchestra; the St. Louis Symphony Orchestra, the joint product, so to speak, of Rudolph Ganz and, more recently, Vladimir Golschmann; and the Los Angeles Symphony Orchestra, founded in 1919, and subsequently directed with brilliance first by Artur Rodzinski and then by Otto Klemperer.

IN this resume of American orchestras, and the part that Jews have played, we should not omit three outstanding symphony orchestras which are no longer in existence. The history of the New York Symphony Orchestra, which for a little more than fifty years gave regular concerts, is studded with great Jewish names. Brought into being by Dr.

(*Continued on Page* 42)

Friedrich Schorr

Artur Bodanzky

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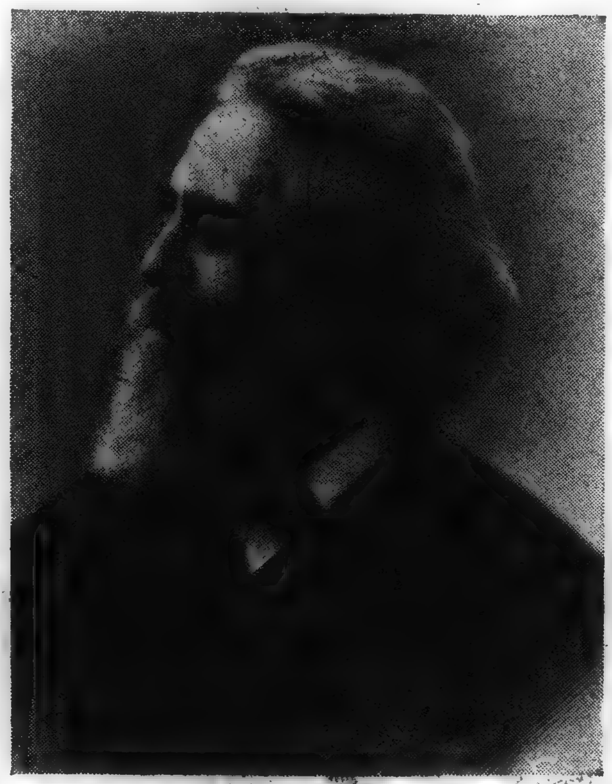

Dr. Leopold Damrosch

Jewish Role in American Music

P. 42

(*Continued from Page* 19)

Leopold Damrosch, it was subsequently guided by Walter Damrosch, who was, in later years, assisted by such guests as Bruno Walter, Vladimir Golschmann, Otto Klemperer and Oskar Fried. The Russian Symphony Orchestra was founded in 1904, by that unique Jewish artist, Modest Altschuler, who for fifteen years was responsible for the first performance in New York of many great new Russian works. Finally, mention should be made of the short-lived National Symphony Orchestra, directed by Artur Bodanzky—an orchestra which was later amalgamated with the New York Philharmonic.

Leading American opera - houses have likewise known active Jewish participation.

First consideration must inevitably come to the Metropolitan Opera House of New York, which was founded in 1884. Glancing over the long list of distinguished conductors who have wielded their batons from the pit, we notice that some of the greatest conductors of the Metropolitan have been Jews. In 1884, Dr. Leopold Damrosch inaugurated German opera at the Metropolitan. Upon his sudden death, the German repertory passed on to the hands of his able son, Walter Damrosch. German opera seems to have belonged to Jewish conductors—for there followed such conductors as Anton Seidl, Alfred Hertz, Gustav Mahler and Artur Bodanzky, who have maintained the high artistic level of German opera performances at the Metropolitan.

Among the tenors who have made the halls of the Metropolitan ring with immortal music, several Jewish names stand out in importance. Maurice Renaud was, perhaps, one of the greatest tenors in the history of the Metropolitan. Herman Jadlowker also was one of the bright adornments of the opera-house. Other tenors included James Wolfe, Armand Tokatyan, Mark Windheim, Max Altglass and Arnold Gabor.

In speaking of sopranos, one name comes immediately to the fore—one of the giants of the Metropolitan Opera House—namely, Lilli Lehmann. While Lilli Lehmann was, no doubt, the greatest Jewish soprano to appear on the Metropolitan stage, she was by no means the only one who was idolized by opera audiences. Others, like Sophie Braslau, Alma Gluck, Marie Rappold, Nanette Guilford, Ellen Dalossy and Pearl Besuner, likewise knew triumphs.

Other great Jewish singers who made performances memorable at the Metropolitan are Friedrich Schorr, perhaps the greatest Wagnerian baritone of all time, and Maria Olszewska, a celebrated Wagnerian contralto. Two stage-directors were also Jews—Samuel Thewman, who virtually revolutionized Wagnerian performances in New York, and Wilhelm von Wymetal, who brought about a new era in the staging of Italian opera.

The most formidable rival to the Metropolitan Opera House in New York was the Manhattan Opera House, founded by Oscar Hammerstein in 1906. Its short but brilliant existence numbered, among its Jewish representatives, Max Binder, conductor, and Maurice Renaud and Charles Dalmores, singers. The Chicago Opera Company likewise numbered a few prominent Jewish names—principally, Alexander Kipnis, Giacomo Rimini, Rosa Raisa, and Joseph Schwarz.

THE extraordinary excellence of the American concert-scene is the product of great musical virtuosi, most of whom are Jews. The number is legion, and it is feasible to mention only the most prominent. In 1872-1873 a remarkable American tour was launched by Anton Rubinstein and Henri Wieniawski, considered at the time the world's foremost pianist and violinist respectively. In 1889, Moriz Rosenthal, pianist, first triumphed gloriously in America—and on his programs appeared a young violinist about whom many brilliant things were prophesied, namely, Fritz Kreisler, then in his fourteenth year. In 1900, Sam Franko inaugurated a series of monumental concerts devoted to unknown seventeenth and eighteenth century music. Mischa Elman's historical debut in New York took place in 1908; Zimbalist's introduction was made in 1911.

There followed the phenomenal debuts of Jewish violinists, the equal of which has since not been seen or heard: Jascha Heifetz in 1917, Tosche Seidel in 1918, Mischel Piastro in 1920, Yehudi Menuhin in 1923, Erika Morini in 1925 and Joseph Szigeti also in 1925.

Among great Jewish pianists, the following Jewish artists made the most important impression upon America's musical life: Ferruccio Busoni, who toured America between 1909 and 1911, Gabrilowitsch, who made his debut in 1900, Godowsky (1907), Mischa Levitzki (1916), Josef Lhevinne (1907), Moiseivitch (1919), Ignaz Friedmann (1921), Harold Bauer (1900) and Vladimir Horowitz (1927).

Chamber-music groups have been greatly responsible for the high standard of musical performances in America. Chamber-music groups who number in their body important Jewish representation, and who have made an important impression on American musical life, include: the Musical Art Quartet, Roth String Quartet, the Cherniavsky Trio the Malkin Trio, the Manhattan String Quartet, the Curtis String Quartet, the Hart House String Quartet, the Gordon String Quartet, the Kolisch

Jewish Role in American Music

(*Continued from Page* 43)

Quartet, the Kreiner String Quartet and the Perole String Quartet.

Musical education has likewise known Jewish influence. In 1905—through the philanthropy of an eminent Jewish patron, James Loeb—the Institute of Musical Art in New York was opened; and its director was Frank Damrosch, who has retained that position with rare distinction ever since. In 1916, David Mannes opened another famous music-school in New York, calling it by his name. Teachers whose influence was far-reaching in American music included such Jews as Alberto Jonas, Joseffy, Rubin Goldmark, Harold Bauer, Leopold Auer and Ernest Bloch.

IMPORTANT choral organizations have always played a prominent part in this country's musical life. In 1873, Dr. Leopold Damrosch founded the Oratorio Society of New York, which for more than fifty years has been the major choral organization in America. Upon his death, Dr. Leopold Damrosch was succeeded by his son, Walter Damrosch. In 1893, Frank Damrosch founded the Choral Musical Art Society, directing it in distinguished concerts for a period extending seventeen years. The Schola Cantorum of New York was founded by Kurt Schindler in 1908, who remained its director for eighteen years. Mention should likewise be made of the Society of Friends of Music, directed by Artur Bodanzky, which for ten years was one of the musical glories of New York.

Creatively—in the mission of producing an important American music which has motivated the work of every important creative artist in America—the Jew has likewise been of importance. The following American-born composers, all of Jewish origin, have enriched the musical idiom of our country: Marion Bauer, Marc Blitzstein, Abram Chasins, Aaron Copland, Arcady Dubensky, George Gershwin, Frederick Jacobi and Harold Morris. There are many Jewish composers who were not born in America but who have made this country their permanent home. In view of this fact, their artistic contribution must be considered as an American product. These composers, who include among them some world-famous figures, number: Joseph Achron, Ernest Bloch, Leopold Godowsky, Louis Gruenberg, Nicholas Nabokoff, Leo Ornstein, Lazare Saminsky and Joseph Schillinger.

THE STAGE
NEW YORK, N. Y.

APR - - 1938

BACH, JOHANN SEBASTIAN: *The Passion According to St. Matthew,* Vol. 2, recorded by the Boston Symphony Orchestra, Serge Koussevitzky conducting, assisted by the Harvard Glee Club, the Radcliffe Choral Society and soloists (Victor M412—$15). The second volume of this monumental recording carries the music up to the chorale, *What Wondrous Punishment,* and maintains the high standard of performance and recording set by the first volume. The final volume in this set will be issued next month (Victor M413—$15).

WORCESTER, MASS.
TELEGRAM
APR 9 - 1938

6

AROUND NEW ENGLAND

Boston Symphony Gives Harvard Professor's Work

BOSTON, April 8 (AP)—The first symphony of Prof. Walter Piston, chairman of the department of music at Harvard University, today received its first performance, at the hands of the Boston Symphony Orchestra.

Sandwiched in the program between the first-born symphonies of a pair of musical giants — Beethoven and Sibelius — the new work, which was conducted by the composer, proved modern, vigorous, and architecturally sound, if not almost entirely lacking in melody.

Asserting the work had no "pictorial, narrative, political or philosophical intent," the author, who is a native of Rockland, Me., has the work begin somewhat irregularly and mysteriously with the main or "germinating" theme expressed by plucked strings of 'cellos and double basses.

At the close of the final movement—there are only three—this motif, which underlies the unfolding of the symphony, recurs in full statement by the brass. The reception was moderate.

Although the 44-year-old composer does not specify a key—"Symphony" being its only title—Professor Piston explained it could be called "Symphony in C." He completed it last Autumn at his home in suburban Belmont. Hitherto, he has composed mostly music for piano, quartets and trios.

Serge Koussevitzky, the orchestra's regular conductor, was on the podium for the Beethoven and Sibelius symphonies.

NEW YORK, N. Y.
WORLD - TELEGRAM
APR 9 - 1938

Bach's "Matthew Passion" Put in Wax In Twenty-seven Records for Easter

Timed to be released near the Easter season, the Bach "Passion According to St. Matthew" (Victor) is now available in three albums containing twenty-seven records. Serge Koussevitzky conducts the work, which is performed by the Boston Symphony Orchestra, the Harvard Glee Club, the Radcliffe Choral Society and the following vocal soloists:—Jeannette Vreeland, soprano; Kathryn Meisle, contralto, John Priebe, tenor, and Keith Faulkner and Fritz Lechner, basses. Ernst Victor Wolff presides at the harpsichord and Carl Weinrich at the organ. Space does not permit of an itemized listing of the other instrumental soloists.

As may be expected, the Boston Symphony Orchestra's playing is one of the chief attractions of the reading. The amazing tonal beauty this body can produce has never been better exemplified than here. The magnitude of the undertaking is at once apparent in the many and diversified elements entering into the production, and Mr. Koussevitzky's accomplishment gains all the more in his masterly handling of all the forces.

The Weekly Record

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R. C. B.

WORCESTER, MASS.
TELEGRAM
APR 10 1938

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NEWS-BEE
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NEW YORK, N. Y.
TIMES
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Mr. Lohr declared that the N. B. C. Orchestra had no intention of "raiding" any other organizations and said he would accept a verdict of the American Federation of Musicians on the right of the three musicians to seek contracts with N. B. C.

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Musical Courier

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MARCH 31-1938

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The annotation notes in the program did not reveal the scenario of the ballet, but from the little information given, one infers that the tale is not at all like Shakespeare's, and has a satirical twist far from the invention of the Bard. Prokofieff's music at any rate creates such an impression, for it is light and inconsequential stuff conveying practically nothing of the poetry, emotion and tragedy of the great drama whose name it borrows.

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MUSICAL AMERICA *for April* 10, 1938

Orchestral Concerts in New York

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Prokofieff
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Symphony No. 1 in C Minor.........Brahms

The Prokofieff suite made no very profound impression. Neither did it stir any lively desire for further acquaintance with its companion, the first suite (conducted by the composer in Chicago a year ago) or the ballet en toto. When the stage work was performed in Moscow in 1935 it was found to have a happy ending, the death of Juliet turning out to be only a hoax. Obviously, Mr. Prokofieff was not called upon to set Shakespeare and consequently nothing Shakespearean is to be sought or found in his music.

In the second suite are seven sections or numbers, the last of which is styled 'Romeo at Juliet's Grave'—an adagio funebre of not very convincing sorrow.

But then, Romeo only thought Juliet was dead! Something of characterization is essayed in other parts of the suite. The Montagues and Capulets swagger with little of distinction through the opening allegro; Juliet is portrayed in music as naive as herself in the succeeding vivace; Friar Laurence is represented by two themes of an andante, neither of which grants him much of flesh and blood. There are two dances, one of Indian slave girls, and there is a fairly extended movement devoted to the parting of the lovers, lyrical but commonplace. The music is at times mildly dissonant, but is prevailingly traditional in character rather than advanced or adventurous. The writing is clear and the scoring has Prokofieff's usual neatness and precision.

Mr. Koussevitzky and his players met every obligation the music imposed upon them. There was much superb playing also in the Haydn and Brahms symphonies, the performance of the former being on the robust side and that of the latter of a mellowness not always associated with this conductor's Brahms.

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Stravinsky, Debussy and Brahms on Final Boston Program

Boston Symphony Orchestra, Serge Koussevitzky, conductor. Carnegie Hall, April 2, afternoon.

Divertimento from 'Le Baiser de la Fée'
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'La Mer'..............................Debussy
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Mr. Koussevitzky's remarkable delineation of Debussy's sea sketches was the really notable feature of the Boston Symphony's tenth and final concert of the season in Manhattan. In beauty of instrumental detail, in shimmer and iridescence of sound, in the illusory character of each of the pictures, this was a transcendent achievement. The Stravinsky music again suggested a lack of inspiration quite as much as it illustrated the exceptional technical mastery that is taken for granted with Stravinsky. The playing was of a brilliant order.

In the Brahms second symphony, tempi were flexible to the point of instability but there was much that was representative of the Boston ensemble at its most glowing best. The audience gave conductor and players a rousing farewell for the season.

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WORCESTER, MASS.
TELEGRAM

APR 9 - 1938

AROUND NEW ENGLAND

Boston Symphony Gives Harvard Professor's Work

BOSTON, April 8 (AP)—The first symphony of Prof. Walter Piston, chairman of the department of music at Harvard University, today received its first performance, at the hands of the Boston Symphony Orchestra.

Sandwiched in the program between the first-born symphonies of a pair of musical giants — Beethoven and Sibelius — the new work, which was conducted by the composer, proved modern, vigorous, and architecturally sound, if not almost entirely lacking in melody.

Asserting the work had no "pictorial, narrative, political or philosophical intent," the author, who is a native of Rockland, Me., has the work begin somewhat irregularly and mysteriously with the main or "germinating" theme expressed by plucked strings of 'cellos and double basses.

At the close of the final movement—there are only three—this motif, which underlies the unfolding of the symphony, recurs in full statement by the brass. The reception was moderate.

Although the 44-year-old composer does not specify a key—"Symphony" being its only title—Professor Piston explained it could be called "Symphony in C." He completed it last Autumn at his home in suburban Belmont. Hitherto, he has composed mostly music for piano, quartets and trios.

Serge Koussevitzky, the orchestra's regular conductor, was on the podium for the Beethoven and Sibelius symphonies.

NEW YORK, N. Y.
WORLD - TELEGRAM

APR 9 - 1938

Bach's "Matthew Passion" Put in Wax In Twenty-seven Records for Easter

Timed to be released near the Easter season, the Bach "Passion According to St. Matthew" (Victor) is now available in three albums containing twenty-seven records. Serge Koussevitzky conducts the work, which is performed by the Boston Symphony Orchestra, the Harvard Glee Club, the Radcliffe Choral Society and the following vocal soloists:—Jeannette Vreeland, soprano; Kathryn Meisle, contralto, John Priebe, tenor, and Keith Faulkner and Fritz Lechner, basses. Ernst Victor Wolff presides at the harpsichord and Carl Weinrich at the organ. Space does not permit of an itemized listing of the other instrumental soloists.

As may be expected, the Boston Symphony Orchestra's playing is one of the chief attractions of the reading. The amazing tonal beauty this body can produce has never been better exemplified than here. The magnitude of the undertaking is at once apparent in the many and diversified elements entering into the production, and Mr. Koussevitzky's accomplishment gains all the more in his masterly handling of all the forces.

Next in excellence to the purely orchestral part of the performance comes the fine singing in general by the combined choral groups. The mathematical precision of their attacks and releases, their finely graded dynamics, their smoothly balanced tone and marvelous adherence to the true pitch testify eminently to the authoritative musicianship of their tutor, G. Wallace Woodworth. Nevertheless there are moments in several of the chorus sequences when the effects achieved are less praiseworthy, but these may be due to the mechanical side of the recording.

The "Passion According to St. Matthew" is sung in English, which is a decision to be disputed, since the version used was made up of several texts. Certainly employing the German version would, at least, have obviated any such makeshift arrangement. And, besides, Bach set his music to a German text, a fact the importance of which has been unnecessarily neglected.

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Mlle. Boulanger illustrated her points by playing piano excerpts. Modern composers chiefly discussed were: Francis Paulene, Igor Stravinsky, Maurice Ravel, Claude Debussy, Jean Francois, Paul Hindemith and Igor Markevitch.

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MUSICAL AMERIC

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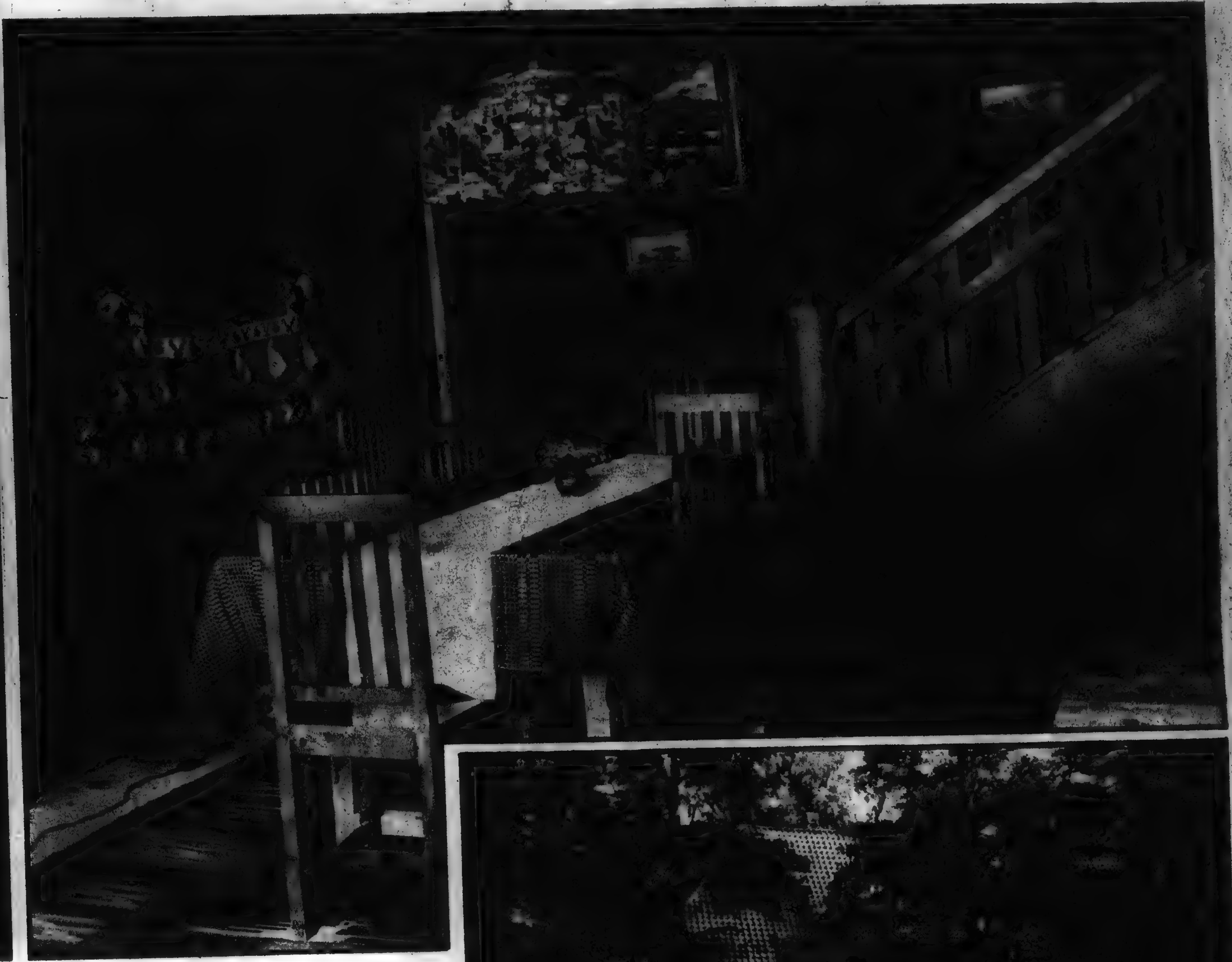
MINNEAPOLIS, MINN.
MORNING TRIBUNE

APR 10 1938

Sibelius, Finland's Musical Genius

MUSIC FOR THE WORLD—Here is Jan Sibelius, Finland's famous composer, at the piano in his home at Helsingfors. Recently turned 72, he advised persons without the means to refrain from being a composer for "it means only tragedy." Sibelius now has a life pension but, orphaned at three, his life has been a struggle to continue his work with piano and violin.



MUSICIAN'S TABLE—Something of the stern nature of Sibelius is perhaps expressed in the furnishings of his rustic home. The dining room (above) has the atmosphere of both comfort and sturdiness.

SYMPHONY FACTORY—Right is the composer's home, a woodland retreat. It is reported that a bird daily visits him through a ventilator. Another story is that Sibelius fires a pistol to summon a maid with his coffee.

WORCESTER, MASS.
TELEGRAM

APR 10 1938

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LOWELL, MASS.
COURIER - CITIZEN

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FINAL COMMUTERS' MATINEE TUESDAY

Trekking eagerly from Plattsburg, N. Y., Pawtucket, R. I., Castine, Me., Manchester, N. H., Bennington, Vt., Hyannis, Cape Cod, and a hundred communities between, a legion of music-lovers will invade Boston next Tuesday for the sixth and last commuters' matinee of the Boston Symphony Orchestra in Symphony hall. Because this series of concerts does not begin until 3 o'clock, it has particularly attracted patrons from distant points. The world-famous Serge Koussevitzky will conduct the following program on Tuesday: Beethoven's First Symphony, in C major; Debussy's two nocturnes, "Clouds" and "Festivals;" and Brahms' Second Symphony, in D major.

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ENESCO AND PROKOFIEFF LEAD IN BOSTON

Each Lists His Own Works, the Russian Including an Amusing Premiere

BOSTON, April 5.—Two guest conductors in as many weeks established a record for visitors to the conductor's platform of the Boston Symphony. For the nineteenth pair of concerts, Georges Enesco conducted the following program:

Symphony in D, No. 104	Haydn
Symphonic Poem, 'Acteon'	Alessandresco
Suite for Orchestra, No. 2	Enesco
'Roumanian Rhapsody' No. 1, Op. 11	Enesco

It was an oddly contrived program. Possibly Mr. Enesco's patriotism prejudiced his better judgment, and while the Alessandresco opus was politely received it revealed very little that was worthy the talent of Mr. Enesco as conductor or the orchestra as performer. His own Suite, No. 2, and Rhapsody, Op. 11, were much more to the point. Written in five movements, the Suite follows the pattern established by the eighteenth-century dance suites and consists of an Overture, Sarabande, Gigue, Menuetto and an Air and Bourrée combined. The work is well constructed, possesses graceful melodic lines and is colorful in orchestration. Both the Suite and the Rhapsody (already familiar to Bostonians) were given warm applause.

Mr. Enesco's manner with Haydn revealed the conductor's romantic nature rather more than the classical content of the symphony. The audience welcomed the visitor, whom it had already met as a violin soloist some years ago, with the greatest enthusiasm and remained after the concert to applaud him as a conductor.

An All-Prokofieff Program

Although Mr. Enesco confined his own compositions to a pair, Mr. Prokofieff boldly came out with an entire program of his own works one week later.

All-Prokofieff Program
'Chout', Ballet Suite, Op. 21
Piano Concerto, No. 1, Op. 10
(Soloist, Mr. Prokofieff)
'Peter and the Wolf', Op. 67
(First Time in America)
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Let us walk with natural gaiting,
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Composer, Soloist and Chorus in First Performance

April — 15/38

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The performance was a triumph at all events for the soloist. Born in Paris 24 years ago, Mr. Tortelier, after winning many honors at home, came to America last fall to join the Boston orchestra. He sits at the second desk of the cello section. Most of the subscribers probably learned of his presence there for the first time yesterday. His membership is significant of the quality of this orchestra's personnel. For he revealed himself as of full stature as a solo performer. He has a nimble technique, a good, full-bodied tone and a musicianly feeling for line and rhythm.

These qualities could have been employed to greater advantage in another composition. Born in Russia in 1886, Thomas de Hartmann has been living since 1922 in Paris. Apparently he has spent his time there, if we may take this work as indicative, in tender reminiscence of the country of his birth. His themes are nostalgically Russian, and his instrumentation occasionally hints at the native colors, but not much is accomplished in the way of composition and construction. The composer's creative powers have lagged behind his emotions.

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L. A. S.

8

ENESCO AND PROKOFIEFF LEAD IN BOSTON

Each Lists His Own Works, the Russian Including an Amusing Premiere

BOSTON, April 5.—Two guest conductors in as many weeks established a record for visitors to the conductor's platform of the Boston Symphony. For the nineteenth pair of concerts, Georges Enesco conducted the following program:

Symphony in D, No. 104...............Haydn
Symphonic Poem, 'Acteon'......Alessandresco
Suite for Orchestra, No. 2.............Enesco
'Roumanian Rhapsody' No. 1, Op. 11..Enesco

It was an oddly contrived program. Possibly Mr. Enesco's patriotism prejudiced his better judgment, and while the Alessandresco opus was politely received it revealed very little that was worthy the talent of Mr. Enesco as conductor or the orchestra as performer. His own Suite, No. 2, and Rhapsody, Op. 11, were much more to the point. Written in five movements, the Suite follows the pattern established by the eighteenth-century dance suites and consists of an Overture, Sarabande, Gigue, Menuetto and an Air and Bourrée combined. The work is well constructed, possesses graceful melodic lines and is colorful in orchestration. Both the Suite and the Rhapsody (already familiar to Bostonians) were given warm applause.

Mr. Enesco's manner with Haydn revealed the conductor's romantic nature rather more than the classical content of the symphony. The audience welcomed the visitor, whom it had already met as a violin soloist some years ago, with the greatest enthusiasm and remained after the concert to applaud him as a conductor.

An All-Prokofieff Program

Although Mr. Enesco confined his own compositions to a pair, Mr. Prokofieff boldly came out with an entire program of his own works one week later.

All-Prokofieff Program
'Chout', Ballet Suite, Op. 21
Piano Concerto, No. 1, Op. 10
(Soloist, Mr. Prokofieff)
'Peter and the Wolf', Op. 67
(First Time in America)
'Romeo and Juliet', Ballet, Second Suite, Op. 64

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The orchestral fairy tale was easily the piece de resistance of the program. In it the composer gave rein to his fertile imagination and the result was wholly charming. The program notes did not inform us as to whether or not the "book" was also a product of Mr. Prokofieff's inventive genius, but the story revolves about the adventure of one Peter, a very brave lad who "early one morning opened the gate and went out on a big green meadow." The subsequent action of the story is based upon his adventures as he meets the Duck, the Bird, the Cat, the Wolf and the Hunters, not forgetting Grandfather who endeavored unsuccessfully, to instill fear in the heart of the brave Peter. How Peter trapped the Wicked Wolf and led him in a triumphal procession to the Zoo is joyously unfolded by the composer in measures cleverly invented.

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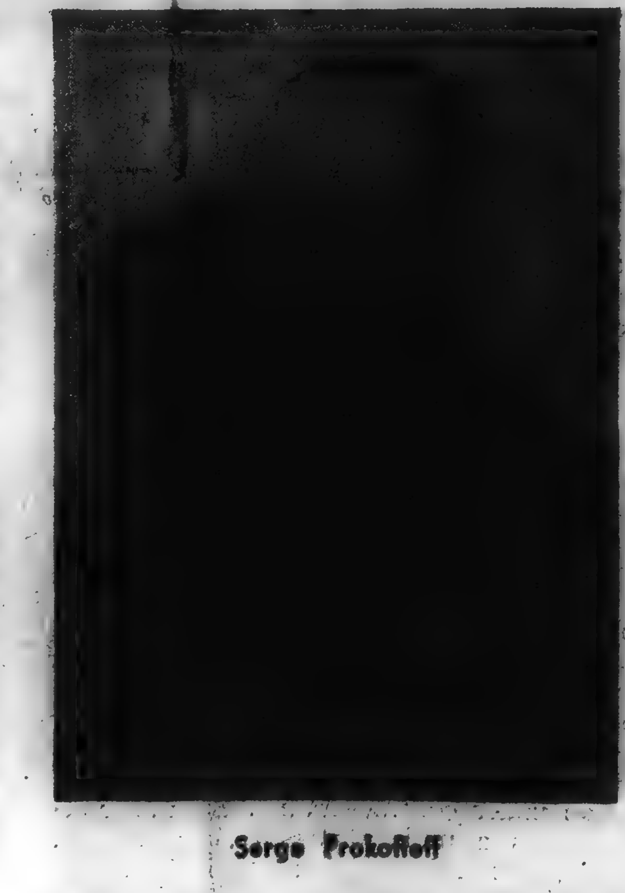

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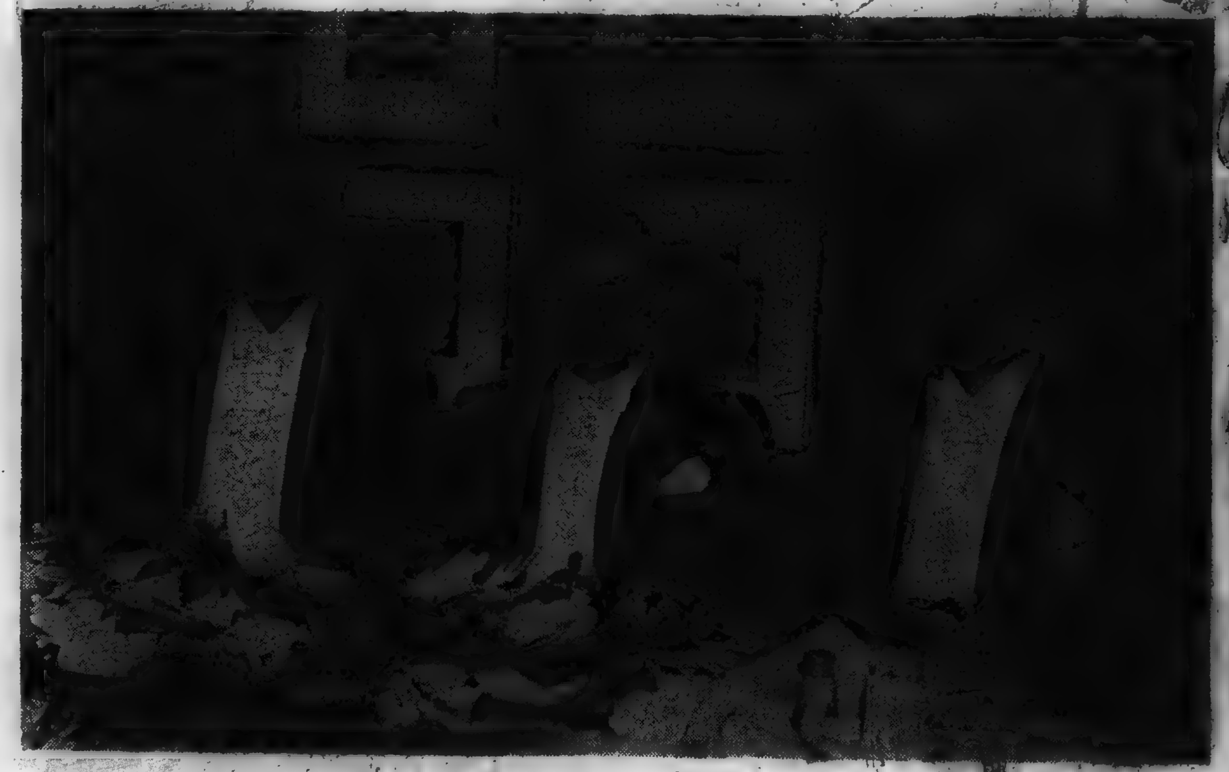

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B. Her. April 15/38

MISS NANCY COCHRANE

MRS. FRANCIS P. SEARS JR.

MISS REINETTE PLIMPTON

Yesterday's summer-like sun brought a veritable Easter parade of smart Spring suits to Symphony Hall for this week's "Friday afternoon concert," put ahead a day in observance of Good Friday. From left to right, Miss Nancy Cochrane, daughter of Mrs. Dudley L. Pickman Jr. of Commonwealth av., arrives in a fetching wide-brimmed black straw and slim black suit; Mrs. Francis P. Sears Jr. of Mt. Vernon st. wears a fascinating Parisian straw tied up in a navy veil, rose-red flowers on it to match her red and beige checked suit; Miss Reinette Plimpton of Brookline, a small suave cloche in dark blue to accent her knitted tailleur.

Society Members Attend

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Dr. Koussevitzky and Orchestra Win Usual Thunderous Applause

Among Those Noted in Audience Are Miss Constance Turner and Her Mother, Mrs. Howard C. Turner, and Miss Caroline Oveson

B. Her. By ALISON ARNOLD April 15/38

Friday afternoons, red letter dates on the calendars of Boston society, are synonymous with Symphony concerts, but because of Good Friday, today's concert took place yesterday. The program opened with Tchaikovsky's stirring orchestral fantasia, "Francesca da Rimini," and Dr. Koussevitzky received his usual thunderous applause. Then came the first performance of Thomas de Hartmann's Concerto for Violincello and Orchestra, with Paul Tortelier, to whom it was dedicated, as soloist. The final number was Florent Schmitt's Psalm XLVII, for Orchestra, Organ, Chorus and Solo Voice, with Beal Hober, the soprano soloist, and Mr. Arthur Fiedler conducting.

The balmy spring sunshine brought out a stunning array of new costumes, and the gay throng strolling about the foyer during the intermission resembled mannequins at a preview of Easter fashions. Navy blue, always a springtime favorite, was much in evidence, often combined with pink. Miss Constance Turner, who attended with her mother, Mrs. Howard C. Turner, was most attractive in navy with touches of shell pink, and Miss Caroline Oveson wore a smart straw sailor of dusty pink with her navy blue ensemble. Mrs. Charles F. Hovey's slim navy coat was belted with pink, and her navy hat was adorned with a cluster of pale pink flowers. In a navy frock sprinkled with pink pin dots was Mrs. Charles P. Howard, and Mrs. Thomas N

Dabney (Betty Soule), who sat with her aunt, Mrs. Charles Goddard Weld, had a fetching pink bow on her navy hat.

Mrs. Ralph Hornblower wore a slate gray suit, and her matching hat had a bow of cherry red. Mrs. Moses Williams, Jr., who is sailing tomorrow for Bermuda, wore with her black coat, an intriguing little printed turban, and Mrs. Henry Prout's straw sailor, that she wore with her navy blue coat, was trimmed with bright field flowers. With her Oxford gray tailleur that had narrow white pencil stripes, Mrs. William B. Long wore a frilled blouse of powder blue and a smart red sailor.

Sitting in the very front row, all in green, with a tiny pill-box hat tied under her chin, was Miss Phyllis Childs. With Mrs. Allan Forbes, who wore a silver fox scarf and a jaunty hat of natural straw with her black frock, was her daughter, Miss Phyllis Forbes, who wore a string of pearls with her simple black frock. Miss Nancy Cochrane, wearing with her black frock a silver fox scarf and a huge cartwheel hat of rough black straw with a single gardenia on the brim and another on the long streamer, attended with her stepfather, Mr. Dudley L. Pickman, Jr.

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Monitor April 20/38

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WORCESTER, MASS.
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APR 14 1938

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EASTER STRAWS AT SYMPHONY CONCERT

B. Her. April 15/38

MISS NANCY COCHRANE

MRS. FRANCIS P. SEARS JR.

MISS REINETTE PLIMPTON

Yesterday's summer-like sun brought a veritable Easter parade of smart Spring suits to Symphony Hall for this week's "Friday afternoon concert," put ahead a day in observance of Good Friday. From left to right, Miss Nancy Cochrane, daughter of Mrs. Dudley L. Pickman Jr. of Commonwealth av., arrives in a fetching wide-brimmed black straw and slim black suit; Mrs. Francis P. Sears Jr. of Mt. Vernon st. wears a fascinating Parisian straw tied up in a navy veil, rose-red flowers on it to match her red and beige checked suit; Miss Reinette Plimpton of Brookline, a small suave cloche in dark blue to accent her knitted tailleur.

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Dr. Koussevitzky and Orchestra Win Usual Thunderous Applause

Among Those Noted in Audience Are Miss Constance Turner and Her Mother, Mrs. Howard C. Turner, and Miss Caroline Oveson

B. Her. By ALISON ARNOLD April 15/38

Friday afternoons, red letter dates on the calendars of Boston society, are synonymous with Symphony concerts, but because of Good Friday, today's concert took place yesterday. The program opened with Tchaikovsky's stirring orchestral fantasia, "Francesca da Rimini," and Dr. Koussevitzky received his usual thunderous applause. Then came the first performance of Thomas de Hartmann's Concerto for Violincello and Orchestra, with Paul Tortelier, to whom it was dedicated, as soloist. The final number was Florent Schmitt's Psalm XLVII, for Orchestra, Organ, Chorus and Solo Voice, with Beal Hober, the soprano soloist, and Mr. Arthur Fiedler conducting.

The balmy spring sunshine brought out a stunning array of new costumes, and the gay throng strolling about the foyer during the intermission resembled mannequins at a preview of Easter fashions. Navy blue, always a springtime favorite, was much in evidence, often combined with pink. Miss Constance Turner, who attended with her mother, Mrs. Howard C. Turner, was most attractive in navy with touches of shell pink, and Miss Caroline Oveson wore a smart straw sailor of dusty pink with her navy blue ensemble. Mrs. Charles F. Hovey's slim navy coat was belted with pink, and her navy hat was adorned with a cluster of pale pink flowers. In a navy frock sprinkled with pink pin dots was Mrs. Charles P. Howard, and Mrs. Thomas N

Dabney (Betty Soule), who sat with her aunt, Mrs. Charles Goddard Weld, had a fetching pink bow on her navy hat.

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(10)

Symphony Concert

B. Trans. April 15/38

Music by Tchaikovsky, Hartmann and Schmitt, With Paul Tortelier as Brilliant Soloist

By MOSES SMITH

Dr. Serge Koussevitzky has a deserved reputation for skilfully made and stimulating programs. Like every artist, though, he has his off days. And one of them was when he constructed the program of this week's concerts of the Boston Symphony Orchestra, the first of which was played, by exception, yesterday afternoon instead of this afternoon to avoid the coincidence with Good Friday. The evening concert will as customarily be played tomorrow. The program began with Tchaikovsky's "Francesca da Rimini," proceeded to a new 'Cello Concerto by Thomas de Hartmann, a Russian emigre now resident in Paris, and ended with Florent Schmitt's "Psalm XLVII," the magnificent performance of which was some compensation for the prevailing dullness of the first half of the program.

It ought to be explained at once that the musical performance was at all times of the high standard associated with the concerts of the Boston Orchestra. In Tchaikovsky's tone-poem about the ill-starred lovers described by Dante there was much to appeal to the imagination of the conductor and to elicit the splendid tonal colors of the orchestra. The performance was certainly con amore. And there are pages in the score which stir the listener. But they are for the most part obscured or forgotten among many others that are dull, banal and repetitious—pages of music in which the composer attempts to say what he said much better in the Fourth Symphony, or in which he says what he also said in the "1812" Overture, with about the same lack of restraint and taste.

The main reason for playing the Hartmann Concerto apparently was that it was dedicated to the soloist of the occasion, Paul Tortelier, member of the Boston Symphony Orchestra since the beginning of the present season. That is scarcely a sufficient reason even if it is reinforced by the prestige of "first performance." The music left the listener with no clear impression because it was itself confused—without a consistent style, a patchwork of reminiscences, which succeeded each other too quickly for the hearer to be able to identify them. What Mr. Burk's program note called the "large" orchestra (though, aside from a considerable and noisy percussion section, it was scarcely of moderate size) is employed to almost as little effect as the accompaniments for a hundred students' concertos, written to "display" the solo instrument.

The composer may take whatever credit there is in the fact that he did here display the solo 'cello. He and we listeners were fortunate yesterday in the soloist of the occasion. Through private sources the word had got about that Mr. Tortelier is a 'cellist of more than ordinary distinction. That was soon apparent yesterday, when he played with consummate virtuosity, great beauty of tone and surprisingly beautiful style. His phrasing had both a breadth and an aristocracy that are uncommon nowadays. The pity was that his qualities did not serve a music intrinsically more attractive.

Florent Schmitt's "Psalm" is remarkable in that through most of the thirty-odd minutes required for its performance both orchestra and chorus are producing tone with full strength, yet the music usually avoids sheer noisiness. This phenomenon is partly due to the fact that the composer was master of both media. In addition he had something to say that was worth musical expression. He was seized by the grandeur and power of the Psalm, and his music communicated his excitement to the listener. One can hardly call his utterance original; yet there is no music quite like it.

Yesterday's performance of the Psalm had the advantage not only of the Boston Symphony Orchestra, playing with verve and brilliance, but also of Arthur Fiedler's singers of the Cecilia Society, singing with the great resonance and expressiveness required by the music. There was also a fortunate contribution from the solo soprano, Beal Hober, who revealed a beautiful voice more than adequate to the many and severe demands made upon it by the composer.

News of Music

Choral and Operatic Music to Be Performed at the Berkshire Symphonic Festival

B. Trans. April 9/38

The Berkshire Symphonic Festival by the Boston Symphony Orchestra under Serge Koussevitzky, which will be given at Tanglewood on Aug. 4, 6, 7, 11, 13 and 14, will open with Beethoven's Ninth Symphony, the chorus to be Arthur Fiedler's Cecilia Society. The Wagnerian program, which will probably open the second week, will consist of the final scene of "Die Walkuere" and the entire third act of "Siegfried." By including a choral and an operatic program in the Festival, hitherto strictly orchestral, the double management is thus progressing in the direction many have hoped for it—a varied repertory such as has characterized the great European festivals. Further than this the management evidently felt it could not go. The realization of a new and permanent structure to house the Festival—"Shed" it is called—is in itself rightly believed to be a huge step forward from the status of last year. Those who like to believe that this year's festival ought somehow to reflect reversely conditions abroad, resulting in some sort of debacle at Salzburg, may take whatever comfort they may find in the observation that the two programs aforementioned were evidently not determined until the last week or two.

The soloists for those programs have not yet been definitely selected. As to the orchestral concerts, the fare will include the Beethoven "Pastoral" Symphony, repeated from last year very likely because it is so consonant with the festival's setting. There will be a Brahms symphony, Tchaikovsky's Sixth and Sibelius's First. Among the shorter works will be the Brahms-Haydn Variations, "Tapiola" by Sibelius, "La mer" by Debussy, "Ma mere l'oye" by Ravel, Rimsky-Korsakov's "Caprice espagnole," Respighi's "Pines of Rome" (probably) and Prokofiev's "Kije" Suite. American composers will be represented trebly: Aaron Copland's "Music for the Theater," Walter Piston's Concerto for Orchestra and a composition of Henry Hadley, to honor the memory of the composer and conductor who originated the Berkshire Festival.

It will be seen that Dr. Koussevitzky is here ignoring neither contemporary music nor the music of American composers. It is a healthy portent for an American festival, which next season, by the present signs, will be at least three weeks long.

The annual competition for a Mason and Hamlin piano will be held at the New England Conservatory of Music in Jordan Hall tomorrow afternoon, beginning at 2.30. There will be five contestants, each playing a number by Bach, a movement from a Beethoven Sonata and a third selection of his own choosing. The judges will be Serge Koussevitzky, Ernest Schelling and Walter Piston. Admission is free to the public.

BERKSHIRE FESTIVAL

Report of Progress—Building of Shed Begun—Programs Are Set

B. Trans. April 1938

By OLIN DOWNES

THE music editor of THE TIMES has been mildly taken to task for a remark in a recent article on American music festivals. In that article he said, en passant, that the Berkshire Symphonic Festival would have developed even more rapidly than it has if the wishes of Dr. Koussevitzky had been followed. The retort courteous to this observation has been made in the form of some special announcements from the management of this festival given annually at Stockbridge, Mass., by Dr. Serge Koussevitzky and the Boston Symphony Orchestra.

First and foremost is the news of the actual erection of the new Music Shed, which seats an audience of 5,000 people in a spacious and comfortable way. This edifice, soon to be completed, covers an acre and a half of ground, is surrounded by an arcade twenty-seven feet wide, and open at the sides to the Summer air. This auditorium, as the plan shows, has excellent sight-lines, and it will be subjected to final tests for acoustics next July 1. The expert engaged for this task is Professor Richard Fay of the Massachusetts Institute of Technology.

* * *

The construction of the Shed follows the gift made last season to the Boston Symphony Orchestra of Tanglewood, the country estate of Mrs. Gorham Brooks. With this gift the Boston Symphony acquired a permanent home for its festival, a place gloriously situated and landscaped and an ideal environment for artistic performance. The Music Shed is designed not only for the practical purposes of an appropriate auditorium, but also as an edifice that will harmonize with its surroundings. Its steel structure is now complete, and its roof going on. It was started last Jan. 1, and it has risen in response to the growth and the pressing needs of the Berkshire Symphonic Festival.

That festival has developed with impressive public support from recent and very modest beginnings. It was inaugurated by the late Henry Hadley in 1934 as a step toward his conception of an American music festival. Three open-air concerts with players from the New York Philharmonic-Symphony Orchestra were given. Mr. Hadley gave his utmost to the plan. In 1936 Dr. Koussevitzky and his players assembled, and the public response to their efforts at once established the logic of the undertaking. Three concerts were given in 1936, and six, in two weeks, in 1937. Meanwhile, in those four years, the attendance had doubled, from 2,500 to over 5,000 a concert. It was evident that the public which assembles at Stockbridge for the festival was behind the institution, and was prepared, in large and increasing numbers, to support it. The festival will be extended next year.

Last season Stockbridge experienced a beneficent catastrophe—the cloudburst, which showed the indispensability, for shelter as well as the desirable acoustics, of a great roofed building. The storm made such a clamor that the orchestra could not be heard; much less could the music transmitted by radio. As for the guests, they were marooned under the tent, helpless, till a late hour, to cross shallow, swirling currents of water.

* * *

A music shed had been virtually decided upon, considerably in advance of this event, which, nevertheless, appears to have had an effect of precipitation. The fact that delightful weather had attended the former season's concerts was evidently not a guarantee against a repetition of the catastrophe. Furthermore, despite surprisingly good acoustics secured within the tent last season, it was realized that a more substantial structure would meet this requirement as no canvas structure ever could do; $81,000 of the $100,000 which the structure costs has been raised. A remarkable response to the announcements of the concerts of next August has taken place; 108 of the 160 boxes have already been sold, while patrons of last year and new ones of the season to come have placed their applications for seats. The concerts next August will be given on the 4th, 6th, 7th and 11th, 13th and 14th of that month. The works to be included in the programs are Beethoven's Sixth and Ninth symphonies, Sibelius's First and Tchaikovsky's Sixth symphonies, a Brahms symphony, to be selected; a Wagner program, drawn from the operas "Walkuere" and "Siegfried"; the Brahms-Haydn Variations, Sibelius's "Tapiola," Debussy's "La Mer," Prokofieff's "Lieutenant Kitej," Respighi's "Pines of Rome," Rimsky-Korsakoff's "Spanish Rhapsody," Ravel's "Mother Goose," Copland's "Music for the Theatre" and Walter Piston's "Concerto for Orchestra." Other compositions are to be announced.

* * *

Thus Dr. Koussevitzky's plans for a festival to be systematically extended in its scope and character do advance, and promise always more for the future. It is rather appalling to read that in 1937 over 2,400 automobiles from nearly every one of the United States parked near the scene of the concerts; and "all had left within twenty minutes after," and that "more extended facilities are being prepared for this year." The Berkshire Symphonic Festival is thus up and coming. It is a membership corporation, none of whose officers receive a salary, while the work of promotion is done by local and State committees.

The festival looks confidently ahead and plans optimistically for the future. It has now an established base. "The trustees of the Berkshire Symphonic Festival and the Boston Symphony Orchestra are working in the closest cooperation and they will broaden the program of the festivals as the public demands. With the New York Fair in 1939 it may be expected that a greater program will be developed." It is eminently fitting that these things should transpire in a time when America is realizing herself anew in her thought and her art.

B. Her. April 19/38

SYMPHONY ORCHESTRA

The sixth and final concert of this season in the Monday-Tuesday series was given by the Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, last night in Symphony Hall. The program was as follows:

Symphony No. 1 in C major, Opus 21 ..... Beethoven
Nocturnes ..... Debussy
Nuages
Fetes
Symphony No. 2 in D mayor, Opus 73 ..... Brahms

Last night's program of favorite symphonic scores made a good concluding concert for the Monday-Tuesday series, and a large audience gave ample evidence of appreciating both the music and the performance. The Haydn-like first symphony of Beethoven always is delightfully refreshing, and for this concert Dr. Koussevitzky and his musicians gave their usual excellent performance. The wind instruments were well balanced with the strings in this convincing reading of the score—a happy result which is not always evident in a performance of this symphony.

The Debussy nocturnes came as a good contrast to the two symphonies on last night's program. In this music, with its subtle impressionism, the orchestra and Dr. Koussevitzky were at their best. The performance was always in the best of taste, never becoming sentimental or lacking restraint.

For the conclusion of this last program Dr. Koussevitzky presented a superb reading of the Brahms Second Symphony. This genial music always is a pleasure, and such a vital performance as last night's gave added beauty to these pages.

This past season the management inaugurated the idea of repeating the Monday programs for the Tuesday series. The plan was so successful that we wonder why it was not tried before. There is no repetition of patrons of the two series, and this idea gave opportunity for presenting more interesting programs than formerly as well as the obvious advantages to a busy orchestra.

W. J. S.

FINAL MONDAY NIGHT CONCERT

Symphony to Repeat List This Afternoon

B. Post April 19/38

When the Symphony Concert of last evening has been repeated this afternoon that which is now known as the "shorter series" will have come to a close, while but two more pairs of the regular concerts remain. This year for the first time the Monday evening and Tuesday afternoon series were grouped as six pairs of concerts with the same programme, an arrangement so sensible that the wonder is that it was not tried before.

For the most part the concerts thus paired have offered a soloist who did not appear in the regular series, and consequently at least one item on the programme would have distinctive interest. For the most part, however, and there is no reason why this should not be so, these programmes have been culled from those already offered during the season. This was the case last evening. For beginning came the First Symphony of Beethoven receiving the same brilliant performance that was accorded it when Dr. Koussevitzky, on a Friday and Saturday, grouped the First Symphonies of Beethoven, Sibelius and Walter Piston. Not another first symphony this time, but a second, the D major of Brahms with which Dr. Koussevitzky and the orchestra are dependably eloquent, made the end, and between these extremes came music quite remote in spirit and execution from either, Debussy's Nocturnes, "Clouds" and "Festivals." And yet the fragile "Clouds," not to mention its brilliant companion, seemed more fortunately placed last evening than when not long ago they were preceded and also rather swamped by the First Symphony of Mahler. The orchestral playing last evening was throughout of a high order and the audience was correspondingly enthusiastic.

SOWERBY CONCERTO ON SYMPHONY PROGRAM

Serge Koussevitzky announces the program for the last pair of concerts but one of the present season by the Boston Symphony Orchestra. The concerts will be given in Symphony Hall next Friday afternoon, April 22, and Saturday evening, April 23. The opening number will be the Fourth Symphony of Beethoven in B flat major. Dr. Koussevitzky will present for the first time the concerto for organ and orchestra by Leo Sowerby, in which the solo part will be played by E. Power Biggs, the English organist now living in this country, who has just completed a cycle of the organ works of Bach, under the auspices of Harvard College. Leo Sowerby, a native of Grand Rapids, Mich., is well known by the numerous performances of his works. His "Prairie," and his Second Piano Concerto have been performed at Boston Symphony concerts. The closing number will be the First Symphony of Schumann in B flat, known as the "Spring" Symphony.

Boston Symphony Ends Extra Series

B. Trans. April 19/38

The magnificent roster of the Boston Symphony Orchestra was in eloquent evidence at the final Monday concert in Symphony Hall last night, when the program, repeated this afternoon, including Beethoven's First Symphony, "Clouds" and "Festivals" by Debussy, and the Second Symphony of Brahms.

Dr. Koussevitzky's fare for the evening has been heard at recent concerts and was reviewed at length in these columns. It suffices to report that in the Debussy Nocturnes there was a shimmering, sensuous tone evoked from the winds as well as from the strings, and that Debussy's warm, supple colors were revealed in all their splendor. The Brahms Symphony had sufficient breadth, even though Dr. Koussevitzky indulged in some aberrations with regard to detail and the brasses often attacked badly. But the playing was rousing and beautiful, and stirring in the fanfare at the end.

The performance of the Beethoven Symphony was slightly heavy-handed, emphasizing detail to the point of suppressing the humor. But the concert, on the whole, reminded one again and again of Dr. Koussevitzky's remarkable sense of orchestral timbre and his flare for making music grandiloquently.

A. W. H.

THE CHRISTIAN SCIENCE MONITOR

April 19/38

Opens at the Wilbur

Composer and Soloist

Leo Sowerby (Left), Whose Concerto for Organ and Orchestra, in C Major, Will Have Its First Performances at This Week's Boston Symphony Concerts, With E. Power Biggs (Right) as the Organist

is that there are no men in the cast, and it is Miss Boothe's clever manipulation of this situation which accounts for most of the play's originality.

These are nasty, unhealthy people, however, and a play about them cannot help being the same. While completely in favor of protecting minority rights, we wonder whether Miss Boothe hasn't wasted too much time and wit on this group.

J. D. B.

Monday Symphonies Concluded

The final evening concert of the Boston Symphony Orchestra's Monday-Tuesday series was given last night in Symphony Hall before the customary large and applausive audience.

Dr. Koussevitzky had chosen for this concluding concert the First Symphony of Beethoven, Debussy's Nocturnes, "Nuages" and "Fêtes," and the Second Symphony of Brahms. The mastery of the conductor and the orchestra in these familiar masterpieces is too well known to need emphasis.

It is pleasant to report that this series (which ends this afternoon) has been markedly successful this year. The policy of devoting these programs to outstanding works of

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Direct Quotation ✓

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Mar. 28/38

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"Before leaving Boston," he told George Judd, manager of the Symphony Orchestra, "I hope to be understood correctly when I say that perhaps nowhere in the United States has my music received such many-sided representation. For this, for the unexcelled virtuosity of the Boston Symphony Orchestra and for the gratifying interest on the part of the Boston audience may I extend my most cordial thanks."

The statement may well be construed as a close to the "incident," caused by reports in Boston morning newspapers last Wednesday to the effect that Prokofiev was piqued because some of his larger and more serious works had been badly received here or neglected.

Pension Fund
Other Musical Events

By Ruth Marsters
Music Editor

PROMINENT among the limited but varied assortment of music events which color the spring season is the Boston Symphony Orchestra's Pension Fund concert.

The concert will take place this year on April 26, when Dr. Koussevitzky will conduct the Boston Symphony Orchestra and the choruses of the Harvard Glee Club and Radcliffe Choral Society in the performance of Beethoven's "Missa Solemnis."

Soloists announced are Jeannette Vreeland, soprano; John Frisbe, tenor; Kathryn Meislé, contralto, and Mack Harrell, bass.

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PITTSBURGH, PA.
POST - GAZETTE
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Prokofiev, Here for Concerts, Hopeful Over Music Trends

B. Trans. Mar. 24/38

Leading Russian Composer Says He Is Not a Communist but Is Satisfied with the Soviet

Serge Prokofiev, leading composer of Soviet Russia, is not a Communist, by his own word, but he is not dissatisfied with conditions of music and musicians in USR.

In Boston to give a sort of one-man show at the Boston Symphony concets on Friday afternoon and Saturday evening—playing the piano and conducting in a program of his own music—he said he was "too busy" to undertake the heavy demands made on a Communist in the Soviet Union.

He had some uncomplimentary things to say about audiences in general and Boston audiences in particular.

His programs for Friday and Saturday consists of four works which, he says, are not among his "most serious things." Two of the latter were played here in recent years without success—"Four Portraits" and the Fourth Symphony. The latter was commissioned for the fiftieth anniversary season of the Boston Orchestra but was greeted with the sneers accorded an art work written for an occasion. But Prokofiev says he had been working on it more than a year before he had received the commission from Dr. Koussevitzky.

Prokofiev's Third Symphony and "Chant Symphonique," which he regards among his best efforts, have not been given a chance in Boston. The Boston public will have little difficulty, he intimates, with the program of this week, consisting of two earlier works—the First Piano Concerto and Suite from the ballet, "Chout"—and two more recent but light compositions. One is the Second Suite from the ballet, "Romeo and Juliet," which makes no attempt to be strictly symphonicc. The other is "Peter and the Wolf," a symphonic fairy tale written for children. The purpose was to acquaint children painlessly with the orchestral instruments. A narrator identifies the several instruments of the orchestra, each of which represents a given character throughout the composition. Richard Hale will be the narrator in Boston, employing an English translation of the original Russian.

Prokofiev speaks informatively and hopefully about contemporary trends in music, particularly in the Soviet Union. The problem there arises, he says, from the great new audiences filling concert halls and opera houses. Instead of giving these audiences simply a diet of the classics or current music written in the style of the classics, Russian composers are writing simple music but "in the idiom of our time." On that foundation the audiences can prepare for the more complicated music of the present day.

The films, Prokofiev said, are not merely an instrument of education; they are to be regarded as a contemporary form of art. The same goes for animated cartoons, which he thinks have a "very great future." The music for films, for the most part, still is unsatisfactory, he thinks, becaue, while Hollywood producers have got to the point of employing serious composers, they insist on music written in old-fashioned style.

"Snow White" he regards as a "marvellous picture, and the music is not very offending!"

B. U. Music Head Backs Boston Audiences

B. Am.

Dean Marshall Says Prokofieff Blast Is Mistake

March 23/38

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A storm of protest followed the Russian composer's remarks. And the latter added fuel to the fire by saying that Richard Hale, narrator, would explain his compositions at the concerts in words of two syllables.

Dean Marshall declared:

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"Such an attitude on the part of the composer, however great, is impertinent and unfounded.

FREEDOM VITAL

"Freedom of taste is as important as freedom of speech, and no one person has a right to try to impose his individual taste upon a discriminating public."

Tribute to Prokofieff's genius was paid by Mrs. A. Lewis Armistead, who has always taken an active interest in musical activities in Boston, and who is herself a talented musician.

"This is very regreattable," she said. "I am a great admirer of Prokofieff, as are many other members of the Boston Symphony audiences.

"It is distressing that he should have been given such a false impression of the musical taste of the Boston Symphony audiences, which are more literate musically than those of any city in America."

—LIFT OPPRESSIVE TAXES—

INFORMATION OBSCURED

THE CHRISTIAN SCIENCE MONITOR

April 19/38

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St. George's, Bermuda—Barometer, 30.04; temperature, 60; cloudy, with wind from the northwest, velocity, 20 miles.

Almanac for Monday, March 28

Pension Fund Concert; Other Musical Events

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Tribute to Prokofieff's genius was paid by Mrs. A. Lewis Armistead, who has always taken an active interest in musical activities in Boston, and who is herself a talented musician.

"This is very regreattable," she said. "I am a great admirer of Prokofieff, as are many other members of the Boston Symphony audiences.

"It is distressing that he should have been given such a false impression of the musical taste of the Boston Symphony audiences, which are more literate musically than those of any city in America."

—LIFT OPPRESSIVE TAXES—

INFORMATION OBSCURED

THE CHRISTIAN SCIENCE MONITO

April 19/38

Opens at the Wilbur

Composer and Soloist

Leo Sowerby (Left), Whose Concerto for Organ and Orchestra, in C Major, Will Have Its First Performances at This Week's Boston Symphony Concerts, With E. Power Biggs (Right) as the Organist

is that there are no men in the cast, and it is Miss Boothe's clever manipulation of this situation which accounts for most of the play's originality.

These are nasty, unhealthy people, however, and a play about them cannot help being the same. While completely in favor of protecting minority rights, we wonder whether Miss Boothe hasn't wasted too much time and wit on this group.

J. D. B.

Monday Symphonies Concluded

The final evening concert of the Boston Symphony Orchestra's Monday-Tuesday series was given last night in Symphony Hall before the customary large and applausive audience.

Dr. Koussevitzky had chosen for this concluding concert the First Symphony of Beethoven, Debussy's Nocturnes, "Nuages" and "Fêtes," and the Second Symphony of Brahms. The mastery of the conductor and the orchestra in these familiar masterpieces is too well known to need emphasis.

It is pleasant to report that this series (which ends this afternoon) has been markedly successful this year. The policy of devoting these programs to outstanding works of the Friday-Saturday series of subscription concerts appears to have met with cordial public approval.

Direct Quotation

B. Trans. Mar. 28/38

Far from holding any grudge against the Bostonian public, Serge Prokofiev believes his music has been well served here, and he was delighted with his stay, terminating in the second symphony concert over which he presided on Saturday evening.

"Before leaving Boston," he told George Judd, manager of the Symphony Orchestra, "I hope to be understood correctly when I say that perhaps nowhere in the United States has my music received such many-sided representation. For this, for the unexcelled virtuosity of the Boston Symphony Orchestra and for the gratifying interest on the part of the Boston audience may I extend my most cordial thanks."

Almanac for Monday, March 28

St. George's, Bermuda—Barometer 30.04; temperature, 60; cloudy, with wind from the northwest; velocity, 30 miles.

Pension Fund Concert, Other Musical Events

By Ruth Marsters

Music Editor

PROMINENT among the limited but varied assortment of music events which color the spring season is the Boston Symphony Orchestra's Pension Fund concert.

The concert will take place this year on April 26, when Dr. Koussevitzky will conduct the Boston Symphony Orchestra and the choruses of the Harvard Glee Club and Radcliffe Choral Society in the performance of Beethoven's "Missa Solemnis."

Soloists announced are Jeannette Vreeland, soprano; John Frisbe, tenor; Kathryn Mieslé, contralto, and Mack Harrell, bass.

* * *

DR. KOUSSEVITZKY will conduct the last program in the subsidiary series of the Boston Symphony Orchestra tomorrow evening and Tuesday afternoon.

The program will include Beethoven's First Symphony in C major; Debussy's "Clouds" and "Festivals"; and the Second Symphony of Brahms in D major.

* * *

THE CONCERTO for Organ and Orchestra by the American composer, Leo Sowerby, will be given its first performance under Dr. Koussevitzky at the regular pair of Friday afternoon and Saturday evening concerts this weekend. E. Power Biggs will be the soloist.

The program will also include the Fourth Symphony of Beethoven in B-flat major and Schumann's "Spring" Symphony—his

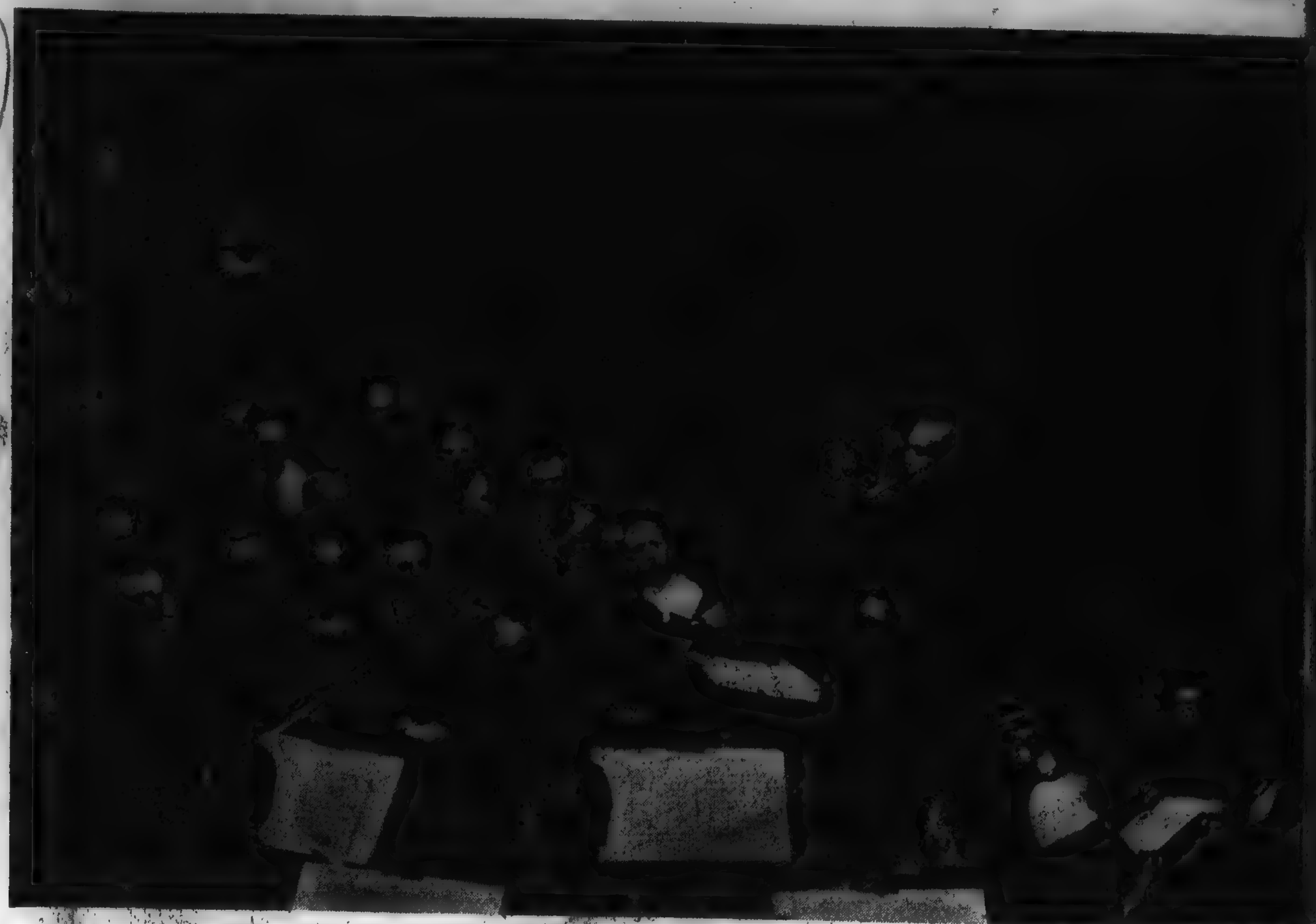
PITTSBURGH, PA.
POST - GAZETTE
APR 12 1938

MARTINETS.

Going from the ridiculous to the sublime (just to be different) let us call your attention to the Bach Passion Music (St. Matthew) on WWSW's "Golden Hour" today, tomorrow and Thursday at 4 o'clock and on Friday at 1:45. The music will be played by the Boston Symphony under Koussevitzky and will be sung by the Harvard Glee Club.

THE BULLETIN OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

11



The Boston Symphony Orchestra

Dr. Serge Koussevitzky, Conductor

FINAL CONCERT OF THE SEASON

Friday Evening *8:30 o'clock* *April 1*

OPERA HOUSE, ACADEMY OF MUSIC

SUBSCRIPTION BOOKS ARE NOW OPEN
FOR THE COMING SEASON, 1938-1939

Friday Evening	*November 18*
Friday Evening	*January 6*
Thursday Evening	*February 9*
Friday Evening	*March 10*
Friday Evening	*March 31*

SUBSCRIPTION FOR THE FIVE CONCERTS
$12.50, $10.00, $8.00, $7.00, $6.00, $5.00
BOXES: $15.00, $10.00, $8.00. NO TAX.

MAIL ORDERS WILL BE GIVEN PROMPT ATTENTION. COMMUNICATE WITH THE INSTITUTE BOX OFFICE FOR OPERA HOUSE SEATING PLAN.

Prokofiev, Here for Con
Hopeful Over Music Tr

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B. Trans. Mar. 24/38

Leading Russian Composer Says He Is Not a Communist but Is Satisfied with the Soviet

Serge Prokofiev, leading composer of Soviet Russia, is not a Communist, by his own word, but he is not dissatisfied with conditions of music and musicians in USR.

In Boston to give a sort of one-man show at the Boston Symphony concets on Friday afternoon and Saturday evening—playing the piano and conducting in a program of his own music—he said he was "too busy" to undertake the heavy demands made on a Communist in the Soviet Union.

He had some uncomplimentary things to say about audiences in general and Boston audiences in particular.

His programs for Friday and Saturday consists of four works which, he says, are not among his "most serious things." Two of the latter were played here in recent years without success—"Four Portraits" and the Fourth Symphony. The latter was commissioned for the fiftieth anniversary season of the Boston Orchestra but was greeted with the sneers accorded an art work written for an occasion. But Prokofiev says he had been working on it more than a year before he had received the commission from Dr. Koussevitzky.

Prokofiev's Third Symphony and "Chant Symphonique," which he regards among his best efforts, have not been given a chance in Boston. The Boston public will have little difficulty, he intimates, with the program of this week, consisting of two earlier works—the First Piano Concerto and Suite from the ballet, "Chout"—and two more recent but light compositions. One is the Second Suite from the ballet, "Romeo and Juliet," which makes no attempt to be strictly symphonice. The other is "Peter and the Wolf," a symphonic fairy tale written for children. The purpose was to acquaint children painlessly with the orchestral instruments. A narrator identifies the several instruments of the orchestra, each of which represents a given character throughout the composition. Richard Hale will be the narrator in Boston, employing an English translation of the original Russian.

Prokofiev speaks informatively and hopefully about contemporary trends in music, particularly in the Soviet Union. The problem there arises, he says, from the great new audiences filling concert halls and opera houses. Instead of giving these audiences simply a diet of the classics or current music written in the style of the classics, Russian composers are writing simple music but "in the idiom of our time." On that foundation the audiences can prepare for the more complicated music of the present day.

The films, Prokofiev said, are not merely an instrument of education; they are to be regarded as a contemporary form of art. The same goes for animated cartoons, which he thinks have a "very great future." The music for films, for the most part, still is unsatisfactory, he thinks, becaue, while Hollywood producers have got to the point of employing serious composers, they insist on music written in old-fashioned style.

"Snow White" he regards as a "marvelous picture, and the music is not very offending."

U. Music Head Backs Boston Audiences

B. Am.

Dean Marshall Says Prokofieff Blast Is Mistake

March 23/38

"If the audience did not like his Fourth Symphony, I should be inclined to blame the symphony—not the audience."

This was the reply today of Dean John P. Marshall, head of the Boston University college of music, to Serge Prokofieff, famous modern Russian composer, who accused Boston music lovers of understanding only "childish" music.

Nettled at the reception given his Fourth Symphony here a few years ago, Prokofieff revealed upon his arrival in Boston that he had arranged a program of "simple music" to the "childish tastes of Boston's symphony-goers." He is scheduled to appear with the Boston Symphony Orchestra Friday afternoon and Saturday night.

"SIMPLE EXPLANATIONS"

A storm of protest followed the Russian composer's remarks. And the latter added fuel to the fire by saying that Richard Hale, narrator, would explain his compositions at the concerts in words of two syllables.

Dean Marshall declared:

"The Boston Symphony audience, which seems to have provoked Serge Prokofieff to the extent that he feels compelled to seek revenge, is without doubt one of the most intelligent musical audiences in the world."

James A. Ecker, supervisor of music in the Boston schools, took up the cudgels for Boston, saying:

"Such an attitude on the part of the composer, however great, is impertinent and unfounded.

FREEDOM VITAL

"Freedom of taste is as important as freedom of speech, and no one person has a right to try to impose his individual taste upon a discriminating public."

Tribute to Prokofieff's genius was paid by Mrs. A. Lewis Armistead

Composer to Give Boston Only "Children's Music"

B. Globe March 23/38

Russia's Prokofieff to Retaliate For "Insult" His Fourth Symphony Received Here

SERGE PROKOFIEFF

Nettled at the reception given his Fourth Symphony by Boston's musical public a few years ago, Serge Prokofieff, who with Stravinsky heads the modern Russian school of composers, on his arrival at the Ritz-Carlton last night revealed to reporters a scheme of retaliation that only a temperamental genius could conceive.

Because "Boston does not understand" his serious music, Prokofieff, it turns out, has purposely chosen for his all-Prokofieff program with the Boston Symphony Orchestra on Friday afternoon and Saturday evening pieces which are, as he mockingly phrased it, "children's music."

"If the public in Boston cannot understand my serious music, why should I break my baton?" he demanded indignantly. "That's why I'm going to give them children's music. I'm not going to puzzle them, but give them simple things."

Fairy Tale With Narrator

Sure enough, right squat in the middle of his program is a piece called "Peter and the Wolf," an orchestral fairy tale originally written to teach Soviet children the various sounds of the orchestral instruments.

Just to make musical Boston's face even redder—a narrator, Richard Hale, will explain in words of two syllables—in English also—just what instrument is playing and what character it represents in the orchestral fairy tale.

Although this orchestral fairy tale is the crowning indignity that the composer is heaping upon Boston this week, there is no little irony in the other selections from his works chosen for his program for Boston.

For instance, he has chosen "Chout" as his first piece. And "Chout" means "The Buffoon" in English. It is a harsh satire originally composed for Diaghilev's ballet corps in Paris.

Then to give Boston's nose another tweak, his next selection, Piano Concerto No. 1 in D-flat major, opus 10, is the composition which won him the Rubinstein prize when he was only 19!

Having settled the concerto and children's music angles of his unique scheme of revenge, Mr. Prokofieff plans to "honor" musical Boston with a "first performance in America" a presentation of "Romeo and Juliet" Ballet, Second Suite, opus 64.

This ballet he described to reporters last night with a malicious gleam in his eye.

"'Romeo and Juliet'," he explained, "is treated without any complications. The harmonies and tones are treated much more simply than in a symphony."

In other words, he could have written its theme in a symphony but, as he kept reiterating, "Boston wouldn't understand it."

This "first performance in America" ballet composition really is the key to temperamental Mr. Prokofieff's wrath at Boston.

It seems that Dr. Kousseviksky, conductor of the Boston Symphony Orchestra, commissioned him a year and a half before the 50th anniversary celebration of the orchestra to write a symphony in honor of the anniversary.

"So," said Prokofieff last night, "I had plenty of time to compose the symphony and composed it very slowly. But what happened? When it was played, the Boston public and the critics were very insulting. They not only didn't like it and didn't show any signs of understanding it, but they charged that I had composed it with too much haste.

"The fact of the matter is, four of my most important works have never been performed here in Boston. The two serious pieces that have been performed here—my Fourth Symphony in 'Four Portraits'—were not understood.

"So I give them simple things from now on!"

PROVIDENCE, R. I.
JOURNAL

APR 6 - 1938

MUSIC

Boston Symphony Gives Last Concert of the Season

By G. Y. Loveridge

The Boston Symphony Orchestra said farewell for the season, in Metropolitan Theatre last night. The audience was not as large as for some of the four other concerts, but it was a demonstrative gathering, and loath to let Dr. Serge Koussevitzky and his men depart.

The program was decidedly interesting. The first symphony by Beethoven and the first by Brahms were performed and two nocturnes by Debussy. There is not much question whose first symphony is the finer; Beethoven had Haydn and Mozart to lean on — and he did—while Brahms had them and Beethoven also—both an advantage and a handicap.

The Beethoven First, heard about as seldom as the Ninth, is a sprightly and tuneful work that almost anybody would enjoy. It carries its hundred-and-some years easily, and the rhythmic gaiety and melodic charm are as attractive as though they had been conceived but yesterday, though at the last count, there was nobody yesterday who could have conceived them. The antics of the almost boisterous finale were delightfully exploited by Dr. Koussevitzky. Genuine, unabashed heat, as the swing musicians say.

There could hardly be a stranger contrast than the Debussy "Nuages," which came next. The symphony was quite of this world; the nocturne was not. In imagery and utterance it proclaimed a different phase of the tonal art. Beethoven had set the pulses going; Debussy lulled and mystified. The curious fragments of melodies in English horn and viola, the haunting voices of the strings, the sense of lights and shadows were magical. The orchestra was brilliantly obediant to the will of its conductor.

"Fetes," in its own way, was quite as beautiful. The lively accents and the pleasant orchestral chatter kept one interested, and the procession, approaching in 'cellos, harps and trumpets, sweeping by and disappearing, was superb.

After the customary smoke-screen had been laid down by the audience the orchestra attacked the first symphony of Brahms. Here was a reading both poetic and muscular. In large outline and in detail it was, this department thought, one of the best performances of the season. The unhurried certainty of the composer, the serene contemplation that leans to austerity, were here displayed with profound effect. Perhaps one felt that sometimes Brahms approached, or announced, his ideas ponderously, but they are always solid ideas and worth contending with.

Brass and woodwinds were especially brilliant in the last movement, which rose by slow waves to a climax such as only the Boston Symphony can produce. Dr. Koussevitzky and the men were applauded again and again after this masterful performance.

The program:

Symphony No. 1 in C major, Op. 21 .... Beethoven
- I. Adagio molto; Allegro con brio
- II. Andante contabile con moto
- III. Menuetto: Allegro molto e vivace; trio
- IV. Finale: Adagio; Allegro molto e vivace

Two Nocturnes .... Debussy
- Nuages
- Fetes

Symphony No. 1 in C minor, Op. 68 .... Brahms
- I. Un poco sostenuto; Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio; Allegro non troppo, ma con brio

Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra, will give a recital with Elizabeth Siedhoff, pianist, in Plantations auditorium on Friday night.

Mr. Burgin was born in Warsaw in 1892. He took his first lessons on the violin when he was five, and at eight he became a pupil of Isidore Lotto. He went to Berlin with his father in 1902. There he played for Joachim, and impressed the great violinist so favorably that a scholarship from the Mendelssohn Fund was made available. Burgin studied two years in Berlin under the supervision of Joachim.

He came to this country at 13, and played in Carnegie hall. Then he went to Petrograd to study with Leopold Auer. After several seasons on the continent he returned here as concertmaster of the Boston Symphony Orchestra in 1920.

Miss Siedhoff, a pupil of Tobias Matthay, has given concerts and lecture recitals here and abroad.

LEWISTON, ME.
SUN

APR 9 - 1938

Music and The Drama

BOSTON SYMPHONY PERFORMS 1ST WORK OF PROF. PISTON, ROCKLAND NATIVE

BOSTON, April 8-AP-The first symphony of Prof. Walter Piston, chairman of the department of music at Harvard University, today received its first performance, at the hands of the expert Boston Symphony Orchestra.

Sandwiched in the program between the first-born symphonies of a pair of musical giants—Beethoven and Sibelius—the new work, which was conducted by the composer, proved modern, vigorous, and architecturally sound, if not almost entirely lacking in melody.

Denying any "pictorial, narrative, political or philosophical intent," the author, who is a native of Rockland, Me., has the work begin somewhat irregularly and mysteriously with the main or "germinating" theme expressed by plucked strings of 'cellos and double basses.

At the close of the final movement—there are only three—this motif, which underlies the unfolding of the symphony, recurs in full statement by the brass. The reception was moderate.

Although the composer does not specify a key—"symphony" being its only title—Prof. Piston explained it could be called a "Symphony in C." He completed it last Autumn at his home in suburban Belmont. Hitherto he has composed mostly music for piano, quartets and trios. He is 44 years old.

Serge Koussevitzky, the orchestra's regular conductor, was on the podium for the Beethoven and Sibelius symphonies.

NEW BEDFORD, MASS.
MERCURY
APR 9 - 1938

Teacher's Symphony Played

BOSTON, April 8 (AP)—The first symphony of Professor Walter Piston, chairman of the department of music at Harvard University, today received its first performance, at the hands of the expert Boston Symphony Orchestra.

Sandwiched in the program between the first-born symphonies of a pair of musical giants—Beethoven and Sibelius—the new work, which was conducted by the composer, proved modern, vigorous, and architecturally sound, if not almost entirely lacking in melody.

The work begins somewhat irregularly and mysteriously with the main or "germinating" theme expressed by plucked strings of 'cellos and double bases. At the close of the final movement—there are only three—this motif, which underlies the unfolding of the symphony, recurs in full statement by the brass. The reception was moderate.

LOWELL, MASS.
SUNDAY TELEGRAM

APR 10 1938

MISSA SOLEMNIS

A musical event of the season will be the revival after ten years of Beethoven's mighty choral work, the "Missasolemnis." The mass well be performed by the Boston Symphony orchestra, under the direction of Serge Koussevitzky, in Symphony hall, on Tuesday evening, April 26th—the proceeds to be devoted to the Pension Fund of the orchestra. The chorus in full numbers of the Harvard Glee club and Radcliffe Choral society, trained by G. Wallace Woodworth, will assist, and likewise a quartet of soloists.

VARIETY
NEW YORK, N. Y.

APR 6 - 1938

N. Y. CONCERTS O. K.; BOSTON ORCH 12G

Despite the lateness of the season, concert grosses in New York continued on the upbeat during the past week. Joining in the take were the Boston Symphony, the Philharmonic-Symph and Marian Anderson, Negro contralto.

Estimates for Last Week

Boston Symph. Orch, Carnegie Hall (2,760; $3.50-$1.50). Two concerts, Thursday night (31) and Saturday afternoon (2). Drew estimated $12,000; first performance was entirely subscription, second two-thirds; final appearance in New York for the season; Serge Koussevitzky conducted.

Philharmonic-Symph, Carnegie Hall (2,760; $3-60c). Three concerts, Wednesday evening (30), Saturday night (2), and Sunday afternoon (3) drew good $12,100. John Barbirolli conducted; Mischa Levitzki soloist for one performance.

Marian Anderson, Town Hall (1,476; $3-$1). Negro contralto still showing herself one of the big draws with estimated gross of $3,200 (sellout) for one performance, Wednesday night (30). There were 100 standees and 90 seated on the stage.

LOWELL, MASS.
LEADER

APR 11 1938

VIOLINIST OF SYMPHONY TO PLAY HERE

Samuel J. Leibovici, first violinist of the Boston Symphony orchestra will be the soloist at a musicale to be held Tuesday afternoon under the auspices of the Hadassah and Sisterhood of Temple Beth-El, at the Lowell Hebrew Community Centre. Mr. Leibovici has had a colorful musicale career as a violinist, and showed such remarkable ability as a child that he became a pupil at the Paris Conservatory and studied under the foremost French masters. After a brilliant career in France, Mr. Liebovici joined the Boston Symphony orchestra under Serge Koussevitsky, as first violinist.

Mrs. Gladys Siskind Troubin, who will accompany Mr. Liebovici, is also an accomplished musician

CONTINUED

and pianist. She has had much success throughout New England as an accompanist and soloist of unusual merit.

The program to be presented tomorrow is outstanding in its musical value, and is as follows:—

GROUP I.

Romanza .... Beethoven
Praeludium and Allegro — Pugnani-Kreisler
Andante— Violin Concerto—Opus 64 — Mendelssohn

GROUP II.

Slavonic Dance No. 2 — Dvorak-Kreisler
Guitarre— Opus 45—No. 2 — M. Moszkowski
Danse Espagnole from "La Vida Breve" — Emmanuel De Falla-Kreisler
Liebeslied .... Kreisler
Liebesfreud .... Kreisler

The musical will follow the regular April business session. The meeting will have as a feature a linen shower at which each member will contribute some article in household linens to aid in replenishing Hadassah's supply in Palestine.

Following the musical, tea will be served, with Mrs. Edward Ziskind and Mrs. Louis Neyman in the charge of hospitality.

TOLEDO, O.
BLADE

APR 11 1938

R

THOSE who heard Nadia Boulanger, noted French pianist and teacher, in a lecture recital in the Museum of Art Friday night say that she lived up to all that has been said and written of her. They were impressed alike by her superb musicianship and her delightful personality. In spite of the downpour which made attendance an endurance test there was a good crowd to hear the first woman to have conducted the Boston and the London Symphony Orchestras, a woman whose influence is said to be greater than that of any other on modern musicians. And the audience included the most critical among Toledo music lovers.

(13)

LOS ANGELES, CALIF.
TIMES

APR 1 0 1938

New Records Present Theme of Easter

To some, spring means Easter bonnets; to others, daffodils. To many, it brings the wish to fly away to Paris. For those of us who stay at home, spring, Easter or any time set apart for the heart's renewal can be filled with the radiance of music. Since our need of music has been broadened by concerts and radio, the records are increasingly able to satisfy it.

Victor brings out the last of a three-volume recording of an actual performance of "The Passion of Our Lord According to St. Matthew" by Johann Sebastian Bach. Koussevitsky has built a monument for himself in the magnificent conducting of this work. Using the young voices of Harvard Glee Club and Radcliffe Choral Society, he has given the Bach masterwork a buoyancy and freedom. The direction of soloists, choruses and, most of all, the Boston Symphony, is clear and definite and climax always well sustained. These are the necessities and the prized virtues of the finest recordings.

The soloists, Janette Vreeland, soprano, and Katheryn Meisle, contralto, are well known for their Bach but they are artistically matched by the unknown John Breibe, tenor, Keith Faulkner and Fritz Lechner, baritones.

The added instrumentalists are: flutist, George Laurent; oboes d'amore, Louis Speyer and Jean Dedergie; harpsichord, Dr. V. Ernest Wolff; organist, Karl Weinrich; violinists, Julius Theodorewicz and Richard Burgin; viola da gamba, Alfred Zighera and English horns, Speyer and Henry Stanislaus. G. Wallace Woodworth prepared the choirs and Dr. Archibald T. Davidson of Harvard, the copious program notes.

Stokowski can extract music and, above all, sensuously beautiful sound out of a Balinese orchestra or a set of Bell Laboratory microphones in Hollywood but when at his best, he is conducting the Philadelphia Orchestra in the Academy of Music. That is where the new Victor records of "Parsifal" were made. Hearing them it is impossible to believe that Wagner or Stokowski either, has not received high dispensation from above. The Prelude and Good Friday Spell prove in the incontrovertible language of music that Wagner was not the agnostic his detractors accused him of being. Stokowski declares it in those marvelous crescendos of his where he begins with orchestral shadows playing on long unbroken silence and urges his musicians on and on until the ultimate in tone and rich harmony is reached.

America has risen to a full appreciation of the pianistic genius of Artur Schnabel since those first concerts of his in 1922. Now it not only welcomes Schnabel with sold-out houses but audiences are beaming upon the advent of his son, Karl Ulrich. R.C.A.-Victor presents Bach's concerto for two pianos and orchestra played by the Schnabels and the London Symphony conducted by John Barbirolli.

I. M. J.

SCHENECTADY, N. Y.
GAZETTE

APR 1 1 1938

Jagel Known For Work in Italian Opera

Frederick Jagel, the Metropolitan tenor who will sing in Schenectady April 28, is famous for his interpretations of the great roles of Italian opera, such as Rodolfo, Vasco de Gama and Rhadames, and has also won recognition as a Wagner singer. Lohengrin has been acclaimed as one of his best parts and last season when Leopold Stokowski and the Philadelphia orchestra made recordings of "Siegfried", Jagel was chosen to sing the immortal music of the young hero.

Serge Koussevitsky chose the tenor, too, when on November 2, 1934, with the Boston symphony orchestra he presented the third act of "Siegfried" in concert form. The press critics hailed Jagel as a "happy choice".

As guest artist for the Thursday Musical Club's spring concert at Union College, memorial chapel Jagel will take his place among other great singers who have appeared with the local choral group. These have included Nelson Eddy, Lawrence Tibbett, Richard Crooks and Joseph Bentonelli, among others.

Tickets for the "silver anniversary" concert are available through Mrs. A. Stanton McCormick of 1374 Myron street.

CHICAGO, ILL.
TRIBUNE

APR 1 4 1938

WAAF will present from noon to 4 p. m. "The Passion of Our Lord, According to St. Matthew," in its entirety. The version to be presented is a recording by the Harvard Glee club, the Radcliffe Choral society, and the Boston Symphony orchestra, with Jeannette Vreeland, Kathryn Meisle, John Priebe, Keith Faulkner, and Fritz Lechner as soloists.

WORCESTER, MASS.
TELEGRAM

APR 1 7 1938

Symphonic Success

SELDOM MAY one sit through a program of symphonic music that appeals with equal force to emotions and intellect, as did the final concert in the Civic Music Association's course this year, at the municipal Memorial Auditorium last Tuesday night. The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, whose visits to Worcester have been all too few, came here for the third consecutive year of the course. Balanced with a perfection of which Dr. Koussevitzky is a past master, the concert began with Haydn's "Symphony in G Major, No. 88," inducing a mood so soon to be shattered by the exciting and arresting Prokofieff "Romeo and Juliet" ballet, second suite, op. 64, given its first presentation in this country in March of this year by the Boston Symphony, with the composer conducting. Those who heard this brilliant premiere were thrilled at the second hearing, last Tuesday night. The atmosphere of the Italy of the Montagues and the Capulets was achieved, often with quaintly ironic effect. The music, daringly modern as it was, between the two symphonies brought storms of surprised applause. The second symphony, the beloved "Second" of Brahms completed a perfect program, gloriously played.

SPRINGFIELD, MASS.
REPUBLICAN

APR 2 3 1938

PREMIER HAILED AT HUB

Boston, April 22 — (AP) — The usually conservative Friday afternoon audience at Symphony hall broke its quiet today to applaud enthusiastically the world premiere of Leo Sowerby's concerto for organ and orchestra in C major by the Boston Symphony orchestra conducted by Serge Koussevitzky. So great was the applause that Koussevitzky beckoned the burly, bespectacled and fiery-haired Chicago composer from his seat to the podium.

WORCESTER, MASS.
TELEGRAM

APR 1 3 1938

Audience Delighted by Boston Symphony

Civic Music Association Brings Season To Triumphant Close

By TYRA LUNDBERG FULLER

Boston Symphony Orchestra with Serge Koussevitsky, conductor, brought the 1937-1938 concert series of the Worcester Civic Music Association to a triumphant close last night before an enthusiastic and capacity audience in Memorial Auditorium.

The program presented three imposing works: Haydn's "Symphony in G Major, No. 88;" the Second Suite from Serge Prokofkieff's ballet "Romeo and Juliet," Op. 64; and Johannes Brahms' "Symphony No. 2 in D Major, Op. 73."

Of outstanding interest to many—although possibly not of greatest enjoyment to the entire audience—was the Prokofieff ballet music. This suite had its American premiere in Boston March 25, and Worcester music lovers owe a debt of gratitude to the Civic Association for sponsoring its early performance here. Strictly modern, from its first startling, crashing dissonances to its macabre strains in the final movement, the modernity of the suite was emphasized by its contrasting setting between two familiar and favorite symphonies.

Homage to Conductor

More than once we have commented on the infectious enthusiasm of a school orchestra, but in an organization like the Boston Symphony that quality of enthusiasm is submerged in pure artistry. It could not be otherwise under a conductor such as Serge Koussevitzky. Not since the long-ago days of Dr. Karl Muck have we seen a baton wielder who directs with such a minimum of effort as Dr. Koussevitzky did the Haydn Symphony, yet who so completely dominates his players. A pointing index finger here, a dip of the baton there, and the result was perfection. The audience surely thought so, to judge by the convincing salvos of applause that followed the conclusion of each work.

The "Romeo and Juliet" Suite presented four movements. The first, "Montagues and Capulets," was characteristically pompous, grandiloquent. "Juliet, the Maiden" was light and dainty, equally befitting its theme. Then came a "Dance" and finally "Romeo by Juliet's Grave" with its descriptive suggestion of grief and tragedy.

It must be that modern compositions make a greater physical demand on conductor as well as players, for Dr. Koussevitzky used far more effort in directing this work.

Brahms Symphony

After the intermission which followed the performance of the Prokofieff Suite, came the familiar and pleasing Brahms Symphony which closed the program. It presents four lovely movements: "Allegro non troppo," "Adagio non troppo," "Adagietto Grazioso; quasi andantine," exquisite in its gracious beauty, and "Allegro con spirito."

At the close the audience seemed loath to leave and Conductor Koussevitzky was called back to the platform again and again to bow his acknowledgment of orcester concert-goers' extended ovation.

ELYRIA, O.
CHRONICLE TELEGRAM

APR 1 5 1938

Premier Woman, Musician Of France At Oberlin Saturday

MLLE. NADIA BOULANGER

OBERLIN, April 15 — The Oberlin Conservatory of Music will be host to Mlle. Nadia Boulanger, premier woman musician of France, when she comes to Oberlin this Saturday, April 16, to give an illustrated lecture on "Views on Music of Today" in Warner Concert Hall at 10:30 a. m.

Music of the 15th and 16th century as well as that of modern composers will be included on the program. As Mlle. Boulanger expects even amateurs to be able to hear music truly and to know and love music, she counts the words she speaks in lecturing as a mere waste—it is the music that is important, and in order to illustrate her lecture a selected group from the Oberlin A Cappella Choir will assist her. Miss Margaret Pohl, graduate student in the Conservatory, will be soloist.

From Musical Family

Mlle. Boulanger was brought up in a family of musicians. When five, she studied piano, but quickly transferred to the organ. She studied for several years at the Paris Conservatory, a pupil of Guilmant and Vierne on the organ, and of Gabriel Faure in composition.

Since 1904 she has given up her work in composition and since that time has devoted herself entirely to teaching. Among her students was her sister, Lili Boulanger, who died in 1918 at the age of 24 after having written works which place her in the ranks of the great composers. Mlle. Boulanger will speak of the works of her sister in her lecture.

Mlle. Boulanger has been teaching at Radcliffe College this semester, and in February broke all of New England's tradition by being the first woman to conduct the Boston Symphony. She is also the first woman to conduct the London Philharmonic in its 126 years of existance.

She comes to Oberlin from Cleveland, where she will lecture on Friday.

NEW BEDFORD, MASS.
April MERCURY 16/38

Last Commuters' Matinee At Symphony Hall Tuesday

By train, bus and private car, the widely distributed audience of music lovers who subscribe to the Commuters' Matinee series of the Boston Symphony Orchestra will be on their way Tuesday, April 19, for the last concert of the six. They converge on Symphony Hall from Plattsburg, N. Y., Pawtucket, Castine, Me., Manchester, N. H., Bennington, Vt., Hyannis, Cape Cod, and a hundred communities between. Serge Koussevitzky will conduct the following program on Tuesday: Beethoven's First Symphony, in C Major; Debussy's two nocturnes, "Clouds," and "Festivals;" and Brahms' Second Symphony, in D Major.

Those attending the Commuters' Matinees this season will have heard music covering two centuries of the art of orchestral composition, drawn from the works of the following composers: C. P. E. Bach, Haydn, Boccherini, Mozart, Beethoven, Rossini, Liszt, Moussorgsky, Tchaikovsky, Brahms, Rimsky-Korsakov, d'Indy, Sibelius, Debussy, Ravel, Starakodomsky, Amfitheatrof.

WORCESTER, MASS.
GAZETTE

APR 1 3 1938

Boston Symphony Heard In Auditorium Concert

By WALTER W. FARMER

The Worcester Civic Music Association presented the Boston Symphany Orchestra, Serge Koussevitsky, conductor, in the Auditorium last evening as the final event of this season's series of concerts. There was a very large and deeply interested audience.

It is not necessary at this late day for the reviewer to ransack his vocabulary of superlatives in praise of this superb orchestra. It is sufficient to say that this concert was at the same high level of perfection in orchestral virtuosity that has given the organization its undisputed position among the leading orchestras of the world.

The concert opened with Haydn's "Symphony in G" which is number 88 in the astounding total of 104 works by Haydn in this form. It is forgotten sometimes that this composer was shrewd and worldwise and although his character at times may have seemed childlike, it was far from being childish. He had a sly sense of humor, as is shown in the musical theme that he borrowed from Martini and used to embellish his setting of the commandment "Thou shalt not steal." In his music, he was not extravagant, but was capable of expressing, besides innocent or peasant-like gaiety, sorrow, tenderness and regret. Rubenstein is said to have referred condescendingly to "Papa Haydn." To this Von Bulow retored: "Yes! But when he is great-grandfather Rubinstein, Haydn, still will be 'Papa' Haydn!"

The truth of this last remark was revealed by the music heard last evening, for it has not aged, and its freshness and charm still have the power to transport the responsive listener to a realm of the imagination that is "without bitterness, irony or morbidity, but has the peotry of perfect health." The manifold beauties of this work were displayed with grace and true insight, so that the consummate workmanship was revealed with perfect transparency.

Composition by Prokofieff

The second composition was a suite from the ballet "Romeo and Juliet" by the contemporary Russian composer, Serge Prokofieff, who at present is in this country. This is a recent work first presented in Russia a year ago, while its American premiere was given in Boston last month. The various sections of the work are "Montagues and Capulets," "Juliet the maiden," "Friar Laurence" "Dance," "The Parting of Romeo and Juliet," "Dance of the Slave Girls" and "Romeo at Juliet's Grave."

Whatever one's opinion of the merits of this work, it must be admitted that it held the interest at the first hearing. However, there are several reservations that may be made. Is it in good taste to base a ballet on Shakespeare's tragedy? Does the music successfully express the spirit of the drama? Is the plot of the ballet made absurd by a "happy ending" not found in the original story? The reviewer would answer the first two questions, "No," the last question, "Yes." The opening measures were impressive and raised expectations that were not fulfilled by the succeeding pages. If the musical ideas were divested of their gorgeous orchestration, it appears that little of importance would remain, even if the intention of the composer was ironical. In short, it is possible to believe that the composer's great predecessor, Tschaikowsky, has given finer musical expression to this tragedy in his "Overture to Romeo and Juliet."

After intermission, Grahms' "Second Symphony in D" ushered the listeners into another world. In spite of some of the early critics, who found this music merely "pretty," it is not easy to give an adequate verbal description of the impression received from the performance of this work. Arthur Waley, in his translations from the Chinese, puts into English the experience of an ancient poet who, after picturing a lovely twilight scene, concludes with these words "In these things there lies a deep meaning, yet when we would express it, words suddenly fail us." Thus, in this music, there is a profound meaning for those able to receive it—a meaning that only music can suggest. Dissonance and complexity not always are accompanied by depth, and beneath Brahms' smoothly flowing and melodious strains, there lie hidden meanings that remind one of Emerson's vision of the Concord River in which he hears "the spending of the stream through years, through men, through Nature fleet, through love and thought, through power and dream." It scarcely is necessary to add that this masterwork was given an eloquent and moving interpretation that abounded in details of great beauty.

WORCESTER, MASS.
POST
APR 13 1938

(14)

Brilliant Performance Is Offered By Boston Symphony Orchestra

Large Audience Well Pleased With Closing Concert of Civic Music Association

By H. EARLE JOHNSON

Director of Music at Clark University and Music Critic for The Post

The Boston Symphony Orchestra, under the familiar direction of Dr. Serge Koussevetsky, brought the civic series of concerts to an appropriate close last evening in Memorial Auditorium.

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Felicitations of the large audience were presumably directed to the officers of the Civic Music Association as well as to the visiting orchestra in gratitude for a notable series.

In all likelihood Dr. Koussevetsky will be long remembered for his interpretation of Haydn's scintillating scores along with his constant and profitable embassies on behalf of our contemporaries; certainly he has a way with the early Viennese classicists which reveals the fullness of joy and the clear repose of formal structure which was established in that period under these genial auspices. The subject of real admiration in his own day, an admirer declared that after listening to Haydn's compositions he always felt impelled to do some good work, an impulse which later composers have consciously striven to inspire through overwhelming complexity rather than by a winning simplicity.

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Thirty years ago a prominent Boston music critic habitually carried a newspaper into the concert hall for reading matter during the performance of Brahms' symphonies. Today the most inexperienced listener to the orchestral repertory considers the Second Symphony a delightful and reasonably lucid work; it is as common as the Fifth by Beethoven, which work is enjoying a well-earned rest these days. In this respect—if one may intrude a bypath of thought—it would be well for Dr. Koussevetsky and his musicians to retire the Brahms work for a season; its performances this season have become routine, lost proportion, and taken on a cast which suggests last spring rather than the present one.

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B. Post April 27/38

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Beyond even the choral portion of the Ninth Symphony, the Missa Solemnis outrageously taxes chorus and solo singers. The orchestra's portion might have been considered formidable 100 years ago; today in comparison with the symphonies, it exacts of a modern orchestra relatively little. Nevertheless, Dr. Koussevitzky had rehearsed his players diligently and from them extracted as eloquent a realization of Beethoven's intentions as would seem possible of achievement.

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As was the case with the St. Matthew Passion of Bach a year ago, last night's performance was recorded and in due time will appear on Victor records.

NEW YORK, N. Y.
SUN
APR 16 1938

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A Musical Joke.

Since the B flat Divertimento (Koechel 287) is also promised for release next month by Columbia, consideration of that work will be deferred until the two versions are in hand. Completing the list of works in the "Divertimento" class is the celebrated, and practically unknown, "Musikalische Spass" for string quartet and two horns. Though Mozart's ingenious mockery of inept composers and performers is more vividly conveyed in an actual performance than it is on records, the album is an invaluable addition to recorded Mozartiana. The performers are the Kolisch quartet, plus Domenico Caputo and John Barrows, horns. They make all the wit in the work plain, without diminishing the grace and fluency of the music with which Mozart adorned his satire. This, too, is a first rate recording, excellently balanced and clear.

Vocal Records.

Of the vocal records produced by this association, the most important is the album of Schumann's "Liederkreis" (opus 39) which per- [illegible] to resume [illegible] a much [illegible] be [illegible]'s

What They're Selling.

Aeolian—
"The Old Apple Tree".......V
"Lady Be Good"..............V
Bloomfield—
"Please Be Kind"...........V
"Bewildered"................V
Macy—
"Two Bouquets".............D
"Please Be Kind"...........V
Schirmer—
"Donkey Serenade".........B
"Don't Be That Way".......V

The records reviewed in this column were played on an RCA-R-99, and Victor Shadowgraphed (steel) needles were used. Queries on records, machines, needles, &c. are invited.

ton on trumpet, and drummer Joe Jones. The reverse is "Now Will You Be Good" with some prime vocalizing by James Rushing. All in all, a record which indicates that this "coming" orchestra is already here.

TIME MAGAZINE
CHICAGO, ILL.
APR 18 1938

MUSIC

New Symphonies

Great symphonies, like great novels, are usually written by men of mature years. Notable exceptions are the 39 symphonies of Mozart, who wrote his first when he was eight, and died at an age (34) when the average composer is just beginning to hit his stride. But the big symphonies of the German romantic period usually came comparatively late in their composers' lives. Great epic Symphonist Beethoven, who wrote nine, waited until 30 to write his first one; Symphonist Brahms waited until he was 43; Symphonist Bruckner until he was 42.

Perky young U. S. composers often try to cut their teeth on symphonies, try writing musical epics before they have learned how to spell cat, musically speaking. An exception is Boston's soft-spoken, dark-eyed Walter Piston, who last week conducted the première of his *First Symphony* with the Boston Symphony Orchestra. Like Composers Brahms and Bruckner, Composer Piston had bided his time until he was well into his forties.

Programmed by canny Conductor Kousevitzky between the *First Symphony* of Beethoven and the *First Symphony* of Sibelius, Composer Piston's *magnum opus* drew as many bravos as if it were the real meat in the sandwich. Though part of this enthusiasm may have come from a desire to see local Harvard Professor Piston make good, solemn critics were agreed that his symphony was one of the most individual and stirring works of its kind by a U. S. composer. Praised were its skillful instrumentation and the rugged climax of its final movement. Noted also was an emotional juiciness hitherto lacking in Composer Piston's music.

In the past, 44-year-old Composer Piston's dry, academic, cacophonous works have drawn hosannas from modernist theoreticians rather than from music-hungry audiences. But even conservatives have admitted that he seemed to know what he was doing, and seemed to be doing it with relentless determination.

Determination played a big part in landing quiet-voiced Professor Piston where he is today. At 26, a married man with very little in the way of a formal education, he managed to get enrolled at Harvard, worked his way through, graduated *summa cum laude* with a Phi Beta Kappa key on his watch chain. A winner of the John Knowles Paine Fellowship, he was sent to Paris for two years to study with famed Pedagogue Nadia Boulanger (TIME, Feb. 28).

The day after Composer Piston's symphony had its première, a much more widely heralded piece of music was broadcast by the NBC Symphony under Conductor Artur Rodzinski: Russian Composer Dmitri Shostakovich's *Fifth Symphony*. Composer of the famed opera *Lady Macbeth of Mzensk* and onetime white-haired boy of Soviet music, Shostakovich had lain for two years in official outer darkness, his opera banned and his *Fourth Symphony* confiscated because of "Leftist" modernistic tendencies (TIME, April 4). First of his works to be O. K.'d by Moscow critics since his downfall, the *Fifth Symphony* was supposed to indicate the new Soviet trend toward babbling-brook romanticism.

Radio listeners, as well as the 1,300 who filled NBC's Studio 8H, found that Composer Shostakovich had backtracked with a vengeance. His *Fifth Symphony* avoided the boisterous clatter that had marred his earlier "*May Day*" *Symphony* (No. 3), returned to the vitality and sincerity of the *First Symphony* which made him famous ten years ago. Dominant influences observable in it were not those of post-War modernists but of such romantic symphonists as the late Gustav Mahler.

B. Her. April 27/38

MUSIC

MISSA SOLEMNIS

By ALEXANDER WILLIAMS

Beethoven's Missa Solemnis was given last night as a Pension Fund concert of the Boston Symphony Orchestra. Dr. Koussevitzky conducted the orchestra, the Harvard Glee Club and Radcliffe Choral Society (G. Wallace Woodworth, conductor). The soloists were Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor; Mack Harrell, bass. The performance, as was the case with the St. Matthew Passion last year, was recorded by the RCA Manufacturing Company.

It is unfortunate that the indifference to choral music that appears to reign in Boston had the result that the hall was not quite full, and that too with the first seven rows of seats taken out to make room for the larger stage. This Mass of Beethoven's is so important a masterpiece of choral music and the difficulties of its performance are such that we cannot expect to hear it more than once or twice in a lifetime. The long task of training a chorus makes it necessary that it and the choral works of Bach and Handel be given in the spring, when presumably people are not as interested in concerts. Nevertheless, a musical community of these proportions and standards should be able to support at least two performances of the Missa Solemnis.

There is little use in scolding the public and we have only resorted to it in this case because it must be painful for Dr. Koussevitzky and all the musicians engaged in yesterday's performance to realize the comparatively moderate interest the public takes in their heroic efforts in this cause. The audience, itself, was exemplary both in helping towards the success of the recording and in honest enthusiasm for the music. At the moment, perhaps, there is more attention paid to Bach, for his B minor Mass or St. Matthew Passion would literally, instead of almost, fill the hall.

There is no need to enlarge on the trends of taste that bring about such a situation. Beethoven's is a different kind of art from Bach's, although it is said that he studied some of Bach's works in this connection. Still, the years 1819-1823, when Beethoven was writing the Missa Solemnis, were in a period which practically ignored Bach. There is more spiritual affinity in Beethoven with Handel; and Sir Donald Tovey finds a kinship to Palestrina, particularly in the use of church modes in which Beethoven was in advance of his time.

Any performance starts under the handicap of the immensely difficult writing for the voices. Not only is it hard to sing the music for its problems of phrasing, holding and the demands made by the number of passages with high notes, but also a chorus must make sure to emphasize Beethoven's rhythms. It has been pointed out that these are easily handled by an instrument. The trouble is that Beethoven insisted that the voices do so too. The choruses from Harvard and Radcliffe, who had been splendidly trained by Mr. Woodworth, did this double task extremely well. The virtues of their training in attack came in most usefully with the rhythmic angle.

The soloists also were an excellent group. Miss Vreeland and Mr. Priebe, especially, sang with superb assurance, and in good voice. Miss Meisle had, now and again, trouble with her vocal line, but otherwise sang adequately. Mr. Harrell was thoroughly competent, though a little subdued in relation to his associates. It would have been well, however, if the soloists and the chorus had got together on their pronunciation of Latin and resolved to use the system of one school. The performance, finally, would not have been the stirring and dynamic event that it was without Dr. Koussevitzky's inspiration.

SCHENECTADY, N. Y.
GAZETTE
APR 27 1938

Local Radcliffe Girls Take Part in Concert

Augusta Alger '40, Ruth Jones '41 and Virginia Jones '38, students at Radcliffe College, were among the 150 student members of the Radcliffe Choral Society who joined the Harvard Glee Club to sing with the Boston Symphony Orchestra under the direction of Serge Koussevitsky yesterday at the Boston Symphony hall. All three are graduates of Nott Terrace High School. Miss Alger is daughter of Mr. and Mrs. Philip Alger of Wendell avenue and the Misses Jones are daughters of Mr. and Mrs. Benjamin Jones of Glenwood boulevard.

14

WORCESTER, MASS.
POST
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Foremost among these are the works by Mozart for small ensemble (which utilized members of the Boston Symphony) and especially [illegible] minor serenade for wind instruments (Koechel No. 388). Though it is one of Mozart's most remarkable works in the category of chamber music, it is not likely that it would have been recorded save for the special circumstances of its performance here. It is written for a double quartet of horns, clarinets, oboes, and bassoons; not, as this commentator mistakenly wrote in his program notes (an error duplicated in the Victor brochure) for the Haffner family, but for a Vienna performance in 1782. Its symphonic style and splendid writing for the winds are both beautifully reproduced by the recording, which was made in Symphony Hall. The excellent performance was prepared by Arthur Fiedler.

A Musical Joke.

Since the B flat Divertimento (Koechel 287) is also promised for release next month by Columbia, consideration of that work will be deferred until the two versions are in hand. Completing the list of works in the "Divertimento" class is the celebrated, and practically unknown, "Musikalische Spass" for string quartet and two horns. Though Mozart's ingenious mockery of inept composers and performers is more vividly conveyed in an actual performance than it is on records, the album is an invaluable addition to recorded Mozartiana. The performers are the Kolisch quartet, plus Domenico Caputo and John Barrows, horns. They make all the wit in the work plain, without diminishing the grace and fluency of the music with which Mozart adorned his satire. This, too, is a first rate recording, excellently balanced and clear.

Vocal Records.

Of the vocal records produced by this association, the most important is the album of Schumann's "Liederkreis" (opus 39) which per- [illegible] to resume [illegible] a much [illegible] be [illegible]'s

What They're Selling.

Aeolian—
"The Old Apple Tree" V
"Lady Be Good" V
Bloomfield—
"Please Be Kind" V
"Bewildered" V
Macy—
"Two Bouquets" . . . . D
"Please Be Kind" V
Schirmer—
"Donkey Serenade" . . . . B
"Don't Be That Way" V

The records reviewed in this column were played on an RCA-R-99, and Victor Shadowgraphed (steel) needles were used. Queries on records, machines, needles, &c. are invited.

ton on trumpet, and drummer Joe Jones. The reverse is "Now Will You Be Good" with some prime vocalizing by James Rushing. All in all, a record which indicates that this "coming" orchestra is already here.

TIME MAGAZINE
CHICAGO, ILL.
APR 18 1938

MUSIC

New Symphonies

Great symphonies, like great novels, are usually written by men of mature years. Notable exceptions are the 39 symphonies of Mozart, who wrote his first when he was eight, and died at an age (34) when the average composer is just beginning to hit his stride. But the big symphonies of the German romantic period usually came comparatively late in their composers' lives. Great epic Symphonist Beethoven, who wrote nine, waited until 30 to write his first one; Symphonist Brahms waited until he was 43; Symphonist Bruckner until he was 42.

Perky young U. S. composers often try to cut their teeth on symphonies, try writing musical epics before they have learned how to spell cat, musically speaking. An exception is Boston's soft-spoken, dark-eyed Walter Piston, who last week conducted the première of his *First Symphony* with the Boston Symphony Orchestra. Like Composers Brahms and Bruckner, Composer Piston had bided his time until he was well into his forties.

Programmed by canny Conductor Koussevitzky between the *First Symphony* of Beethoven and the *First Symphony* of Sibelius, Composer Piston's *magnum opus* drew as many bravos as if it were the real meat in the sandwich. Though part of this enthusiasm may have come from a desire to see local Harvard Professor Piston make good, solemn critics were agreed that his symphony was one of the most individual and stirring works of its kind by a U. S. composer. Praised were its skillful instrumentation and the rugged climax of its final movement. Noted also was an emotional juiciness hitherto lacking in Composer Piston's music.

In the past, 44-year-old Composer Piston's dry, academic, cacophonous works have drawn hosannas from modernist theoreticians rather than from music-hungry audiences. But even conservatives have admitted that he seemed to know what he was doing, and seemed to be doing it with relentless determination.

Determination played a big part in landing quiet-voiced Professor Piston where he is today. At 26, a married man with very little in the way of a formal education, he managed to get enrolled at Harvard, worked his way through, graduated *summa cum laude* with a Phi Beta Kappa key on his watch chain. A winner of the John Knowles Paine Fellowship, he was sent to Paris for two years to study with famed Pedagogue Nadia Boulanger (TIME, Feb. 28).

The day after Composer Piston's symphony had its première, a much more widely heralded piece of music was broadcast by the NBC Symphony under Conductor Artur Rodzinski: Russian Composer Dmitri Shostakovich's *Fifth Symphony*. Composer of the famed opera *Lady Macbeth of Mzensk* and onetime white-haired boy of Soviet music, Shostakovich had lain for two years in official outer darkness, his opera banned and his *Fourth Symphony* confiscated because of "Leftist" modernistic tendencies (TIME, April 4). First of his works to be O. K.'d by Moscow critics since his downfall, the *Fifth Symphony* was supposed to indicate the new Soviet trend toward babbling-brook romanticism.

Radio listeners, as well as the 1,300 who filled NBC's Studio 8H, found that Composer Shostakovich had backtracked with a vengeance. His *Fifth Symphony* avoided the boisterous clatter that had marred his earlier *"May Day" Symphony* (No. 3), returned to the vitality and sincerity of the *First Symphony* which made him famous ten years ago. Dominant influences observable in it were not those of post-War modernists but of such romantic symphonists as the late Gustav Mahler.

B. Herald

MUSIC

27/38

MISSA SOLEMNIS

By ALEXANDER WILLIAMS

Beethoven's Missa Solemnis was given last night as a Pension Fund concert of the Boston Symphony Orchestra. Dr. Koussevitzky conducted the orchestra, the Harvard Glee Club and Radcliffe Choral Society (G. Wallace Woodworth, conductor). The soloists were Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor; Mack Harrell, bass. The performance, as was the case with the St. Matthew Passion last year, was recorded by the RCA Manufacturing Company.

It is unfortunate that the indifference to choral music that appears to reign in Boston had the result that the hall was not quite full, and that too with the first seven rows of seats taken out to make room for the larger stage. This Mass of Beethoven's is so important a masterpiece of choral music and the difficulties of its performance are such that we cannot expect to hear it more than once or twice in a lifetime. The long task of training a chorus makes it necessary that it and the choral works of Bach and Handel be given in the spring, when presumably people are not as interested in concerts. Nevertheless, a musical community of these proportions and standards should be able to support at least two performances of the Missa Solemnis.

There is little use in scolding the public and we have only resorted to it in this case because it must be painful for Dr. Koussevitzky and all the musicians engaged in yesterday's performance to realize the comparatively moderate interest the public takes in their heroic efforts in this cause. The audience, itself, was exemplary both in helping towards the success of the recording and in honest enthusiasm for the music. At the moment, perhaps, there is more attention paid to Bach, for his B minor Mass or St. Matthew Passion would literally, instead of almost, fill the hall.

There is no need to enlarge on the trends of taste that bring about such a situation. Beethoven's is a different kind of art from Bach's, although it is said that he studied some of Bach's works in this connection. Still, the years 1819-1823, when Beethoven was writing the Missa Solemnis, were in a period which practically ignored Bach. There is more spiritual affinity in Beethoven with Handel; and Sir Donald Tovey finds a kinship to Palestrina, particularly in the use of church modes in which Beethoven was in advance of his time.

Any performance starts under the handicap of the immensely difficult writing for the voices. Not only is it hard to sing the music for its problems of phrasing, holding and the demands made by the number of passages with high notes, but also a chorus must make sure to emphasize Beethoven's rhythms. It has been pointed out that these are easily handled by an instrument. The trouble is that Beethoven insisted that the voices do so too. The choruses from Harvard and Radcliffe, who had been splendidly trained by Mr. Woodworth, did this double task extremely well. The virtues of their training in attack came in most usefully with the rhythmic angle.

The soloists also were an excellent group. Miss Vreeland and Mr. Priebe, especially, sang with superb assurance, and in good voice. Miss Meisle had, now and again, trouble with her vocal line, but otherwise sang adequately. Mr. Harrell was thoroughly competent, though a little subdued in relation to his associates. It would have been well, however, if the soloists and the chorus had got together on their pronunciation of Latin and resolved to use the system of one school. The performance, finally, would not have been the stirring and dynamic event that it was without Dr. Koussevitzky's inspiration.

SCHENECTADY, N. Y.
GAZETTE
APR 27 1938

Local Radcliffe Girls Take Part in Concert

Augusta Alger '40, Ruth Jones '41 and Virginia Jones '38, students at Radcliffe College, were among the 150 student members of the Radcliffe Choral Society who joined the Harvard Glee Club to sing with the Boston Symphony Orchestra under the direction of Serge Koussevitsky yesterday at the Boston Symphony hall. All three are graduates of Nott Terrace High School. Miss Alger is daughter of Mr. and Mrs. Philip Alger of Wendell avenue and the Misses Jones are daughters of Mr. and Mrs. Benjamin Jones of Glenwood boulevard.

Times article.

R. page

End of article

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NEW YORK, N. Y.
TIMES
APR 17 1938

BERKSHIRE FESTIVAL

Report of Progress—Building of Shed Begun—Programs Are Set

By OLIN DOWNES

THE music editor of THE TIMES has been mildly taken to task for a remark in a recent article on American music festivals. In that article he said, en passant, that the Berkshire Symphonic Festival would have developed even more rapidly than it has if the wishes of Dr. Koussevitzky had been followed. The retort courteous to this observation has been made in the form of some special announcements from the management of this festival given annually at Stockbridge, Mass., by Dr. Serge Koussevitzky and the Boston Symphony Orchestra.

First and foremost is the news of the actual erection of the new Music Shed, which seats an audience of 5,000 people in a spacious and comfortable way. This edifice, soon to be completed, covers an acre and a half of ground, is surrounded by an arcade twenty-seven feet wide, and open at the sides to the Summer air. This auditorium, as the plan shows, has excellent sight-lines, and it will be subjected to final tests for acoustics next July 1. The expert engaged for this task is Professor Richard Fay of the Massachusetts Institute of Technology.

* * *

The construction of the Shed follows the gift made last season to the Boston Symphony Orchestra of Tanglewood, the country estate of Mrs. Gorham Brooks. With this gift the Boston Symphony acquired a permanent home for its festival, a place gloriously situated and landscaped and an ideal environment for artistic performance. The Music Shed is designed not only for the practical purposes of an appropriate auditorium, but also as an edifice that will harmonize with its surroundings. Its steel structure is now complete, and its roof going on. It was started last Jan. 1, and it has risen in response to the growth and the pressing needs of the Berkshire Symphonic Festival.

That festival has developed with impressive public support from recent and very modest beginnings. It was inaugurated by the late Henry Hadley in 1934 as a step toward his conception of an American music festival. Three open-air concerts with players from the New York Philharmonic-Symphony Orchestra were given. Mr. Hadley gave his utmost to the plan. In 1936 Dr. Koussevitzky and his players assembled, and the public response to their efforts at once established the logic of the undertaking. Three concerts were given in 1936, and six, in two weeks, in 1937. Meanwhile, in those four years, the attendance had doubled, from 2,500 to over 5,000 a concert. It was evident that the public which assembles at Stockbridge for the festival was behind the institution, and was prepared, in large and increasing numbers, to support it. The festival will be extended next year.

Last season Stockbridge experienced a beneficent catastrophe—the cloudburst, which showed the indispensability, for shelter as well as the desirable acoustics, of a great roofed building. The storm made such a clamor that the orchestra could not be heard; much less could the music transmitted by radio. As for the guests, they were marooned under the tent, helpless, till a late hour, to cross shallow, swirling currents of water.

* * *

A music shed had been virtually decided upon, considerably in advance of this event, which, nevertheless, appears to have had an effect of precipitation. The fact that delightful weather had attended the former season's concerts was evidently not a guarantee against a repetition of the catastrophe. Furthermore, despite surprisingly good acoustics secured within the tent last season, it was realized that a more substantial structure would meet this requirement as no canvas structure ever could do; $81,000 of the $100,000 which the structure costs has been raised. A remarkable response to the announcements of the concerts of next August has taken place; 108 of the 160 boxes have already been sold, while patrons of last year and new ones of the season to come have placed their applications for seats. The concerts next August will be given on the 4th, 6th, 7th and 11th, 13th and 14th of that month. The works to be included in the programs are Beethoven's Sixth and Ninth symphonies, Sibelius's First and Tchaikovsky's Sixth symphonies, a Brahms symphony, to be selected; a Wagner program, drawn from the operas "Walkuere" and "Siegfried"; the Brahms-Haydn Variations, Sibelius's "Tapiola," Debussy's "La Mer," Prokofieff's "Lieutenant Kitej," Respighi's "Pines of Rome," Rimsky-Korsakoff's "Spanish Rhapsody," Ravel's "Mother Goose," Copland's "Music for the Theatre" and Walter Piston's "Concerto for Orchestra." Other compositions are to be announced.

* * *

Thus Dr. Koussevitzky's plans for a festival to be systematically extended in its scope and character do advance, and promise always more for the future. It is rather appalling to read that in 1937 over 2,400 automobiles from nearly every one of the United States parked near the scene of the concerts; and "all had left within twenty minutes after," and that "more extended facilities are being prepared for this year." The Berkshire Symphonic Festival is thus up and coming. It is a membership corporation, none of whose officers receive a salary, while the work of promotion is done by local and State committees.

The festival looks confidently ahead and plans optimistically for the future. It has now an established base. "The trustees of the Berkshire Symphonic Festival and the Boston Symphony Orchestra are working in the closest cooperation and they will broaden the program of the festivals as the public demands. With the New York Fair in 1939 it may be expected that a greater program will be developed." It is eminently fitting that these things should transpire in a time when America is realizing herself anew in her thought and her art.

NEW YORK, N. Y.
HERALD - TRIBUNE
APR 20 1938

Membership Drive Begun By Berkshire Festival

Dates for 6 August Concerts Are Announced

The Berkshire Symphonic Festival, Inc., has opened a membership campaign to extend through May 15, in connection with its fifth annual summer festival in the Berkshire Hills, which will be the first festival to be held in the new music shed on the Tanglewood Estate near Lenox, Mass. The six concerts to be given by the Boston Symphony Orchestra under Serge Koussevitsky's direction will be on Thursday and Saturday evenings and Sunday afternoons, August 4, 6, 7, 11, 13 and 14. Olin Downes, music critic of "The New York Times," will lecture on the programs of August 4, 6, 11 and 13 in the Berkshire Museum at Pittsfield. Festival members and patrons will be able to obtain tickets at rates lower than those for non-members, and also will be admitted to one of the orchestra's rehearsals.

The steel structure for the music shed has already been installed and the roof and walls are now under construction. The building, shaped like a half-open fan and commanding a view of Lake Mahkeenac and the mountains south of the lake, will have seats for more than five thousand persons.

An announcement sent to those who attended last summer's festival points out that certain temporary features in the music shed will gradually be replaced by permanent ones. The 1938 festival will be the third with the participation of the Boston Symphony Orchestra, and the second to be held on the Tanglewood estate, which was presented to the Boston Symphony and the festival management last year as a permanent site for these events. The first four festivals were outdoors or under canvas. The plan for a building was announced after the 1936 series, and its

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PITTSFIELD, MASS.
EAGLE
APR 19 1938

Olin Downes To Present Four Lectures at Berkshire Festival

New York Times Critic Returning—Membership Lists Open Until May 15—Privileges Offered

Olin Downes, music critic of The New York Times, will return this summer to give four lectures on the principal symphonies to be played by the Boston Symphony Orchestra and Serge Koussevitzky at the Berkshire Symphonic Festival in August.

For the convenience of many music lovers who were unable to attend the lectures last year because of the hour, the lectures this year will be in the afternoon at 3 o'clock. They will be at the Berkshire Museum, Aug. 4, 6, 11 and 13.

Membership Lists Open

Illustrated circulars are being mailed from the Festival office in Stockbridge this week urging music lovers to take advantage of the membership privileges which will be available until May 15. In addition to representing a saving in admission to the six concerts, the membership privileges will include admission to a full rehearsal of the orchestra.

The announcement in the circular calls attention to the fact that since last August friends of the Festival have come forward with sums ranging from modest bits to handsome contributions in order that a permanent structure might be assured, adding:

Seating Capacity 5000

"The result will be an auditorium of simple but pleasing lines, with a seating capacity of 5000. Certain temporary features will be replaced gradually by permanent ones. Meanwhile there is in process of construction a hall of music wherein the audience may hear the music in its full beauties, while sheltered from storms and sun.

"It has been the aspiration of those in charge of the Festival to build a shrine of music where, amidst the beauties of a New England summer, the finest music may be heard in such a performance as could be expected from one of the greatest orchestras in the world. This aspiration has become a fact.

OLIN DOWNES
To Return for Festival Lectures

"The trustees of the Festival, however, are not content to stop with the achievement of this one goal. It is their hope that public recognition and support, already gratifying proven, will continue to grow, stimulating the Festival to seek wider horizons and greater success. It is their hope that Tanglewood will be known more and more as a vitalizing force in the world of music."

Miss Gamwell Chairman

Other details concerning Festival plans and other cultural interests in the Berkshires may be obtained by writing to the Berkshire Symphonic Festival, Inc., at Stockbridge or by communicating with the local chairman. Miss Elizabeth Gamwell is chairman of the membership campaign for Pittsfield

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NEW YORK, N. Y.
SUN
APR 20 1938

Miss Florence Brigham to Be Guest At Berkshire Pre-nuptial Parties

Special Dispatch to THE SUN.

BERKSHIRE HILLS, Mass., April 20.—Miss Florence Colt Brigham, daughter of Henry D. Brigham of Pittsfield, is to be the honored guest this week at several parties in advance of her marriage to John Wallace Wales, son of Mr. and Mrs. Wallace Wales of Newton, Mass., on Saturday.

Luncheon hostesses include Mrs. Winthrop M. Crane Jr. at Chilton House, Dalton, who is entertaining today. On Friday night Mrs. Philip Weston is to entertain the bridal party and a group of out of town guests at a dinner, to be preceded by a cocktail party given by Mr. and Mrs. William A. Whittlesey at Hillholm. Saturday luncheon for the same group will be given at Dalton by Mrs. Charles James Kittredge.

The Red Lion Inn at Stockbridge, of which Representative Allen T. Treadway is owner and Heaton I. Treadway manager, will be opened for the 165th season on the 28th. Mrs. Lindsay Fairfax and son, William Bradford Fairfax, will arrive during the first week to spend two months.

Mrs. Gorham Brooks of Boston and her son, Shepherd Brooks, have been spending a few days at Martin Inn, Lenox. During her stay Mrs. Brooks has visited her former estate, Tanglewood, which, together with her aunt, Miss Mary Aspinwall Tappan, she presented to the Boston Symphony Orchestra. An $80,000 music shed is being built there.

Mr. and Mrs. Robert Latimer Redfield Jr. of New York have been in Great Barrington looking for a house for the summer. Mrs. Redfield is chairman of the Wyantenuck Country Club entertainment committee. The clubhouse is to be opened May 1.

At the Guilder Hollow Club of Mount Sterling, West Egremont, the members have elected as officers: President, Major Hugh Smiley; vice-president, Forrest G. Purinton of Waterbury, Conn.; secretary and treasurer, Whitman W. Bowers; board of governors, the officers with Andrew Westhead, son-in-law of Major Smiley; Judge Arthur F. Ells of Litchfield, Conn.; Donald F. Carpenter of Southport, Conn., and Ernest Link of New York.

Mr. and Mrs. Owen Johnson are at the Martin in Stockbridge before opening Ingleside.

Mrs. W. Roscoe Bonsal, who was at St. Lawrence Inn, Lenox, while inspecting her garden at Pembroke House, is to spend the summer at Shady Gate, a cottage on the estate.

Mr. and Mrs. Lowell M. Clucas are leaving today for a trip of six weeks to California.

Mr. and Mrs. D. Trowbridge Elliman have rented the Lynch homestead at Stockbridge for the summer, and Mrs. Brockie Dilworth of Philadelphia is negotiating for summer rental of the Parker cottage, which she occupied the past winter.

The Pops Open Season on May 4

On Wednesday evening, May 4, the Pop concerts will inaugurate their 53d season and take full possession of Symphony Hall for two months to come. Arthur Fiedler, under whose talented leadership the Pops have attained a quite unprecedented popularity, will resume control of the orchestra of Symphony players numbering over 90 which make the Pops a musical treat not to be matched in any other city at this time of year. The auditorium will be decorated in its summer garb, and refreshments served at the tables which will replace the usual rows of seats on the floor of Symphony Hall.

Arthur Fiedler has been studying the large Pops repertory with a view to mingling certain neglected works among the popular classics with those more familiar favorites which make their bid for immortality from year to year. The programs will also be spiced with musical hits of the moment, magnified to Pops proportions. Special programs will be announced as the season progresses.

CLOSING SYMPHONY

The Boston Symphony orchestra will bring its 57th season to an end next Friday afternoon and Saturday evening in Symphony Hall. Serge Koussevitzky has chosen music of Haydn, Debussy and Brahms for the final program. The opening number will be Haydn's Symphony in G major, No. 88—one of the series which was composed for performance in Paris. Debussy's three orchestral sketches, "La Mer," will be the second number. Brahms' First Symphony in C minor will conclude the season.

B. Globe - April 24/38

MUSIC AND

Beethoven's 'Missa Solemnis'

Beethoven's great choral score, the "Missa Solemnis," will be performed in Symphony Hall Tuesday evening at 8:15 for the benefit of the pension fund of the Boston Symphony Orchestra. Dr. Serge Koussevitzky will conduct. The choruses will be the Radcliffe Choral Society and the Harvard Glee Club, trained by G. Wallace Woodworth. The soloists will be as follows: Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor, and Mack Harrell, bass.

The "Missa Solemnis," a gigantic score among choral masterpieces, is not often performed, due to its magnitude and difficulty. It was last heard in Boston a decade ago, during the Beethoven Festival of the Boston Symphony Orchestra. The work, incidentally, was chosen for the inauguration of Symphony Hall in 1900.

The Pops Begin May 4

The 53d season of "Boston's unique Spring entertainment," the Symphony Hall Pops, will begin Wednesday evening, May 4. The season will as usual continue for two months. Arthur Fiedler returns for a ninth year as conductor. Under his regime the Pops have attained unprecedented popularity.

The orchestra will consist of more than 90 Boston Symphony players. Symphony Hall will be decorated in summer fashion and refreshments will be served at tables replacing the rows of seats upon the floor of the hall.

It is announced that Mr. Fiedler has been studying the Pops repertory with a view to bringing out some neglected "popular classics." Favorite pieces and hits of the day will find place upon the programs.

BERKSHIRE FESTIVAL CAMPAIGN STARTED

The Berkshire Symphonic Festival, whose concerts by the Boston Symphony orchestra, conducted by Serge Koussevitzky, have become a summer institution of significance, announced the opening of its annual campaign for memberships this week. The campaign will extend through May 15. In addition to representing a saving in admission to the concerts, one of the privileges extended to members and to patrons will be admission to a rehearsal of the orchestra.

As in 1937, there will be six concerts, Aug. 4, 6, 7, 11, 13 and 14. The Sunday concerts will be at 3:30 P. M. The other concerts will be at 8:30 P. M. Of added interest this summer will be the inauguration of the new music shed. The steel structure has been completed by the Bethlehem Steel Company and contractors are now engaged building the roof and the walls.

SOWERBY'S CONCERTO FOR ORGAN

B. Post April 23/38

Biggs Soloist at First Performance With Symphony

BY WARREN STOREY SMITH

The interest, if not the pleasure, in yesterday afternoon's Symphony concert centered largely in the first performance here or anywhere of Leo Sowerby's Concerto for Organ and Orchestra, with E. Power Biggs as the soloist. The extremes of the programme fell to two familiar symphonies, Beethoven's Fourth and Schumann's First.

LOSES AGAINST ORCHESTRA

The union of organ and orchestra in choral pieces is common enough and no one has ever questioned its effectiveness. As unassailable is the addition of the organ to the orchestral apparatus, whether for sonority or color, in such pieces as Saint-Saens C minor Symphony, Strauss' "Thus Spake Zarathustra" or his "Apline" Symphony, due, by the way, for a revival at Symphony Hall. But an organ concerto is a more delicate and debatable matter. Pitted against the orchestra as a solo instrument or in actual competition with it the organ loses out, unless the orchestral part is specially designed, as in Rheinberger's Concerto for organ, horns and strings.

Shines in Quiet Section

Less discreet than Rheinberger, Mr. Sowerby employs in his Concerto the standard modern orchestra and handles it with his characteristic exuberance. Consequently the organ part is quite outshone in the first movement, though it makes out better in the quiet second division, with its MacDowellish marking "slowly and wistfully." In the last movement, a series of variations on a theme in part disquietingly reminiscent of the Forlane in Ravel's "Le Tombeau de Couperin," Mr. Sowerby has achieved a distinctly better division of interest than in the first.

If, as a result of an unsuccessful solving of this technical problem, any of Mr. Biggs' effort went for naught, that fact is deplorable, since he was confronted with a task of exceeding difficulty. That he mastered these difficulties goes without saying. His recent series of Bach recitals at Harvard's Germanic Museum have established beyond any doubt his virtuosity and musicianship. He was liberally applauded yesterday as was Mr. Sowerby, who was present.

Always Has Melody

As music, this Concerto made excellent entertainment, if that term may here be used with propriety. Happily Mr. Sowerby has not succumbed to the present symphonic trend toward austerity, intellectuality and general drabness. His music, here as elsewhere, is written with a refreshing gusto. Dissonance is not spared, but it is sauce, or garnish, not the meal itself. And there is distinguishable, if not always distinguished melody.

The two Symphonies in B-flat major were probably combined on a single programme for the first time in the history of the Orchestra. If comparisons were here to be made between the essentially classic Beethoven and the essentially romantic Schumann it might be said that the elder composer ran away with the honors in the matter of construction and the younger exhibited the more persuasive ideas.

Schumann's "Spring"

This "Spring" Symphony of Schumann, sketched in a mere four days, is at once the least symphonic and the most melodic of all the important works in the form.

Dr. Koussevitzky's success with both Symphonies has always been marked, and the performances of yesterday, enthusiastically received, were up to his and the Orchestra's high standards. It seemed, indeed, that the performance of Beethoven's Symphony in particular, established a new "high" for that particular work.

AT DRIVE-IN THEATRE

"Boy of the Streets," Monogram's powerful epic of the city slums, is the feature at the Drive-In Theatre, Weymouth, south shore Route 3-A to Nantasket, New England's first open-air auto theatre, through Tuesday, giving Jackie Cooper adult stardom.

The story concerns Chuck, a 16-year-old product of the slums and Norah, a pretty little Irish girl, who worships him. Jackie Cooper gives a stirring performance as Chuck and wins audience sympathy for the sensitive young boy whose sordid environment almost overwhelms him. In addition, the Drive-In theatre will show news, comedies and Mickey Mouse each evening continuous rain or shine.

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PROVIDENCE, R. I.
JOURNAL

APR 23 1938

APPLAUSE UNUSUAL

Boston Concert Crowd Hails World Premiere of Concert.

Boston, April 22. — (AP) — The usually conservative Friday afternoon audience at Symphony Hall broke its quiet today to applaud enthusiastically the world premiere of Leo Sowerby's concerto for organ and orchestra in C major by the Boston Symphony Orchestra conducted by Serge Koussevitzky.

So great was the applause that Koussevitzky beckoned the burly, bespectacled and fiery-haired Chicago composer from his seat to the podium.

The concerto echoes the classical models of concertos, but has considerable freedom of design and procedure. The tremendous vigor of the first and last movements contrast strongly with the song-like ease of the second movement.

Sowerby, a native of Grand Rapids, Mich., completed it last summer.

Her

MUSIC

Apr 23 38

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The 23d regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony hall. The soloist was E. Power Biggs, organist. The program was as follows:

Symphony No. 4 in B flat major Op. 80 .... Beethoven
Concerto for organ and orchestra in C major .... Sowerby
Symphony in B flat major No. 1 Op 38 .... Schumann

For some queer reason the Fourth Symphony is played less than any of the others of Beethoven. No industrious scholar has tabulated the frequency of performance of these nine celebrated works, so that the foregoing statement must be accepted on faith. The comparative neglect is the more extraordinary since the Fourth is a singularly lovely work and may well be preferred by many people to others more renowned. Dr. Koussevitzky conducted it last season, but it was not too soon to hear it again. In the exact and graceful performance yesterday its qualities could be readily appreciated.

Concertos for organ are a rarity, and it is doubtful if any, other than Handel's, are studied and performed. At least we assume that there are organ concertos by various composers—surely Widor and Vierne and Karg-Elert must have written them?—but for the symphony concert audience this was a new experience.

It may be said at once that it was a highly stimulating and exciting experience, for Mr. Sowerby, who was in the hall yesterday to hear the first performance of his Concerto, has written a brilliant and effective work. It is ably developed, romantic in mood and is a work that neither scorns virtuosity nor exploits it for its own sake. It is possible to find too much similarity in mood in the first movement and the finale, so that the latter repeats the effects used in the former. Between them, however, comes a beautiful and restrained slow movement, so that the fault is minimized.

The slow movement, with its delicacy of melodic line and its charming and interesting fugal passage on the organ, is the one that reveals the finest of Mr. Sowerby's musical invention. We would not, at the same time, do away with the power and brilliance of the other two. Without repeated hearings it may be that the first movement sounds a bit muddy. The themes and the workmanship are there, but it requires closer attention than the average Symphony Hall patron is willing to expend in order to follow and sort them out.

It is no secret that the Symphony Hall organ is not the best in the world! Doubtless Mr. Biggs had to resort to many shifts to get the effects the composer wanted. It is certain that the difficult pedal cadenzas had to be finished off in one or two instances on the manuals. The solo part was nevertheless extremely well played by Mr. Biggs. Presumably the difficulties of the Sowerby Concerto had no terrors for a man who has just completed a cycle of all the organ works of Bach. Mr. Biggs accomplished his task with ease, authority and good taste. He was given every support and encouragement by the orchestra under Dr. Koussevitzky. The composer, soloist and conductor were cordially received by the audience.

There are certain works of art which arouse in individuals so warm and enthusiastic a feeling that one has no criticism to offer, no fault to find. Such a work for us is Schumann's First Symphony—and his Fourth, too, for the matter of that. The "Spring" Symphony is the finest flower of the romantic spirit in symphonic music. It bubbles over with new ideas, with vitality and with glorious melody.

One of Dr. Koussevitzky's many virtues as a conductor is his taste for Schumann's symphonies. That alone would be commendable, but it would not be of much practical use in interpretation. Dr. Koussevitzky further so catches the spirit of this music and so cleverly manipulates the orchestration and the orchestra to that spirit that the performances he offers us of Schumann are irresistible. Yesterday's was no exception, and the audience recognized the fact by stamping and cheering.

The concert will be repeated tonight. Next week will see the final concerts of the season, when Haydn, Debussy and Brahms figure on the program.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

B. Globe April 23/38

Leo Sowerby's Organ Concerto, the last new music to be played this season by the Boston Symphony Orchestra, was given first performance anywhere yesterday afternoon. The soloist was E. Power Biggs, English organist who now lives in Cambridge. The Concerto stood midway upon a program that began with Beethoven's Fourth Symphony, and ended with the "Spring" Symphony by Robert Schumann. Dr. Serge Koussevitzky conducted.

Mr. Sowerby is a moderate among present-day American composers, to use a term esteemed in some quarters and opprobrious in others. But as it is applied to him, moderation is a virtue. His music is vigorous and healthy, harmonically up to date yet neither cacophonous nor confused, well contrived if a little on the robust side. Furthermore, Mr. Sowerby possesses a rugged independence of thought and has shown that he knows precisely what he wants to set down. He is plainly a man who realizes that vision and emotion are eternal requisites of art. Perhaps some of us have not always seen and felt with him in earlier compositions, but he has rightfully earned respect as an earnest and resourceful musician.

In the first place, the Organ Concerto is displayful, but its brilliance is not the sort that strives to be sensational. An organist, he has composed with an obvious relish for the virtuoso aspects of his instrument. His themes are clearly stated, and if they are not—at first acquaintance—of plenary inspiration, they are striking and furnish a basis for the varied repetition and the logical development at which he is skilled.

The slow movement offers a good deal of effective but not distinguished melody, and he has succeeded in writing fugal passages that do not sound like a fugue. His instrumentation is perhaps the least individual part of the Concerto, and in certain places is rather heavy-handed. Mr. Sowerby was present, and from the stage received cordial applause.

It was especially fortunate that Mr. Biggs was chosen to perform the solo part, because he is a consummate artist. His achievements have become known to some of the local public, but the very nature of his instrument required such an occasion as this to bring him before the Symphony audiences. He, too, won the favor of the Friday subscribers.

The "ovation" of the afternoon was, however, directed at Dr. Koussevitzky and Robert Schumann, after a particularly vital reading of the "Spring" Symphony. There were stamping and cheers as well as handclapping. Schumann's glorious masterpiece, so warm, radiant and irresistible, so Germanic in style and universal in appeal, is music that Dr. Koussevitzky recreates superlatively well. The orchestra was in top form, it is hardly necessary to add.

Beethoven was accorded like treatment in a performance notable for clarity balanced with verve. Yet the charm of this Symphony is almost too perfect; absolute symmetry can grow monotonous, and Beethoven somehow was more persuasive as the Titan of the odd-numbered symphonies. But whether Beethoven's stormy side or his tranquility wears best, is beside the point. All his symphonies are masterpieces.

The season will be concluded with the concerts next week, when this program will be heard: Symphony in G major, No. 88; Debussy: "La Mer"; Brahms: First Symphony.

C. W. D.

Organ Concerto By Leo Sowerby

B. Trav Apr 23 38

The Boston Symphony programs for tomorrow afternoon and Saturday evening will contain music by Leo Sowerby, prominent American composer, who is known here more by his name than by his works. Between two symphonies in B-flat major, Beethoven's and Schumann's, Dr. Serge Koussevitzky will present Sowerby's Concerto for organ and orchestra. The soloist for the performances, the first anywhere, will be the resident organist, E. Power Biggs, who recently completed a notable series of Bach concerts at the Germanic Museum, Harvard University.

Organ concertos — that is, those requiring orchestra, not those written for organ alone—are not common. The present writer recalls only the concertos of Handel. Sowerby being himself an organist as well as an able composer in symphonic forms, the task of writing a concerto for organ and orchestra came naturally to him when he laid out the work in question in the last months of 1936. He completed the score in the summer of last year. If it has a key, it is C major.

There are three movements. The first is marked "vigorously and moderately fast" and is substantially in sonata form. There is an orchestral introduction setting forth fragments of the themes. This is followed by a long passage for organ solo, wherein the long principal theme is exposed.

The second movement bears the indication, "slowly and wistfully." Here, too, the movement begins with an orchestral statement promptly followed by a passage for organ alone. The key is E-flat minor. The third movement, "boldly: moderately fast," moves from C minor to C major. It is essentially a theme and variations. The composer, who, while not shunning dissonance, writes prevailingly in tonal vein, begins the third movement with powerful dissonant chords for the organ.

The present performances will contain some cuts from the original manuscript. (For example, the recapitulation of the first movement.) For that reason, no attempt is here made to describe the form in detail.

M. S.

Sowerby's Organ Concerto

~~B. Glob~~
Monitor

The Arts in Boston

April 23/38

A new organ concerto by the American composer, Leo Sowerby, had its première at yesterday's concert of the Boston Symphony Orchestra, the first of the last pair but one of the season. The soloist was E. Power Biggs, the young Englishman who now dwells among us and who recently completed the colossal feat of playing the entire organ literature of J. S. Bach in a series of 12 recitals.

Mr. Sowerby occupies a distinguished position among the middle generation of American composers, although only two of his works had previously been heard at these concerts—the symphonic poem, "Prairie," and the Second Piano Concerto. He has a good claim to the title of American composer. Born in Grand Rapids, Mich., he studied in Chicago until he was awarded the first fellowship in music at the American Academy in Rome, in 1921, and he has undoubtedly made a definite effort to reflect the American spirit in his music.

The organ Concerto impressed at a first hearing as an exuberant composition, put together with skill if not always with a sense of inevitability or of marked originality. The first movement is roughly in sonata form, the third consists of variations on a theme. In both of them there is a great deal of noisy jubilation which achieves a certain effectiveness in a traditional manner. Respighi on the lone prairee. The most arresting part of the concerto is a quiet fugal passage for the organ in the second movement. The solo part calls throughout for virtuosic playing, and Mr. Biggs met its demands with technical assurance and musical authority. The composer was present to accept applause and to thank soloist, orchestra and conductor.

The concert opened with Beethoven's Fourth Symphony and closed with Schumann's First. This "Spring" Symphony does not improve with the years, and yesterday's performance did little to freshen it. It had a routine sound, articulation was not of the usual clarity and the conductor seemed disposed to rush through the duller passages. This disposition is understandable, but it doesn't help the symphony. The Beethoven on the other hand, was a marvel of lucidity, balance and grace, a performance in which the orchestra's amazing virtuosity served an interpretation of surpassing poetry.

L. A. S.

Spring Mood at Symphony

B. Adv. April 23/38

By Ruth Marsters
Music Editor

A MOOD of youthful effulgence dominated the Boston Symphony concerts this weekend in a program which Dr. Koussevitzky had designed especially for spring.

From the opening of that ecstatic poem which is the Beethoven Fourth Symphony, to the close of that glorious burst of creative effort which is the Schumann First Symphony, scarcely a shadow floated across the musical panorama.

Certainly Leo Sowerby's Concerto for Organ and Orchestra in C major protruded no darkened horizon.

The new work, given its first performance on the occasion of these concerts, proved a colossus of sound, marvelously lacking in redundancy, artificiality, hysteria, or bored dilletantism.

The effectiveness of the work, of course, lies in its exuberant vitality. It is not, however, one of those works in which enthusiasm escapes bounds. The structure itself is of sufficient breadth and sturdiness. It does not require verboseness to make its stature clear.

* * *

MR. SOWERBY is not primarily an orchestral colorist. But if there is little of that evanescent play of color to which contemporary composers are prone to put the modern virtuoso orchestra, massive effects are created by contrasts of light and shade.

The organ is used for the most part to augment the orchestral score rather than for display purposes. As soloist, E. Power Biggs performed with competence—as was to be expected. English by brith and training, Mr. Biggs is recently a resident of Cambridge. Many will remember the series of concerts in the Germanic Museum this winter in which he traversed the entire organ literature of Bach.

The orchestra performed the new work with the requisite verve and sonority, and at the close Mr. Sowerby was called to the stage to share applause, which was enthusiastically exclamatory.

As a composer, Sowerby is not entirely unknown to these audiences. His Second Concerto for Piano and "Prairie" having been performed at these concerts during the last few years.

Born in the Middle West, Sowerby studied variously with Percy Grainger, Calvin Lamper and Arthur Andersen. His chosen instrument is the organ, in which he was awarded the first fellowship of music at the American Academy in Rome in 1921.

* * *

THE FIFTY-SEVENTH season of the Boston Symphony Orchestra will be brought to a close with the pair of concerts to be given on next Friday afternoon and Saturday evening.

Dr. Koussevitzky will open the final program with Haydn's Symphony in G major, No. 88; Debussy's "La Mer" and Brahms' First Symphony in C minor will be included.

(17)

Beethoven Mass and Final Concerts of Boston Symphony Orchestra

Symphony Concert

First Performance of Sowerby's Organ Concerto with E. Power Biggs as Soloist

By MOSES SMITH

Serge Koussevitzky has a fondness for symmetry in program-building. He gratified it to good effect recently when he put together the first symphonies of three composers. He has been similarly successful with the program for the concerts of the Boston Symphony Orchestra of yesterday afternoon and this evening, a list that begins with Beethoven's Symphony in B-flat major and ends with Schumann's in the same key. The sandwich has for flavorsome middle section Leo Sowerby's Concerto for Organ and Orchestra, heard in first performance yesterday by a matinee audience which probably was not of definitive or unified opinion as to whether the music of the contemporary American was to its taste, but which applauded enthusiastically after the performance of the Beethoven Symphony and remained to cheer after the Schumann. For the sake of the record it may be set down that both the organ soloist, E. Power Biggs, and Mr. Sowerby, who had journeyed here from the West for the performance, were the recipients of cordial demonstrations from the audience.

It was an afternoon of brilliant orchestral playing, particularly in the Schumann Symphony, which has long been a show-piece of the Boston Orchestra, and Dr. Koussevitzky. This fact made it seem almost negligible that sometimes the familiar music may not have sounded in precisely the tempo and with the exact shading that one might have wished. That is to say, the essential character of each of the composers was somewhat over-stressed. The classicism of Beethoven emerged a little too precise, the Romanticism of Schumann a little too free. But such procedure was obviously a fault in the right direction, infinitely to be preferred to a distorted Beethoven or a metronomic Schumann. It was characteristic of the latter-day Koussevitzky that even though the last movement of the Beethoven symphony was played at great speed there was no sacrifice of style; and an indication of the extraordinary virtuosity of the Boston Orchestra that there was practically no loss in precision.

Concerning the performance of an unfamiliar work like Sowerby's, difficult to grasp in first (even with the advantage of a preview at the rehearsals), one naturally expresses oneself with less confidence. The presentation seemed excellent. The conductor seemed to have arrived at the heart of the music of manifold expression, the orchestra to play it with assurance, and the soloist to deliver with consummate virtuosity the difficult passages assigned to his instrument. If now and then the organ apparently waged an unequal battle with the orchestra, the circumstance may plausibly have been due to the composer's having in mind a more brilliant instrument than the organ of Symphony Hall.

Anything like a reasoned opinion about the intrinsic character and merit of Mr. Sowerby's music will also have to await another hearing. On the present occasion the work was stronger in the general impression it created than in the degree with which its thematic material seized the imagination. The subject-matter of the first movement seemed disparate, and some of its challenging vigor consequently missed point. There were displayed some striking instances of modern harmony and counterpoint. But they had no sooner arrested the attention than one was disturbed by a glib sequence that repeated what had been said more persuasively and naturally by composers of the nineteenth century.

The second movement, which presented fewer difficulties for the listener, was also more pleasant. The writing was easier, the resultant mood better sustained. There were heard some beautiful sequences for the solo instrument, while the music evaded mushiness, into which it might easily have fallen. At a guess, the composer had here much for which to be thankful to the performers yesterday.

I found the third movement the most engrossing of all, even though the first sound of the principal theme was most disturbing. For the melody seemed to have leaped almost bodily out of the "Tombeau de Couperin" of Ravel. But once you took the theme for granted and ceased worrying about whether or not the similarity was mere coincidence, you found its treatment grateful and stimulating through the successive variations. Here was healthy, forceful expression—"American," if you must have a label. More important, it was contemporaneous. There was no attempt to gloss over the facts of life. If a dissonant progression was germane to the subject-matter and the composer's way with music, it was revealed without apology or without overstatement (which can be just as bad). The method of variation, with its obvious limitations, might well appear to have exhausted itself in the last century. But along comes a composer like Sowerby to remind us of the persistent danger of easy generalizations.

BRAVO! FAMED LEADER CRIES

B. Post Apr. 25/38

Koussevitzky Pleased by College Singers

For three and a half hours, yesterday, the indefatigable Serge Koussevitzky conducted the first combined rehearsal of the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society for Tuesday evening's performance of Beethoven's "Missa Solemnis" (Solemn Mass), considered by the composer his greatest work and called by a famous critic a sacred symphony.

"Bravo! Bravo! Bravo!" the famous conductor shouted to the 325 college singers during one chorus.

In his dressing room after the rehearsal, Koussevitzky was overheard by a friend murmuring, "It is going to be much better tomorrow."

The friend remarked he thought the rehearsal as good as a performance.

"Oh, we have a long way to go yet," Koussevitzky said, "and we will do that. We will make some big improvements. But today's rehearsal was very good. In fact, there are places in Europe where the opportunity to hear this marvelous music in a performance as good as that rehearsal would bring enough people to fill the hall 10 times."

Foreword to a Masterpiece

Concerning Beethoven's Rarely Performed Mass, To Be Heard Here Next Tuesday Evening

The performance of Beethoven's "Missa Solemnis" in D Major, to be given on Tuesday evening in Symphony Hall with the combined forces of the Harvard and Radcliffe choral groups, the Boston Symphony Orchestra, and various soloists, under the direction of Serge Koussevitzky, will be only the fifth on record in Boston. The great Mass, which Beethoven considered his finest work, was given here in 1897 by the Cecilia Society under B. J. Lang; by the Boston Symphony Orchestra in 1900 on the occasion of the opening of Symphony Hall; and twice again in 1927 during the Beethoven festival of the Boston Orchestra. The remarks in an advance notice in the Transcript for the 1897 performance, to the effect that it was a "crying shame" that the work had not been previously presented in a musical centre like Boston, would, with obvious reservation, not be out of place on the eve of the performance next week.

For the fact is that whatever opinion is held on Beethoven's great work — and opinions are many and varied — more frequent and better performances are necessary before any sort of judgment can be formed. The chief objections to the Mass (Cecil Gray, for example, has characterized it as a "magnificent failure") are based on its terrific difficulty, especially in the vocal parts, its fundamental "unsingableness." The work is unquestionably one of the most difficult in modern musical art, by reason of both style and the technical demands imposed upon the singers. Many of the obstacles lie in the very high vocal registration, which leaves the singers screaming or exhausted. Here again arises the old problem of the difference in pitch in Beethoven's day and ours. The question of style — which Beethoven is frequently quoted to have considered much more important than technical facility—is a matter of musicianship pure and simple. Too much Beethoven, such as the Finale of the Ninth Symphony and the Scherzo of the Quartet, Op. 135, has been complacently condemned as "unplayable" at one time or another.

Comparison

Beethoven's Mass, like that other great musical setting of the words of the Catholic service, Bach's High Mass in B minor, passes far beyond the scope dictated by ecclesiastical tradition and observance. The two works cannot help but invite comparison, although any similarities they have are on the surface. Bach accomplishes his end within a broad, formal framework. His wonderful expressiveness is the more remarkable because it is accomplished within this architectural design. Beethoven, on the other hand, achieves his heights in the "Mass" through epitomizing the subjective, personal character of the text in a matter at once free, emotional and dramatic.

"As to form, Bach concerns himself with broad, separate pictures, which he sets aside to form an impressive cycle; Beethoven gathers together figures and events in a great picture; choosing to single out and clarify each individual event in a characteristic fashion," says Max Chop, German commentator. "Bach's method of execution is always melodic-contrapuntal; Beethoven's, for the most part, declamatory."

The circumstances of the composition of the "Missa Solemnis" are not unfamiliar: Beethoven began it in 1818, planning it to be ready for the installation of his pupil, the Archduke Rudolph, as Archbishop of Olmuetz in 1820. The work was not finished until 1823, and not published until 1827, although Beethoven had entered into negotiations of a not precisely ethical nature with no less than four publishers before the work was even completed. The first performance in toto was given in St. Petersburg in 1824; the first American performance in 1880.

In Detail

The "Missa Solemnis" is divided into five movements, the sections of the Catholic High Mass: "Kyrie," "Gloria," "Credo," "Sanctus," and "Agnus Dei." Each of these is subdivided into various parts and treated freely in accordance with the text. The Kyrie is planned in three sections: "Kyrie Eleison," in D major; "Christe Eleison," in B minor, built on a theme from the first part of the movement; and following a cadence in F-sharp minor, the "Kyrie Eleison" again, with new harmonic elaboration and a modulation into E-flat major before returning to a peaceful close in the original key.

The long Gloria, in conformity with the text, contains many sections of greatly varying character. Opening with the "Gloria" motiv—a rising figure from tonic to dominant—first intoned by the orchestra in unison and then by the vocal parts in turn, the movement proceeds to give an individual treatment to every phrase of the text. Finally Beethoven evolves the tremendous fugue, "In Gloria Dei Patris," followed by a section in moderately fast time, and, at long last, a repetition of the original "Gloria" theme.

In the "Credo," like the "Gloria," Beethoven welds into one colossal movement the musical expression of the text which Bach divided into eight separate pieces. Again the movement ends with a gigantic, typically Beethovenesque fugue.

It is in the two final movements, rather than in the Gargantuan choral sections, that Beethoven achieves the utmost in expressive and personal treatment: the "Benedictus," with its celestially beautiful violin obbligato, and the somber, supplicatory "Agnus Dei." The work ends with the lyric, peaceful, and secular "Dona Nobis Pacem," the two sections of which are interrupted by martial drums and trumpets and an anguished "Agnus Dei" from the solos before the resumption of the "Dona" brings the Mass to a close.

JEANNETTE EYRE

JOHN PRIEBE

Tenor soloist in Beethoven's "Missa Solemnis" at the Pension Fund Concert of the Boston Symphony Orchestra next Tuesday evening.

Music of The Week

B. Adv. April 24/38

BEETHOVEN'S "Missa Solemnis"—the work with which Symphony Hall was inaugurated in 1900, will be performed on Tuesday evening by the Boston Symphony Orchestra under Serge Koussevitzky for the first time in ten years. The occasion will benefit the orchestra's pension fund.

The Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth, will assist. Soloists listed are Jeannette Vreeland, Kathryn Meisle, John Priebe and Mack Harrell.

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of Salisbury.

Bo. Ad. Apr. 24/38

Radcliffe Joins Harvard in Song

More than 170 Radcliffe girls of the Radcliffe Choral Society and 150 Harvard boys of the Harvard Glee Club participated with Dr. Serge Kousevitzky and the Boston Symhhony Orchestra in a rehearsal of "Missa Solemnis," by Bethoven, at Symphony Hall yesterday.

The composition, considered one of Beethoven's greatest, will be presented Tuesday night at Symphony Hall. The two college singing groups have been practicing for the performance since September, under the direction of G. Wallace Wood.

RADCLIFFE GIRLS REHEARSE

B. Glbe Ap

PRAISING THE LORD WITH SONG

Here are Roberta Billingsley, '39, of Lynn and Elizabeth Merrick,'41, of Grand Rapids, Mich. who are members of the Radcliffe Choral Society which will present Beethoven's celebrated "Missa Solemnis" at Symphony Hall Tuesday evening for the benefit of the Boston Symphony's pension fund. Dr. Serge Koussevitzky will conduct and the Harvard Glee Club will also participate.

(118)

Harvard, Radcliffe Singers Rehearse With Conductor Serge Koussevitzky

B. Globe April 24/38

KOUSSEVITZKY MEETS MISS RADCLIFFE

Famous conductor caught by camera in earnest conversation with several of the bevy of college girls who rehearsed with the Symphony Orchestra yesterday

After practicing since last Fall for a performance with the Boston Symphony Orchestra, 178 young women and 145 young men, members of the Harvard Glee Club and Radcliffe Choral Society, had their first rehearsal with the orchestra's famous conductor, Serge Koussevitzky, yesterday.

The groups will perform Beethoven's "Missa Solemnis" (Solemn Mass), containing some of the most difficult music ever written for human voice, next Tuesday in Symphony Hall for the benefit of the orchestra's pension fund. They have been coached by G. Wallace Woodworth.

Twenty states outside of Massachusetts are represented in the Radcliffe choristers, and 23 outside states and the Philippine Islands supplied the Harvard singers.

The president of the Radcliffe Choral Society is Margaret Brooks, Milton; its secretary, Norma Nasmyth of Brookline. Edward L. Barnes, Chicago, is president of the Harvard Glee Club; Ernest Sachs Jr., St. Louis, vice president; George W. Phillips, New York city, secretary; Leonard Unger, Cleveland, manager.

New Englanders chosen to sing in the Missa Solemnis, after eliminations throughout the year, are:

MASSACHUSETTS — Frank L. McLanathan, Andover; Rita M. Henry, Attleboro; Anthony P. Pickman, Bedford; Barbara Knott, Beverly; Harrison McK. Raine, Billerica; Mary R. Schellens, Clifton; W. Wigglesworth, Harvard; Robert D. Brewer Jr., Hingham; Lawrence B. Grose, Kendal Green; Henry G. Mishkin, Lowell; J. C. Goldthwait, Medfield; E. Dixwell Chase, Milton; S. C. Crocker, Milton; Helen Weston, New Bedford; Eleanor D. Browne, Newburyport; W. N. Calkins, Wakefield; William F. Schreiter, Walpole; Leila Sears, Wayland; Sylvia Merrill, Weymouth Heights; Adelaide J. van Rensselear, Wollaston.

CONNECTICUT—James A. Meath, Bridgeport; Mary Warren, Fairfield; Ruth Macloon, Greenwich; Edith Pratt, Middletown; H. H. Bristol, Naugatuck; Theodora D. Dubois, Hannah Trimm, William Welch, New Haven; Babette Taylor, J. T. Westlake, Norwalk; Katherine Johnson, D. A. Norton, Ridgefield; John H. Eric, Stamford; Eleanor Townsend, Westport.

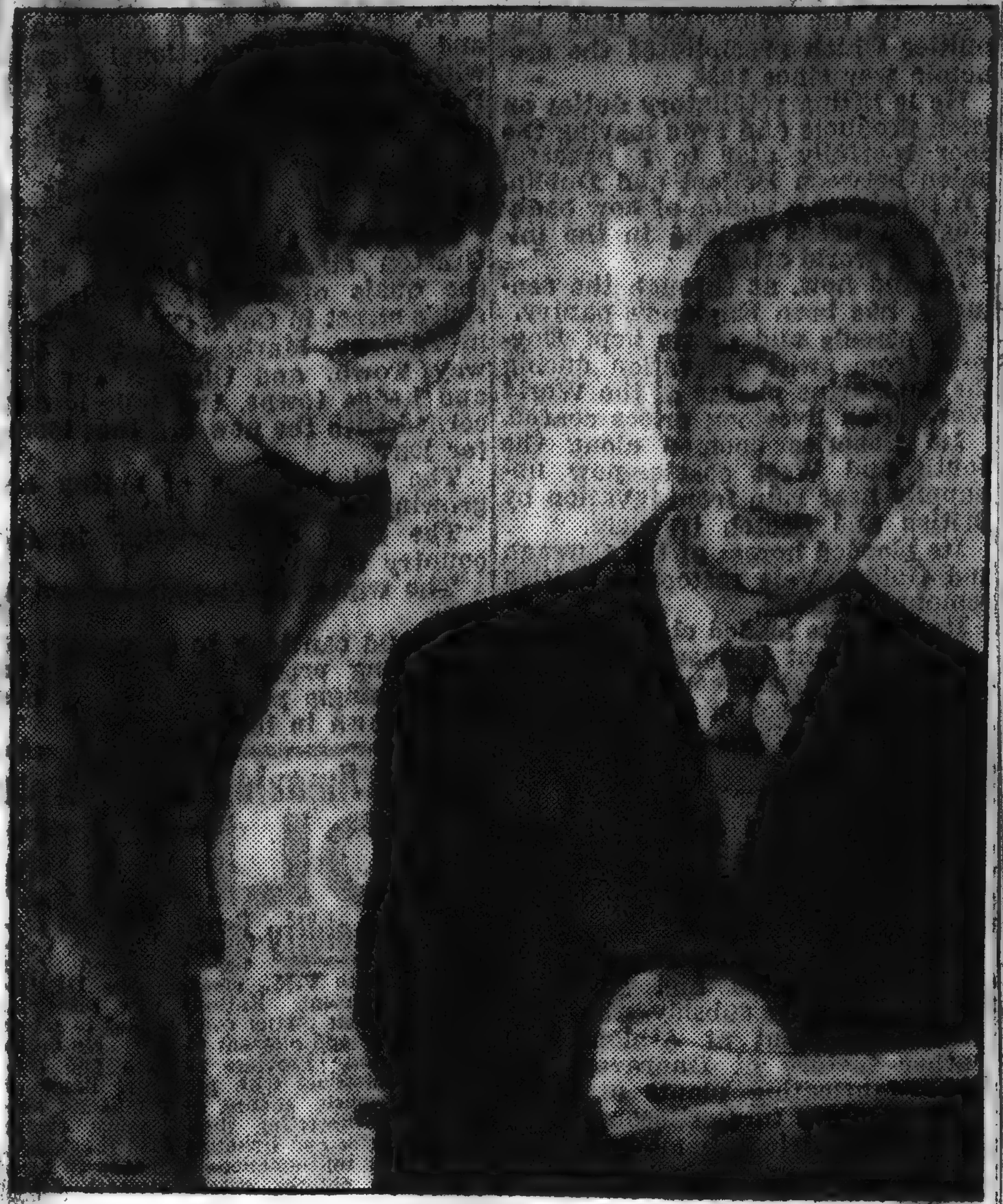
MAINE—C. Boyer, Cape Elizabeth; Elizabeth Davy, Lovell; Vesta Phillips, Portland.

NEW HAMPSHIRE—Mary Annichiarico, Concord; Albert des Rochers, Manchester; David W. Ballard, Peterboro; Anne H. Hewett, Portsmouth.

RHODE ISLAND—A. F. Clifford, Peace Dale; Margaret Emerson, Eleanor Mowry, G. N. Richmond, Providence.

VERMONT—T. D. S. Bassett, Burlington; Gardner Middlebrook, Northfield; Helen Leigh, Old Bennington.

LOOKING OVER SCORE



DR. SERGE KOUSSEVITSKY, Boston Symphony Orchestra conductor, looks over score of Beethoven's "Missa Solemnis," with Margaret Brooks, of Milton, Radcliffe College senior. The composition will be given Tuesday night at Symphony Hall by 170 girls of the Radcliffe Choral Society and 150 boys of the Harvard Glee Club.

Sun. Advertiser, Apr. 24/38

SYMPHONY CONDUCTOR AT RADCLIFFE

B. Her. April 24/38

Serge Koussevitsky at a rehearsal with the Radcliffe Choral Society. Beethoven's "Missa Solemnis" will be presented Tuesday evening in Symphony Hall for the benefit of the Symphony Orchestra's pension fund.

SYMPHONY TO END ITS SEASON

B. Post — Apr. 24/38

BY WARREN STOREY SMITH

WITH the Symphony Concerts of this week, and they include a performance of Beethoven's "Missa Solemnis" on Tuesday evening with the choirs of Harvard and Radcliffe assisting, the musical season proper is supposed to end. However, there is going to be plenty of music in the weeks that follow. The Pops begin, as is customary, on the Wednesday evening following the final Symphony Concert, and they will continue for two months from that date, May 4th, under the baton of Arthur Fiedler.

Opera in concert form also impends next month and, oddly enough, at the Pops. The occasion will be the 125th anniversary of the birth of Richard Wagner, which auspicious event took place at Leipzig on May 22, 1813. Under the aegis of the Richard Wagner Society portions of "Die Walkuere" will be given with Margaret Halstead and Violetta de Strozzi, sopranos, Colin O'More, tenor, and Raymond Lutz, baritone, as the singers and Fritz Mahler as the guest conductor.

* * * *

In aid of the Orchestra's Pension Fund Tuesday's performance of Beethoven's Mass in D major will be the third which Symphony Hall has known. The first of these served to inaugurate that auditorium in 1900; the second took place at the Beethoven Festival of 1927, which marked the centenary of the composer's death. The Mass itself stands somewhat apart from other musical interpretations of the text by reason of Beethoven's essentially human and even dramatic approach, as in the Dona nobis pacem, where the prayer for peace is accompanied by military instruments. The composition of the music, begun in 1818, but not actually finished until 1823, gave Beethoven much trouble, and when it was done he is said to have preferred it to all else he had written. "Never had he been known," wrote Sir George Grove, "to be so entirely abstracted from external things, so immersed in the struggle of composition. Schindler has well described a strange scene which occurred during the elaboration of the Credo—the house deserted by servants, and denude of every comfort; the master shut up in his room, singing, shouting, stamping, as if in actual conflict of life and death over the fugue 'Et vitam venturi'; his sudden appearance—wild, dishevelled, faint with toil and twenty-four hours' fast!"

The solo singers on Tuesday, whose task, like that of the chorus, is no light one, will be Jeannette Vreeland, Kathryn Meisle, John Priebe and Mack Harrell. The Harvard Glee Club and Radcliffe Choral Society have again been prepared by their regular conductor, G. Wallace Woodworth.

It is now almost a foregone conclusion that Dr. Koussevitzky will bring the Symphony season to a close with the First Symphony of Brahms, so devoted is he to the custom of putting that particular piece in that particular place. Haydn's Symphony in G major, No. 88, distinguished for its broadly melodious, slow movement, begins this final programme of the orchestra's 57th season, and the remaining number will be Debussy's "La Mer."

BRAVO! FAMED LEADER CRIES

Koussevitzky Pleased by College Singers

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EVENING UNION

APR 20 1938

Festival Shed Steel Finished

Annual Campaign for Memberships Begun

The Berkshire Symphonic Festival in Stockbridge, whose concerts by the Boston Symphony Orchestra conducted by Serge Koussevitzky have become a summer institution of significance, announced the opening of its annual campaign for memberships this week. The campjaign will extend through May 15.

In addition to representing a saving in admission to the concerts, one of the privileges extended to members and to patrons will be admission to a rehearsal of the orchestra.

As in 1937, there will be six concerts, Aug. 4, 6, 7, 11, 13 and 14. The Sunday concerts will be at 3.30. The other concerts will be at 8.30 p. m. Olin Downes, well-known critic, will lecture Aug. 4 and 6, Aug. 11 and 13, at the Berkshire Museum in Pittsfield.

Of added interest this summer will be the inauguration of the new music shed. The steel structure has been completed by the Bethlehem Steel Company and contractors are now building the roof and walls. The shed, seating more than 5000, is shaped like a half-open fan. It commands an impressive view of Lake Mahkeenac and the range of mountains to the south.

NEW YORK, N. Y.
WORLD - TELEGRAM

APR 23 1938

Brooklyn Group Plans Symphony Concerts

Mrs. Earle P. Huff and Betty Bartholomew head the senior and junior women's committees for the Sea Scout benefit, Thursday, May 19, at the opening of the Bossert Marine Roof.

Plans for next season's Boston Symphony Orchestra concerts, sponsored by the Brooklyn Institute of Arts and Sciences, at the Brooklyn Academy of Music, will be made at the meeting Monday of the concert committee. Mrs. Henry J. Davenport, executive chairman, will be hostess.

19

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Pulpit Digest
Great Neck N.Y.
MAR - 1938

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The Maestro Enjoys Himself Tonight

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Dr. Serge Koussevitzky and G. Wallace Woodworth, conductor of the Harvard-Radcliffe Choral Society, rehearsing tonight's concert with the Boston Symphony Orchestra. (Story on Page 2).

B. Trans. April 26/38

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Presence Creates Stir

When he does there is a flutter of apprehension among the young ladies, and an undergraduate tenor is likely to crack on a high note, but before they are done there is a cameraderie which comes from accomplishment; everybody knows that a master has shown him the soul of the music so that he can sing it as Beethoven meant it to be sung.

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INDIANAPOLIS, IND.
NEWS
APR 19 1938

A SNAPP C

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PROVIDENCE, R. I.
JOURNAL
APR 9 - 1938

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The audience, though not large, was very cordial.

Miss Siedhoff played three groups of solos and joined Mr. Burgin in a "Chiaconna" by Vitali and a sonata by Franck. Miss Siedhoff's playing is reserved and musicianly. She has ample facility, commands a pleasing tone, and generally keeps the music moving.

The gavotte from "Iphigenia in Aulis" was done with taste and discernment, and the giga by Kammell was a bright trifle. The chorale by Bach was blurred somewhat, and the same might be said of the rhapsody by Dohnanyi that ended the program.

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Giga	Kammell
Chorale: Jesus Christ, the Son of God from Easter Cantata	Bach
VIOLIN AND PIANO	
Chiaconna	Vitali
PIANO	
16 Waltzes Op. 39	Brahms
VIOLIN AND PIANO SONATA	Cesar Franck
Allegretto ben Moderato	
Allegro 2nd movement	
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PIANO	
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Rhapsody in C major	Dohnanyi

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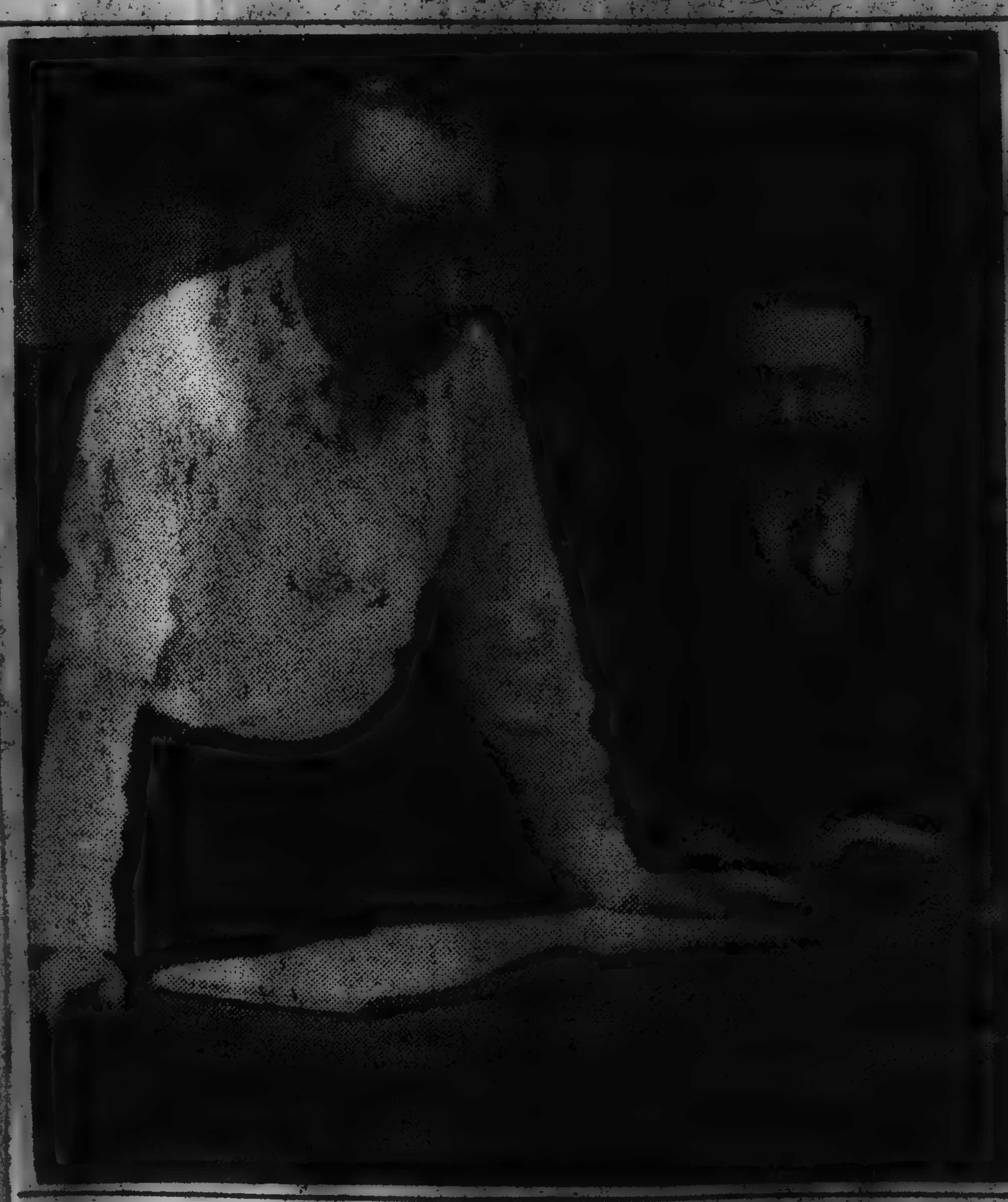

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THE CHRISTIAN SCIENCE MONITOR

BOSTON, MONDAY, APRIL 25, 1938

90

Voices Attuned to Symphonic Harmony

Dr. Serge Koussevitzky Conducting Orchestra and Harvard-Radcliffe Chorus

Harvard-Radcliffe Singers Ready for Symphony Call

By John D. Beaufort
Staff Writer of The Christian Science Monitor

It is 7:20 of a spring evening in Sever 11, a spacious, mildly antiquated Harvard lecture room built theater fashion. Rows of one-arm desks descend precipitously to a "pit" below, which is almost filled by two upright pianos, their backs to a small platform. The platform contains a desk and a swivel chair, above and behind which are two bracket lamps—coat rack of early Edison style—a statue of some ancient, and a blackboard whose incidental intelligence varies from the schedule of rehearsals to the somewhat ambiguous: "Manager has lost pen."

At 7:30, the auditorium is almost filled. A man on the platform, his serious face constantly animated by a smile of both kindliness and amusement, stops talking to those nearby, opens a green volume and shouts, "Kyrie!"

This having no immediate effect on the 300 or so young men and women before him, he waits a minute or two and tries again.

"Be Resourceful"

"Now, make it good," he commands, raising his hand.

But the effort is frustrated by the arrival of a dozen bewildered-looking Radcliffe girls who enter and huddle in the doorway. Like the escape from a steam pressure valve, a terrific hissing sets up from those already seated—especially the men.

"Sit down somewhere as quickly as you can," says the conductor, and when this gives no sign of allaying panic, adds, "Be resourceful!"

Finally, every last Radcliffe choralite is seated, and G. Wallace Woodworth begins conducting the Harvard Glee Club and the Radcliffe Choral Society in one of their last rehearsals before the performance of Beethoven's "Missa Solemnis" with the Boston Symphony Orchestra at Symphony Hall tomorrow evening, for the benefit of the Symphony Pension Fund.

Serious Work Begins

Soon the door of Sever 11 opens again. There is no hissing this time. Instead, a burst of applause greets Dr. Serge Koussevitzky, a small man in a big black overcoat who descends the stairs, mounts the platform and shakes hands with Mr. Woodworth.

"The greatest joy of the season is the work with you," says Dr. Koussevitzky quietly when the applause has ceased. "I will conduct, myself—may I?"

Immediately the serious work of the evening begins, and it becomes obvious that the hissing, the laughter and the demonstrations of enthusiasm are merely the escaping sparks of an intensely charged interest and joy in the singing of great choral music. Harvard indifference was never more belied.

"Speak the words," says the conductor, interrupting to explain the interpretation of certain passages. "The words are extremely important. Do not think to sing. . . . Not so heavy, more light and simple. . . . Can I have the words? More 'Miserere.' When you have the quarters, speak them. . . . Speak in piano."

Conductor Demands Feeling

One of the mass's tremendous climaxes, signalized by a tumultuous tenor entry, stops the rehearsal short. There is no lack of sound, but the attack resembles the rush of frightened sheep through a narrow gate, and the tumult and the shouting dies almost immediately. Everyone, including Dr. Koussevitzky, bursts out laughing. After a long silence, in which he appears to be studying the music, Dr. Koussevitzky says in a voice of eloquent feeling:

"It was wonderful."

Once more, there is prolonged laughter.

"Please," says the conductor at another point, "exultation. You cannot praise God without exultation. You sound cold like ice, awfully cold. You must sing this like a child sings when he is happy. It must be most simple and with the most inner feeling from here." He presses both hands to his heart.

At 10:40 the rehearsal ends for the performance which will mark the Glee Club's and the Choral Society's 21st consecutive year of appearances with the Boston Symphony.

Actually, the Harvard Glee Club is a young organization. For although founded in 1858, it did not mature for 61 years. In 1919, however, the club decided once and for all to put away childish things—the "Bulldog on the Bank" variety of trivia traditional with mandolin, banjo and singing clubs—and to become a man.

Pioneering by Davison

Seven years previously, Dr. Archibald T. Davison had accepted an invitation to coach the Glee Club and it was he who instigated the revolution which put it into long trousers. Dr. Davison seems to have practiced the gentle art of boring from within long before it became a part of the Russian technique. Merely by showing them the fascination of really fine choral works, he soon had his men singing the music of Bach, Beethoven, Brahms, Handel, Pales-

(Continued on Page 11, Column 1)

Harvard-Radcliffe Singers

(Continued from Page 9)

trina, Mendelssohn, Schuman, European and American folk songs and also works by modern composers. Despite opposition, especially from some of the "old grads," the Club expanded from 75 men to its present membership of 237.

Every year, more men try out for the Glee Club than for the football team, according to Leonard Unger, '39, undergraduate manager. Out of some 350 candidates, 237 this year passed the quartet trials, which practically determine membership. These trials, in which four men participate at a time, allow each singer to prove that he has not been merely a McCarthy for the man behind him.

The influence of the Harvard Glee Club has extended far beyond the bounds of Cambridge or Boston. Every year, its tours cover hundreds of miles. Usually only 60 men go on the longer trips but an effort is made to spread these tours out among all the members and as many as possible participate in the Symphony Hall concerts. Tomorrow, there will be 145 men and 185 women. Among its other activities, the Club gives joint concerts with Wellesley, Smith, Vassar, Wells College and of course, the Radcliffe Choral Society, which has been associated with the Glee Club for many years.

Receipts Pay for Trip

Having grown to man's estate, it is interesting to note that the Club is an autonomous organization, conducting itself independently of the university. Its recent Spring trip, which cost $2,300, was paid for entirely from concert receipts. Everyone, from the conductor to the least important second tenor, participates purely for the love of the music.

Even in Europe, Dr. Davison's efforts have borne fruit. The Club's European tour in 1921 provided considerable stimulus for the founding of the "Choral Française." Several French composers offered to write music for the Harvard organization and Dr. Davison was decorated by the French Government.

The Glee Club's first appearance with the Boston Symphony occurred in 1917, when it was invited by Dr. Karl Muck to sing the Brahms "Schiksalslied" and a Bach Cantata with the Radcliffe Choral Society. Since then, the two organizations have annually sung with the orchestra such works as the "Missa Solemnis," the Ninth Symphony, Brahms' "German Requiem," Bach's "B Minor Mass" and his St. Matthew Passion," which was recorded last year by Victor.

After 15 years, during which time he had made many special arrangements of folk songs and other music, Dr. Davison turned his baton over to Mr. Woodworth—who is as much "Woody" to the present singers as Dr. Davison was "Doc" to their predecessors. "Woody" had been a Glee Club accompanist for several years and was assistant conductor at the time Dr. Davison retired. During "Woody's" absence this winter, "Doc" returned to conduct rehearsals for several weeks.

When the Harvard Music Building was erected about 25 years ago, a special rehearsal room was provided for the Glee Club. But somehow, Monday, Tuesday and Thursday evenings still find the singers pushing out the walls of Sever 11, recently repainted. And though the drafty old hall may not be responsible for the immense success of both the Glee Club and the Choral Society, it has played too important a part in the onward and upward march to be abandoned merely because there happen to be new quarters.

BROOKLYN, N. Y.
EAGLE

APR 24 1938

Boston Symphony Orchestra Brooklyn Committee to Meet; Next Season's Dates Announced

The Brooklyn Committee for the Boston Symphony Orchestra concerts, Adrian Van Sinderen, chairman, will have its Spring meeting tomorrow afternoon at the home of Mrs. Henry J. Davenport, executive chairman. Other officers of the committee are Mrs. Edward C. Blum and Mrs. William H. Good, vice chairmen; Mrs. M. Preston Goodfellow, chairman of the membership commitee, and Mrs. Trafton O. Badger, chairman of the Junior League Committee.

The orchestra, under the direction of Dr. Serge Kousevitzky, will open its Brooklyn season on Friday evening, Nov. 18. The remaining concerts will be held on Friday evening, Jan. 6; Thursday evening, Feb. 9; Friday evening, March 10, and Friday evening, March 31. The performances will be given at 8:30 in the opera house of the Academy of Music. The concerts are held under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

MUSIC

SYMPHONY HALL

The "Missa Solemnis"

B Globe April 27/38

Beethoven's choral masterpiece, the "Missa Solemnis," was performed at Symphony Hall last night for the benefit of the pension fund of the Boston Symphony Orchestra. Dr. Serge Koussevitzky conducted. The choruses were the 350 young men and women of the Radcliffe Choral Society and the Harvard Glee Club, trained by G. Wallace Woodworth. The soloists were Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor, and Mack Harrell, bass. The organist was Albert Snow.

This performance was living testimony to the extraordinary opportunity with which Bostonians have been provided in the past several years by the association of the Harvard and Radcliffe singers and the Boston Symphony in presenting great masterpieces of choral music. A decade ago the "Missa Solemnis" was last given here by them; in succession came the M minor Mass of Bach, Brahms' "German Requiem" and the "Saint Matthew Passion" of Bach. And various works of slighter stature have been proferred by these forces at various Spring festivals of the orchestra. Could any city short of New York match this record? And, in fact, could New York meet the general standard of performance which has happily been our good fortune?

The "Missa Solemnis," with its cruel difficulties for the voices, its departure from some of the traditional formulas of the liturgical setting, has for more than 100 years furnished musical academicians with such points of dispute as delight the pedantic mind. Beethoven began it in 1818, intending it for the installation as Archbishop of Olmutz of his princely friend and benefactor, the Archduke Rudolph. But as on other occasions, Beethoven's genius refused to be pressed, and the composer labored intermittently over his work for some time. Not until 1823 was it finished, three years too late for the Archduke's elevation.

While Beethoven did not entirely abandon the general formal plan of the mass traditional in his day, there is irony in the fact that a work whose very purpose obligated it to be impersonal should have turned out a vividly dramatic embodiment of the words addressed by man to his Creator. The "Missa Salemnis" is a personal expression of faith like the religious masterpieces of Bach, Mozart and Brahms. No supreme artist like Beethoven, whose instinct carried him directly to the heart of all matters of faith and emotion, could have been bound by traditional forms.

He spoke directly and intensely to his Creator in his own way, and so great was his genius and so great his heart that he spoke for all mankind. Perhaps the vocal counterpoint of Bach was more inventive and complex; perhaps Mozart was more graceful in what he wrote of his Requiem. Yet there is no music more exalted than the "Missa Solemnis," whose fervent emotion is expressed in the austere, somewhat mystic and original style of the Ninth Symphony and the last quartets. The chances are the "Missa Solemnis" was not understood in Beethoven's lifetime.

The pedants may carp as they like of Beethoven's merciless vocal writing, which occasionally asks singers—especially young singers—what is almost impossible. Those sustained A's and B's above the treble clef must have given the Radcliffe girls many a nightmare. Yet the voices are simply a means to Beethoven's expressive purpose, they function as instruments in his symphonic pattern. If singers could not cope with his music, that was not his fault. He knew what he wanted. His orchestra is dynamic and eloquent. Though the texture of the music is lighter than that of the B minor Mass, it shows a false accent or a poor attack all the more conspicuously.

Last night's performance, which was recorded like the "St. Matthew Passion" a year ago, was overwhelming in its emotional intensity. If the chorus did not enter precisely here or there, or if the counterpoint was not always clear, that was no serious obstacle to the expression of Beethoven's thought. Dr. Koussevitzky's conducting was marvel of exactitude and fire. The chestra played beautifully and the loists were all competent, though the voices of Miss Meisle and Mr. Harrell were not always robust enough to be heard above instrumentalist and chorus.

At the end, there were again stamping and cheers for a magnificent achievement, in which Mr. Woodworth and Dr. Archibald T. Davison, former conductor of the Glee Club, properly shared.

C. W. D.

(Final programme Book With
Complete Index is Enclosed)

For Immediate Release
(Mailed April 27/38)

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Listed in the summary are the works which compose the balanced repertory of a full symphonic year. Bach, his son Carl Philip Emanuel, and Boccherini represent the pre-classical composers. Haydn and Mozart, with three works each, fill in the classical period proper. Beethoven's first, third, fourth and seventh symphonies, the "Emperor" concerto and the third "Leonora" overture are all on the records of the twenty-four Friday and Saturday programmes. The "Missa Solemnis", presented as this season's Pension Fund concert, was recorded by RCA Victor, as was last year's performance of Bach's "St. Matthew Passion", a recording which, according to the Chicago News, "represents quite the most singular item to be found in all recorded music." Other choral works given during the current season were "Psalm XLVII" by Florent Schmitt and the "Requiem" of Fauré which was conducted by Nadia Boulanger, an authority on the work and the composer, and two works of Sibelius in which the Helsingfors University Chorus appeared with the Orchestra.

The great symphonies of the eighteenth and nineteenth centuries form the inevitable substance of a catholic and comprehensive repertory. The twentieth century contains its measure of classics already, and these are increasingly recurrent as their significance becomes more generally apparent. The G minor Symphony of Albert Roussel, one of the works commissioned by the Boston Symphony Orchestra for its fiftieth anniversary season was revived for the fourth time since 1930. Hindemith's Concert Music for String and Brass Choirs was also revived.

Ravel heads the list with nine works, due to the fact that Dr. Koussevitzky separated one pair of Friday and Saturday concerts into two memorial programmes after the composer's death, in an attempt both to pay fitting tribute and to give a rounded view of his work. To Prokofieff, with eight works, falls second place. Prokofieff accepted a long-standing invitation

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TRIBUNE
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Symphony Hall, Boston, Mass.

LEWISTON, ME.
SUN

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article in

Springfield

News

Bottom - R. page.

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reads same as

Season folder

for 1938

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COURIER
Rockland - Me.
APR 26 1938

SYMPHONY HALL, BOSTON

TUESDAY EVENING, *April 26, 1938*

Eightieth concert for the benefit of the orchestra's
PENSION FUND
by the

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

WITH THE ASSISTANCE OF THE
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, *Conductor*

SOLOISTS
JEANNETTE VREELAND, *Soprano*
KATHRYN MEISLE, *Contralto*
JOHN PRIEBE, *Tenor*
MACK HARRELL, *Bass*

ALBERT W. SNOW, *Organ*

NOTICE: By courtesy of all those taking part in this Pension Fund concert, the RCA Manufacturing Company will make Victor records of the present performance of the "Missa Solemnis."

The audience is requested to refrain from applause between numbers and to minimize any sounds which might interfere with the success of the records.

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SPRINGFIELD, MASS.
NEWS
APR 20 1938

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NEW BRITAIN, CONN.
HERALD
APR 14 1938

SYMPHONY FLUTIST PLAYER

Boston, April 14 (UP)—Gaston Daniel Bladet, [illegible], Boston Symphony orchestra flutist and teacher, died yesterday after a long illness. Born at Bordeaux, France, he joined the Boston Symphony in 1922.

NEW BEDFORD, MASS.
MERCURY
APR 20 1938

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NEW YORKER
NEW YORK, N. Y.
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BEETHOVEN'S

MISSA SOLEMNIS

IN D MAJOR, *Op.* 123

FOR ORCHESTRA, CHORUS, AND FOUR SOLO VOICES

KYRIE: Assai sostenuto: Mit Andacht;
Andante assai ben marcato; Tempo primo

GLORIA: Allegro vivace; Larghetto; Allegro

INTERMISSION

CREDO: Allegro ma non troppo; Adagio;
Andante; Allegro; Grave

INTERMISSION

SANCTUS: Adagio: Mit Andacht; Allegro pesante;
Presto; Preludium: Sostenuto ma non troppo;
Andante molto cantabile
(*Violin solo*, RICHARD BURGIN)

AGNUS DEI: Adagio; Allegretto vivace;
Allegro vivace; Tempo primo

KYRIE

Kyrie eleison, Christe eleison.

Lord, have mercy. Christ, have mercy.

GLORIA

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter gloriam tuam, domine Deus, Rex coelestis, pater omnipotens, Domine fili unigenite. Jesu Christe, domine Deus, agnus Dei, filius patris, qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram, qui sedes ad dexteram patris. Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, Jesu Christe, cum sancto spiritu in gloria Dei patris. Amen.

Glory be to God on high, and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God heavenly King, God the Father Almighty.

O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God, the Father. Amen.

CREDO

Credo in unum Deum, Patrem omnipotentem, Factorem coeli et terrae visibilium omnium et invisibilium. Et in unum Dominum Jesum, Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu sancto ex Maria Virgine: Et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scipturas. Et ascendit in coelum, sedet ad

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible.

And in one Lord Jesus Christ, the only-begotten Son of God, and born of the Father before all ages; God of God; Light of Light; true God of true God; begotten, not made; of the same substance with the Father; by whom all things were made. Who for us men, and for our salvation, came down from heaven, and became incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried. And the third day He rose again according to the

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COURIER
Rockland - Me.
APR 26 1938

NEW BEDFORD, MASS.
MERCURY
APR 20 1938

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dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum sanctum Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas. Et Unum, Sanctam, Catholicam et Apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

Scriptures, and ascended into heaven, and sitteth at the right hand of the Father. And He is to come again with glory to judge the living and the dead, of whose kingdom there shall be no end.

And in the Holy Ghost, the Lord and Life-giver, who proceedeth from the Father and the Son; who, together with the Father and the Son, is adored and glorified; who spoke by the Prophets. And one Holy, Catholic and Apostolic Church. I confess one baptism for the remission of sins; and I look for the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

Sanctus dominus, Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Holy, Holy, Holy, Lord of Hosts! Heaven and earth are full of thy glory. Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem.

Lamb of God, that takest away the sins of the world, have mercy upon us, grant us thy peace.

Remaining Boston Symphony Concerts of the season:

NEXT FRIDAY AFTERNOON and SATURDAY EVENING,

APRIL 29 AND 30

Programme

HAYDN……………………Symphony in G major, No. 88
DEBUSSY……………………"La Mer" ("The Sea")
BRAHMS……………………Symphony No. 1 in C minor

Those who may be interested in the Boston Symphony Concerts of next season (1938–1939) are invited to inquire at the subscription office, Symphony Hall.

COURIER
Rockland-Me.
APR 26 1938

REALM OF MUSIC

by Gladys St. Clair Heistad

My good friend, Ellen Tolman of Auburn, Mass., has been here this week and has left me a sheaf of programs covering the splendid concerts she has been hearing, also clippings pertaining to coming attractions. The Boston Symphony Orchestra April 12 gave a notable performance on Hayden's Symphony in G major, No. 88; Prokofieff's "Romeo and Juliet," Ballet, Second Suite, Op. 64; and Brahms' Symphony No. 2 in D major, No. 73. Miss Tolman was returning home to attend the concert of April 20, when the artists would be Rubinoff and His Violin, and Fray and Braggiotti, famous piano often heard on the air. Rubinoff's program was scheduled to include in addition to the most popular numbers he has played over the air, several of his own compositions. It is interesting to note that the proceeds from this concert, sponsored by the Telegram-Gazette, will be turned over to the Community Chest.

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The announcement is made that the 53d season of the Pop Concerts will open May 4, continuing nightly through May and June. To gather about a table with one's friends over cool refreshment; to smoke, while listening to Handel or Wagner, or Cole Porter played by a full-sized and illustrious symphony orchestra—that is a privilege which no Bostonian will forego, and which no other city this side of Europe can boast. The question of programmes is always understandingly met by Arthur Fiedler, the talented conductor of these Pops. Widely conversant with classical music, with the better jazz, with the more agreeable "moderns," he can—and does—provide a repertory broad enouth to please every possible taste. A record season is anticipated. Even at this date reservations exceed 25,-000. Some figure that—25,000!

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NEW BRITAIN, CONN.
HERALD
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NEWS
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And in the Holy Ghost, the Lord and Life-giver, who proceedeth from the Father and the Son; who, together with the Father and the Son, is adored and glorified; who spoke by the Prophets. And one Holy, Catholic and Apostolic Church. I confess one baptism for the remission of sins; and I look for the resurrection of the dead, and the life of the world to come. Amen.

NCTUS

Holy, Holy, Holy, Lord of Hosts! Heaven and earth are full of thy glory. Hosanna in the highest.

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COURIER

Rockland - Me.

APR 2 6 1938

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NEW BEDFORD, MASS.
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Rockland-Me.

APR 2 6 1938

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Boston Symphony Heard At Commuters' Matinee

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NEW YORK, N. Y.
TIMES
APR 24 1938

124

MUSIC OF TH

AN ANNIVERSARY

A Decade's Perspective of the Works of Henry Gilbert, American Composer

By OLIN DOWNES

It is ten years since he died, but not so long since we visited the workroom where there were so many talks. It was part of a little house and yard on a quiet street in Cambridge, Mass. There was an old table on which he composed, with music paper, in meticulous order, upon it. The very modest furniture, consisting principally of several ramshackle chairs, would hold together. A small wooden bookshelf hung on the wall, two decks of it. Packed tight, it was filled principally with small volumes of Thoreau, George Borrow, Herman Melville, Poe, Mark Twain and Whitman. He was very orderly, with all his shagginess, and gave a startled look around the room if a volume was out of place or missing.

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The piano was awful. It was an old upright. Some of the keys in the lower part either would not sound or came up too slowly, giving the impression of something toothless. He would strike fascinating chords upon it, and snicker when your own fingers failed to find them. He was devoted to that piano, and averred a special reason for his attachment, so great that it was long years before he would agree to the acceptance as a loan from a leading piano house of a fine new instrument! He said that the tone of a new piano would "seduce" him. If he could write something that pleased him on the old rattle-trap it would be likely to stand up on its own merits, whereas the sheer sonority of a better medium might disguise for him the weakness of a poor composition! But there was reason to suspect that some more personal and perhaps sentimental reason attached him to the ancient and decrepit recipient of his musical ideas. Perhaps it was just that being a very sensitive man underneath as rough and horny a shell as ever lived a musician and poet, he felt freer to confide his ideas to it. For he lived many years of agonized experiment and self-examination in the attempt, while painfully conscious of his limitations as compared with his conceptions, "to write one good page of music." Or perhaps he had earned the piano painfully, or it had come to him through some cherished source. Whatever the reason, that piano was his true friend and companion of his soul. When the newer instrument came in, it was only a fair-weather friend, and the earlier intimacy could not be replaced or imitated. There was another thing about the old piano that sticks out in the mind, as it stuck out, very prominently, on the music rack. It was a sentence copied by hand from an indignant letter that Mark Twain wrote a publisher who had attempted to polish the author's style. The sentence of protest, which our friend was reluctant to have out of his sight in working hours, read thus: "PLAIN CLARITY IS BETTER THAN ORNATE OBSCURITY."

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At the foundation of it all was his incontrovertible sincerity, the sense of what was free and noble, the vision of the America sung by Whitman. There was the passion, the compulsion toward the expression of these things in an art. There are usually successive periods sometimes clearly demarcated in the musical evolution of a people. At a certain time a nation, such as Russia in the early nineteenth century, which has been dominated by foreign artistic influences, realizes the importance of its own folk music and cultivates it. Later there are developed devices of artistic workmanship. Still later comes a time when the art of a great master shapes and sublimates the expressive impulses of generations.

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Gilbert definitely struck out for self-realization in our native art at a time when such courses had no general approval. He, an outstanding figure of Arthur Farwell's devoted circle, was perhaps an extremist, as what man of genius is not, and when nothing short of obsession would make any dent in the walls of conservatism and servility before foreign art. And he was eternally right. He said, indeed he snorted and swore, that American music was not to be found, let alone heard, in our concert halls and opera houses, completely dominated in his lifetime by German and French conceptions of music-making. He said he had to hunt for genuine musical expressions of the land in places completely outside the precincts of conservatories and operatic and concert activities. For a practically penniless person he traveled an astonishing number of miles over the country, listened with his ear to ground, and was able to record what he heard. He was fascinated by the folk music that ascended from the American soil, and admired the raciness of the songs, often cheap and vulgar, sometimes highly original, of the music halls and the music counters in the department stores. He lived closer to the earth than many people can, even if they want to, in these mechanized days. He proceeded, not as a man with a pet theory or some fanciful social gospel to exhale, but as an artist, one whose nature it is to express the stuff of life in terms of living art. For he was genuinely a musician, potently creative. As man and artist he was at one with himself. He heeded the still, small voice in all that he lived or put on music paper. So doing, he became an outstanding pioneer and prophet of American music.

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There were other significant orchestral works, not so unified, and uneven in style, because in some cases they appeared in final form as the overhauling, correction, supplementation of ideas of a youth when the composer had yet to learn the elements of skillful composition and instrumentation. So that not all of "The Dance on Place Congo," after George W. Cable's story of the dances of the slaves in the old days in New Orleans, equals the wild prelude, the grace and sentiment of certain intervening pages, and the fantastic end, when a bell tolls and there is a pause and cries of despair and a sound of what could be the shuffling of feet, as the miserable ones who have danced their hour and forgotten toil and woe heel back at the signal to quarters. There was the "Shout," as it originally was called, later entitled "Negro Rhapsody," performed at the Carl Stoeckels Norfolk Festival; the brief prelude and interludes written as incidental music to Synge's "Riders to the Sea" and to another Irish drama, "The Twisting of the Rope"; songs to Celtic poems; the rousing ditty, "Fifteen Men on a Dead Man's Chest," after the verses of Stevenson, and many other expressions, experimental, imaginative, sometimes influenced by the very musical elements against which Gilbert fought with determination, quickly to realize his mistake and reverse his footsteps.

TIME MAGAZINE
CHICAGO, ILL.
APR 25 1938

MUSIC

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NEW YORK, N. Y.
TIMES
APR 26 1938

THE BERKSHIRE FESTIVAL

Opening Program to Feature Beethoven Ninth Symphony

Beethoven's Ninth symphony will be presented on the opening program of the Berkshire Symphonic Festival for the inauguration of the new music shed at Tanglewood on Aug. 4, it was announced yesterday. Serge Koussevitzky will direct the Boston Symphony Orchestra, and the Cecelia Society Chorus of Boston will appear in the final choral movement. The four soloists will be announced later.

Soloists will also take part in the concert on Aug. 11, which will open the second series of the festival. The program that evening will be devoted to Wagner, and will include the last scene from "Die Walkuere" and the complete third act of "Siegfried."

Among the American works listed will be a composition by the late Henry Hadley, who was the first conductor of the Berkshire Festival; "Music for the Theatre" by Aaron Copland and Concerto for orchestra by Walter Piston.

NEW YORK, N. Y.
HERALD - TRIBUNE
APR 26 1938

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Boston Symphony to Play Beethoven's Ninth

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The Cecilia Society of Boston and four soloists will sing with the orchestra in the Beethoven symphony. On August 11 a Wagner program, including the final scene of "Die Walküre" and Act III of "Siegfried" in full, will be given with solo singers. Among the symphonies to be heard in the festival are Beethoven's "Pastoral," Tchaikovsky's "Pathetic," the first symphony of Sibelius and the second of Brahms. Other works scheduled are Brahms's Haydn Variations, Sibelius's "Tapiola," Debussy's "La Mer," Ravel's "Ma Mere l'Oye," Rimsky-Korsakoff's "Spanish Caprice," Respighi's "Pines of Rome" and Prokofieff's "Lieutenant Kiji" suite.

A work by Henry Hadley will be played in memory of its composer, who conducted the first two festivals in this series in 1934 and 1935. Other American works to be heard are Aaron Copeland's "Music for the Theater" and Walter Piston's concerto for orchestra.

Further information is obtainable by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

NEW YORK, N. Y.
HERALD - TRIBUNE
APR 24 1938

Members Invited For Berkshire August Festival

'La Mer' To Be Included in Boston Symphony's Programs for the Series

The Berkshire Symphonic Festival, Inc. has opened a membership campaign for its fifth annual festival, which will consist of six concerts by the Boston Symphony Orchestra under Serge Koussevitzky's direction in the new music shed now under construction on the Tanglewood Estate near Lenox, Mass. The dates are Thursday and Saturday nights at 8:30 and Sunday afternoons at 3:30, August 4, 6, 7, 11, 13 and 14. Enrollment of memberships, with privileges including admission to one of the rehearsals as well as lower admission prices to the concerts close on May 15.

The programs have not yet been announced in full, but Debussy's "La Mer" is to be one of the festival numbers. The music shed, in the shape of a half-open fan and opening on a view of the lake and mountains, will seat 5,000. Certain temporary features in the shed this summer will be gradually replaced by permanent ones. Requests for memberships, reservations and other information about the 1938 festival should be sent to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

Olin Downes, music critic of "The New York Times," will lecture on the programs on the afternoons of August 4, 6, 11 and 13 in the Berkshire Museum at Pittsfield.

The first two festivals, with Henry Hadley conducting, were held on the Dan R. Hanna estate near Stockbridge in 1934 and 1935. The association of the Boston Symphony with these festivals began in 1936, when three concerts were given on the Holmwood estate between Stockbridge and Lenox. Last summer's festival, of six concerts, was the first to be held on the Tanglewood estate, which was donated to the Boston Symphony for these festivals by Mrs. Gorham Brooks, of Boston.

NEW YORK, N. Y.
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APR 24 1938

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AN ANNIVERSARY

A Decade's Perspective of the Works of Henry Gilbert, American Composer

By OLIN DOWNES

It is ten years since he died, but not so long since we visited the workroom where there were so many talks. It was part of a little house and yard on a quiet street in Cambridge, Mass. There was an old table on which he composed, with music paper, in meticulous order, upon it. The very modest furniture, consisting principally of several ramshackle chairs, would hold together. A small wooden bookshelf hung on the wall, two decks of it. Packed tight, it was filled principally with small volumes of Thoreau, George Borrow, Herman Melville, Poe, Mark Twain and Whitman. He was very orderly, with all his shagginess, and gave a startled look around the room if a volume was out of place or missing.

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He abided by that in his daily relations and in his music.

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CHICAGO, ILL.
APR 25 1938

MUSIC

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Boston Symphony to Play Beethoven's Ninth

Beethoven's ninth symphony was announced yesterday as the principal work to be played by the Boston Symphony under Serge Koussevitzky's direction on the opening evening of the Berkshire Symphonic Festival on the Tanglewood Estate, Lenox, Mass., Thursday, August 4. The other concerts will be given Saturday night, August 6; Sunday afternoon, August 7; Thursday night, August 11; Saturday night, August 13, and Sunday afternoon, August 14.

The Cecilia Society of Boston and four soloists will sing with the orchestra in the Beethoven symphony. On August 11 a Wagner program, including the final scene of "Die Walküre" and Act III of "Siegfried" in full, will be given with solo singers. Among the symphonies to be heard in the festival are Beethoven's "Pastoral," Tchaikovsky's "Pathetic," the first symphony of Sibelius and the second of Brahms. Other works scheduled are Brahms's Haydn Variations, Sibelius's "Tapiola," Debussy's "La Mer," Ravel's "Ma Mere l'Oye," Rimsky-Korsakoff's "Spanish Caprice," Respighi's "Pines of Rome" and Prokofieff's "Lieutenant Kiji" suite.

A work by Henry Hadley will be played in memory of its composer, who conducted the first two festivals in this series in 1934 and 1935. Other American works to be heard are Aaron Copeland's "Music for the Theater" and Walter Piston's concerto for orchestra.

Further information is obtainable by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

NEW YORK, N. Y.
HERALD - TRIBUNE
APR 24 1938

Members Invited For Berkshire August Festival

'La Mer' To Be Included in Boston Symphony's Programs for the Series

The Berkshire Symphonic Festival, Inc. has opened a membership campaign for its fifth annual festival, which will consist of six concerts by the Boston Symphony Orchestra under Serge Koussevitzky's direction in the new music shed now under construction on the Tanglewood Estate near Lenox, Mass. The dates are Thursday and Saturday nights at 8:30 and Sunday afternoons at 3:30, August 4, 6, 7, 11, 13 and 14. Enrollment of memberships, with privileges including admission to one of the rehearsals as well as lower admission prices to the concerts close on May 15.

The programs have not yet been announced in full, but Debussy's "La Mer" is to be one of the festival numbers. The music shed, in the shape of a half-open fan and opening on a view of the lake and mountains, will seat 5,000. Certain temporary features in the shed this summer will be gradually replaced by permanent ones. Requests for memberships, reservations and other information about the 1938 festival should be sent to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

Olin Downes, music critic of "The New York Times," will lecture on the programs on the afternoons of August 4, 6, 11 and 13 in the Berkshire Museum at Pittsfield.

The first two festivals, with Henry Hadley conducting, were held on the Dan R. Hanna estate near Stockbridge, in 1934 and 1935. The association of the Boston Symphony with these festivals began in 1936, when three concerts were given on the Holmwood estate between Stockbridge and Lenox. Last summer's festival, of six concerts, was the first to be held on the Tanglewood estate, which was donated to the Boston Symphony for these festivals by Mrs. Gorham Brooks, of Boston.

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Beethoven's 'Missa Solemnis'

Monitor April 27/38

The Arts in Boston

For the first time in 11 years and the third time in its history, the Boston Symphony Orchestra last night presented Beethoven's "Missa Solemnis." The occasion was the annual Pension Fund concert. The orchestra was assisted by the combined choruses from Harvard and Radcliffe and by these soloists: Jeannette Vreeland, soprano, Kathryn Meisle, contralto, John Priebe, tenor, and Mack Harrell, bass. The audience, which did not quite fill the hall, gave an ovation at the close to all concerned in the performance, including G. Wallace Woodworth, who trained the chorus, and Dr. Archibald T. Davison, who inaugurated the serious study of choral music at Harvard.

The performance was on the whole a magnificent realization of the great work. The huge chorus in particular distinguished itself for tone quality, precision and vitality. It is as true now as it was when the predecessors of these undergraduates sang these choruses, at the Beethoven Festival in 1927, that music of this kind gets its full expression from such fresh young voices and such youthful ardor, eagerness and devotion. The choristers had mastered the complex rhythmical problems that Beethoven set; and the sopranos attacked the formidable passages in prolonged high tessitura with successful daring

The soloists, too, were of remarkable quality. One cannot recall hearing another quartet in any of the major choral works which exhibited such evenness of ability and such mutuality of musical expression. Their singing in the Sanctus and the Agnus Dei especially was one of the high points of the performance, but throughout they were vocally admirable and at one with the music.

Over everything Dr. Koussevitzky presided with masterful baton, alert and exacting. He finds the Mass in D above all an intensely dramatic score. No doubt he is keenly responsive to the religious devotion in it, but with his temperament this devotion takes on a sometimes theatrical expression. The dynamic contrasts he demands convey to some of us anything but a devotional experience. For one example, in the Credo the "sub Pontio Pilato passus, et sepultus est" is whispered, and then is suddenly followed by a shouted "Et resurrexit." Granted the appropriateness of the dynamic scheme, it is possible to feel that less violence would be more suitable and more truly effective. L. A. S.

N. ADAMS, MASS.
TRANSCRIPT

APR 25 1938

NINTH SYMPHONY ON 1ST PROGRAM

Serge Koussevitzky Announces Festival Numbers

AT TANGLEWOOD

Cecilia Society Chorus of Boston to Appear With Orchestra on August 4.

Serge Koussevitzky has chosen Beethoven's Ninth Symphony with choral finale for the inauguration of the Berkshire Symphonic Festival's music shed at Tanglewood August 4. The Cecilia Society Chorus of Boston and four vocal soloists will appear with the orchestra on this occasion.

At the concert August 11 which opens the second series of the Festival, scenes from music dramas of Wagner will be presented in concert form with soloists. The program will include the last scene from "Die Walkure", and the complete third act of "Siegfried".

Beethoven's "Pastoral" Symphony, performed last year and at once closely associated with the beautiful natural setting at Tanglewood, will again be played. Other symphonies will include the First of Sibelius, the Second of Brahms, Tchaikovsky's Sixth (Pathetique).

Among shorter works will be the Brahms-Haydn Variations; "Tapiola" by Sibelius; "La Mer" by Debussy; "Ma mere l'oye" by Ravel; Rimsky-Korsakov's "Caprice espagnole"; Respighi's "Pines of Rome"; "Kije" Suite by Prokofiev.

A work by Henry Hadley will be played in memory of the first conductor of the Berkshire Symphonic Festival. Other American composers to be represented will be Aaron Copland with his "Music for the Theater", and Walter Piston with his Concerto for Orchestra.

It will here be seen that Dr. Koussevitzky is recognizing contemporary music and the work of American composers.

The advisory committee includes Mrs. Shelley W. Potter of North Adams, Charles L. Safford and Roderick Danaher of Williamstown and Mrs. Theodore R. Plunkett of Adams.

SYMPHONY ENDS 57TH MUSIC YEAR

B. Post

Conductor and Players at Best in Debussy's "La Mer"

April 30/38

BY WARREN STOREY SMITH

The ceremonial which marks the final Symphony Concert was duly accomplished yesterday. A rising orchestra and audience greeted Dr. Koussevitzky, and Brahms' First Symphony was in its accustomed place as final number. It may be presumed that the volumes of applause, to which were added at times even more emphatic signs of approval, had a personal as well as a musical prompting. This, Dr. Koussevitzky's 14th season, has yielded to none of its predecessors in interest, while the standards of performance have continued their steady upward course.

"LA MER" THE TRUE CLIMAX

With the C-minor Symphony of Brahms having become somewhat like the annual Christmastide "Messiah," the true climax of yesterday's concert came earlier in the afternoon, namely, with Debussy's "La Mer." Hearing the performance of yesterday, which combined a degree of vitality here unusual for Dr. Koussevitzky with the wealth of color and variety of tonal effect to which he had already accustomed us, it was easy to understand the enthusiasm of the New York reviewers when the piece was played there a few weeks ago.

For the ninth time, Dr. Koussevitzky has demonstrated that we can never assume that he has spoken his last word with any music. He and the orchestra grow together, and it is well that they should. A fig for your conductor who is so good that neither he himself nor any other could possibly be better.

Too Many Strings

But for an error in judgment, the performance of the first piece of the afternoon, Haydn's Symphony in G major, No. 88, would have equalled in its modest way that of "La Mer." Departing from what has lately been his altogether admirable custom, Dr. Koussevitzky made use of all his strings, save only three double-basses, and the resulting body of tone, particularly in the first movement, was often too heavy for the music. Better a performance by a chamber orchestra, such as Mr. Zighera's, than so much weight of tone applied to unweighty ideas. Even the celebrated Largo, a movement of a breadth rare for Haydn, seemed a trifle too ponderous.

Tomorrow opportunity will be offered for a more or less extended comment upon this, the orchestra's 57th season. Again, Dr. Koussevitzky has earned his reputation as the finest programme maker of them all, from whatever angle the matter is viewed. His curiosity and his catholicity are indisputable, and, not for him, the grab-bag lists of so many of his colleagues.

Four Helpers During Season

However, if Dr. Koussevitzky has dominated the season, he has had more helpers than ever before. Daniele Amfitheatrof conducted two pairs of concerts; Messrs. Burgin, Prokofieff and Enesco each presided over one, and Nadia Boulanger conducted a performance of Faure's Requiem. In addition to Enesco and Prokofieff, two other notable composers, Rachmaninoff and Hindemith, made their appearance, but as soloist in their music, not as conductors of it.

And so to the Pops, the Berkshire Festival and, before we know it, the opening of another season. Already our expectations are aroused.

April 27/38 LOWELL COURIER-CITIZEN, W

MOMENTS MUSICAL

By SIDNEY R. FLEET

To Whom Announcements and Communications on Musical Matters May Be Addressed at This Office.

Boston Programs.

As these notes went to press the Boston Symphony orchestra was presenting Beethoven's Missa Solemnis with the assistance of capable soloists and a chorus from the Harvard Glee club and the Radcliffe Choral Society. The soloists were Jeannette Vreeland, Kathryn Meisle, John Priebe and Mack Harrell.

The regular symphony season closes with the concerts of Friday afternoon and Saturday evening of this week when two classic symphonies will be played, that of Haydn in G major and Brahms No. 1 in C minor. In between will come the three symphonic sketches by Debussy under the general title of "La Mer." Presented in New York only recently, the critics agreed that the interpretation of this work is one of Dr. Koussevitzky's finest and most imaginative achievements.

Then, starting on May 4 in Symphony hall, come the pleasant informalities of the Pop Concerts. And ahead is the Berkshire Festival which opens on August 4 in the newly constructed shelter at Tanglewood.

Sowerby's Organ Concerto.

In its first performance anywhere, Leo Sowerby's Concerto for Organ and Orchestra was heard at the Boston Symphony concerts of last week, with E. Power Biggs, whose recitals in Methuen and in the Germanic Museum in Cambridge have been attended by many local musicians, at the somewhat old-fashioned console of the organ in Symphony hall. To this listener it was a novelty in more senses than one. Since the organ has for so long been associated with churchly music, it is perhaps the most conservative of instruments. And although its possibilities, by reason of the vast improvements in mechanism have enchanced its use and scope in concert and recital, composers for it have still shown a tendency toward conservatism. Mr. Sowerby evidently has no such inhibitions. He is all for contrasts of color, swiftly moving passages, brilliant arpeggio passages for the organ against an orchestral background that, truth to tell, sometimes overpowers the solo instrument. And all, for the most part, in the modern idiom and often in the American tempo and spirit. There is no need to cavil at that. It was not conceived or designed as churchly music. Yet one would have to become better acquainted with it to pass on its merits from an organist's viewpoint. Hearing it for the first time there was doubt that it showed the qualities of the organ at their best. And that, despite the fact that most of us are becoming accustomed to dissonances and acrid chords, at least to the extent that we do not decamp hastily from the hall when we hear them. As a matter of fact Mr. Sowerby does not go to such extremes in this composition as some of his generation. Nevertheless as an organ work the concerto is "different."

Mr. Biggs, as it seemed to us, gave a facile and colorful performance He made much of the quieter middle movement The pedal passages in the turbulent final movement called for and received no little virtuosity There was a real thrill in the sonorities which brought the variations on the main theme to a close. Dr. Koussevitzky entered into the orchestral score with ardor and energy. When Mr. Sowerby, who in aspect is the antithesis of the traditional picture of a temperamental and sensitive artist, was called to the platform with Dr. Koussevitzky, Mr. Biggs and concert Master Burgin, there were felicitations all round. There was no mistaking that the composer has originality and talent. Or that he writes his music as an American.

'Missa Solemnis' Arrives

Beethoven Work Played at Pension Fund Concert of Boston Symphony Orchestra

B. Trans. April 27/38

By MOSES SMITH

A noisy demonstration like that in which a large audience indulged at Symphony Hall last evening at the end of the performance of the Beethoven Mass in D for the Pension Fund of the Boston Symphony Orchestra cannot be explained merely by goodwill toward the performers or appreciation of the quality of the performance. It necessarily implies an excitement springing from the intrinsic music.

Thus at the close of the fifth recorded presentation of the Beethoven Mass in Boston ended the legend of the work's failure to appeal to a large number of listeners. So far as Boston is concerned, at least, the Mass need no longer be the exclusive possession of a few enthusiastic scholars in the privacy of their studies, but may now safely be included in the concert-hall repertory. It may not have the wide popularity of the Bach B minor Mass or the Brahms Requiem. To put the matter in a different way, the Beethoven Mass had probably better be presented on rarer occasions. But last night's experience definitely established it as music for the ear as well as the eye.

The principal assigned reason for the failure of the Beethoven masterpiece to make its way has been the difficulty of performance, particularly in the demands made on the singers—a difficulty which, nevertheless, has not prevented the Ninth Symphony from achieving genuine popularity. Last night's performance was remarkable in this regard. The joined forces of the Harvard Glee Club and Radcliffe Choral Society sang with remarkable expressiveness, freedom, precision and, above all, sonority. Not in years have the Cambridge student organizations contained voices of equivalent quality, so well trained and resourceful in song. With good reason last night's audience responded generously to Serge Koussevitzky's suggestion, when the conductor led on the stage the two men who shared in preparing the choruses—G. Wallace Woodworth, conductor, and Dr. Archibald T. Davison, conductor-emeritus.

The "Missa Solemnis" is by no means a smooth-textured, uniform masterpiece. It is rather more "uneven" than most of the master's finer works for orchestra, piano and chamber groups. Its greatest effectiveness is due to the very intensity of expression and reiteration which, at times, cause the music to fall flat. There are superlatively dramatic moments, like the stunning final measures of the Gloria. Only Beethoven could have written music of such moving beauty as is contained in the beginning of the Sanctus. But many pages still fail to come to life. And if they were relatively few last night it was because for Dr. Koussevitzky the performance was a labor of love.

One had some reservations on the score of dynamics and particularly tempos. It is quite likely that when the conductor attempts the Mass again—and let us hope it will be soon—he will modify his scale of values in both regards. But the prevailing warmth, vitality and intensity of expression were such as to make questioning assume the character of quibbling.

It goes without saying that the quality of instrumental playing on the part of the Boston Symphony Orchestra was usually very high. That fact makes it all the more difficult to explain a ragged attack or faulty intonation on occasion. The misfortune was the greater because the lapses will be perpetuated: last night's performance of the Mass, like that of the Bach "Matthew Passion" a year ago, was recorded by the Victor Phonograph Company. The audience, requested not to applaud between numbers, behaved gratifyingly. But at least one impatient handclap was probably perpetuated for posterity.

The soloists were Jeannette Vreeland, soprano, Kathryn Meisle, contralto, John Priebe, tenor, and Mac Harrell, bass. They were a capable if not consistently distinguished quartet, singing as a rule with commendable expressiveness and purity of tone. Albert W. Snow was the organist. The long violin solo was played by Richard Burgin.

Symphony Season Concluded

Monitor April 30/38

The Arts in Boston

With the customary rites, the Boston Symphony Orchestra closed its Friday series of concerts yesterday afternoon in Symphony Hall. Dr. Koussevitzky was greeted by a standing orchestra and audience, the applause was warm throughout, and there was the usual ovation at the end.

The program, which will be repeated tonight at the final concert of this fifty-seventh season, consisted of the Haydn Symphony in G major, No. 88, Debussy's "La Mer" and the First Symphony of Brahms. The list served to emphasize once more the brilliant qualities of the orchestra and the catholicity of the conductor. Here are three masterpieces of different musical ages, classic, impressionistic and romantic. Listening to any one of them, you would think that here, and probably here alone, lay Dr. Koussevitzky's sympathies.

The Brahms First is one of his most favored war horses. As a piece to end a season, it has few equals, perhaps none. The Koussevitzkyan performance of it is one of the great experiences of the concert hall. Yet this conductor's interpretation of "La Mer," at the opposite pole in every respect, is equally masterly. But neither of these performances surpasses that of the Haydn G major Symphony. Here Dr. Koussevitzky finds the just expression of chaste form and subtle articulation. In all these works, as in so many others, the orchestra is the eloquent mouthpiece of composer and conductor. Fortunate is the town that possesses such an instrument and such a leader.

The orchestral year has been notably successful, from both the popular and the musical viewpoints. There has been a renewed exploration of unfamiliar paths and an unremitting devotion to artistic ideals. Further comment on the season will appear next Tuesday on the Art, Music and Theater Page. L. A. S.

B. Globe

MUSIC

April 30/38

SYMPHONY HALL

Boston Symphony Orchestra

Custom reigns at the beginning and the end of a Boston Symphony season. Thus it was that Dr. Serge Koussevitzky's appearance on the Symphony Hall stage yesterday afternoon for the last Friday concert, was a signal for audience and orchestra to rise. Each Autumn and Spring this dignified and charming rite provides a fitting display of regard for the gifted man, whose ministrations elevated the Boston Symphony again to superlative rank, and who has maintained it there for so many years.

Custom decrees that there shall be no soloist at these opening and closing concerts, and that only familiar music shall be played. Accordingly, yesterday's list began with the G major Symphony No. 88, by Haydn; continued with the three symphonic sketches, "The Sea," by Debussy, and ended with the First Symphony of Brahms. The last-named, incidentally, has come to be the official finale of the season, to judge by the number of times Dr. Koussevitzky has employed it for the purpose. The imposing design of the work, its impressive sonorities and classic nature rightfully entitle it to the place.

The G major Haydn Symphony has been an especial favorite with Dr. Koussevitzky, for it has stood many times upon his programs. The gentleness and luminous clarity of his reading long since endeared both work and performance to Boston concert-goers. So it was again yesterday.

Where once the conductor brought out the shadowy, evanescent side of Debussy's music, he now seeks finish of details, and robust clearness in "La Mer." There have been two schools of thought about Debussy, one of which has insisted that vague, luscious harmonies are the essence of Debussy, and that jagged rhythmic lines and bold dissonance result from mistaken interpretation. Those of such a mind might find it difficult to support their belief after so marvelous a performance of this masterpiece as we heard yesterday. Debussy's sea was no mill pond; there were no water lilies in Dr. Koussevitzky's reading yesterday.

Both orchestra and conductor must have been tired after an arduous season that culminated in last Tuesday's performance of the Beethoven "Missa Solemnis." There was no evidence of it in the vitality and splendor of their Haydn, Debussy and Brahms, apart from a slight nervous tension that detracted from the usual Boston Symphony precision.

Somehow the handclapping, the stamping and cheering that followed the Brahms Symphony seemed louder than usual. At any rate, they constituted a thorough-going "ovation." A repetition of the program tonight will finish the season.

C. W. D.

THE BOSTON HERALD, SATURDAY, APRIL 30, 1938

Dr. Koussevitzky Wins Ovation as Symphony Season Comes to a Close

Enthusiastic Audience Applauds Final Concert of 57th Season

Mrs. John Bartol, Mrs. Constantine A. Belash, Mrs. S. Huntington Wolcott, Mrs. Charles Devens Among Many Noted

By ALISON ARNOLD

Yesterday, the fifty-seventh season of Friday afternoon Symphony Concerts came to a close. All winter, Friday afternoons have been strictly reserved for these outstanding concerts, as members of Boston society refuse to let anything short of dire necessity interfere with their attendance at the Symphony. The end of the season proves that the time has come for summer plans, but Friday, Oct. 7, when the concerts will be resumed, is already encircled in red on many calendars.

When Dr. Serge Koussevitzky appeared yesterday, the audience arose in a body, and the applause was deafening, while at the close of the concert, the enthusiasm knew no bounds, and cheers and stampings augmented the wild applause. The program opened with Haydn's Symphony in G major, always a favorite. Following this came Debussy's marvelously descriptive "La Mer," and the concert ended with the Brahms Symphony No. 1 in C minor.

It seemed as if everyone was present for this grand finale of the season. Sitting down near the front were Mrs. John Bartol and her daughter, Mrs. Constantine A. Belash. Mrs. S. Huntington Wolcott wore a black gown with a crisp bow of brown taffeta at the neckline, just matching the filmy brown veil adorning her hat. Her daughter, Mrs. Charles Devens, wore a checked jacket with her navy skirt and smart off-the-face hat. Miss Peggy Hardwick had a pale pink carnation exactly matching her cunning antelope dwarf cap, pinned on the lapel of her checked jacket that she wore with her violet tweed skirt. Arriving with her was Miss Betty Albers, whose tiny turban fashioned of a Persian print, was most becoming.

With Mrs. Morton Prince, who wore black, was her sub-debutante daughter, Betsy, in rose tweeds. Attending together were Mrs. Marshal Fabyan, Jr., in navy with shell pink accessories, and Miss Barbara Bremer, whose navy blue gown was sprinkled with tiny pink pin dots that matched the brim of her jaunty sailor. Also wearing the popular navy and pink combination was Mrs. Charles Howard. Mrs. Moses Williams wore with her slim black coat, a hat with a black brim and a white crown banded with red.

Chatting together in the foyer during the intermission were Mrs. Edward A. Taft, in navy, her turban brightened with diminutive circles of yellow, and Mrs. Valentine Hollingsworth, also in navy, with which she wore a sailor of toast straw. Wearing a chic tan straw sailor with her beige frock was Mrs. Alfred R. McIntyre. Miss Isabella Grandin's toque was a mass of white flowers, and a single white blossom adorned the top of Miss Marjorie Motley's tiny black pillbox hat that had a trailing veil which wound about her throat.

One of the early arrivals was Mrs. Daniel A. De Menocal in trimly tailored tweeds. Strolling about the foyer together were Miss Jane Megrew, in a bright print, and Miss Mary Elizabeth Lowe in beige. With her Oxford gray tailler that had narrow white pencil stripes, Mrs. William B. Long wore a silver fox cape and a raspberry red sailor hat.

In the large audience there were many debutantes of the season just over. With her navy coat, Miss Katharine Putnam wore a hat of shiny rough straw wreathed with flowers shading from palest yellow to deep rose red. Miss Susan Storey was all in black, and Miss Jean Clark, who attended with her mother, Mrs. Paul Foster Clark, topped her green skirt with a gay plaid jacket. Still another 1937-38 debutante was Miss Virginia Prout, who was accompanied by her mother, Mrs. Henry Prout.

Miss Charlotte Rantoul wore with her springlike print, an unusual hat of bright red straw, and Miss Lucile Swift, who was escorted by Mr. Francis Chalifoux, brightened her black frock with her open-crowned cerise turban. All in navy blue was Mrs. Adams Sherman Hill, and in black and white was Mrs. Richard K. Thorndike. Mrs. John T. Bottomley was accompanied by her daughter, Miss Ellen Bottomley.

Among the many others present were Mrs. Robert H. Stevenson, Mrs. Arthur Bell, Mrs. Francis G. Barnum, Mrs. Augustus W. Soule, Mrs. Carl Dreyfus, Miss Elizabeth C. Leland, Mrs. Charles Gaston Smith, Mrs. Hugh Bancroft, Mrs. Stearns Poor, Miss Eleanor Coolidge, Mrs. William Dana Orcutt, Mrs. Harry B. Stebbins, Mrs. J. Dellinger Barney and her daughter, Miss Faith Barney, Mrs. Roland Nickerson, Mrs. Edward Caldwell Moore, Mrs. Robert Cushman, Miss Gertrude Sands, Mrs. Winthrop Coffin, Miss Aimee Lamb, Mrs. Lawrence Black, Mrs. Frank H. Stewart, Mrs. Malcolm Bradley French, Mrs. William H. Coburn, Mrs. Walter B. Clifford, Mrs. Marc Peter, Jr., Miss Reinette Plimpton, Miss Olive Perry, Mrs. Roland Hopkins and Mrs. Franklin W. Hobbs.

Pops Thursday Will Be Benefit

Many reservations have already been made for the Pop concert next Thursday evening, May 5, at Symphony Hall, being sponsored by a distinguished committee for the benefit of the George Junior Republic in Freeville, N. Y. Although this social agency is located in the adjoining state of New York the need of training young people between the ages of 15 and 21 for responsible citizenship is becoming increasingly apparent to social agencies here in Boston and the best way to meet this need is by enlarging the facilities of the Junior Republic in Freeville in order that its service may be made available to our young people. Many of the youths in Massachusetts have had the benefit of Junior Republic training and more can be helped through the support of friends in Boston.

Dr. Alexander Forbes of the Harvard Medical School and Milton is president of the Board of Trustees, whose membership includes Mr. Samuel Cabot, Mr. John Richardson, Mr. Donald Scott, Mr. Theodore T. Whitney, Mrs. Langdon P. Marvin, Mr. Robert Grant, Jr., and Mr. Charles D. Osborne, who is vice-president of the board.

Among those who are attending the benefit are Mrs. John Balch, Mrs. Lincoln Bryant, Mr. Laurence Curtis, Mrs. Douglas Crocker, Dr. and Mrs. George P. Denny, Mrs. George H. Davenport, Dr. and Mrs. Ronald M. Ferry, Mrs. J. Malcolm Forbes, Mrs. Allan Forbes, Mr. Albert Goodhue, Mr. Frederic S. Goodwin, Mrs. Chester Guild, Dr. Edward Harding, Miss Mary B. Jackson, Mrs. Charles Jackson, Mrs. Carl T. Keller, Dr. Arthur R. Kimpton, Mrs. Frederic C. Lawrence, Mrs. Laurence M. Lombard, Mrs. Eldon Macleod, Mrs. M. L. Madden, Mr. Charles F. Mills, Mr. Arthur H. Morse, Mrs. Noel Morss, Miss Amelia Peabody, Mrs. Frederick S. Pratt, Mrs. Robert P. Parker, Mr. Chandler H. Pratt, Mrs. Henry H. Perry, Mrs. Ralph S. Richmond, Mr. James W. Russell, Jr., Miss Mary S. Rousmaniere, Mrs. George C. Shattuck, Mr. Philip L. Spalding, Mr. Edward A. Taft, Miss Helen Thomas, Mrs. George Upton, Mr. Donald C. Watson, Miss Mary E. Williams, and Mrs. George Wigglesworth.

B. Her.

MUS

By ALEXANDER

SYMPHONY CONCERT

The 24th regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. This and the repetition of the concert tomorrow evening comprise the final pair of the 57th season. The program was as follows:

Haydn	Symphony in G major No. 88.
Debussy	"La Mer." Three Symphonic Sketches.
Brahms	Symphony No. 1 in C minor Op. 68.

Once again and for the 13th time under Dr. Koussevitzky's direction the Boston Symphony Orchestra has completed a gloriously successful season. The splendid performance of the Brahms First Symphony, which has become the traditional finale, brought forth the expected and deserved ovation. We are more fortunate than we know in having this amazing orchestra year after year at our beck and call and ever with undiminished standards of perfection.

Previously we heard an excellent performance of one of Haydn's most ingratiating symphonies and a brilliant interpretation of Debussy's "La Mer." Dr. Koussevitzky is wise in reviving many of the symphonies of Haydn and Mozart. There are so many to choose from that a concert audience hardly gets familiar with the charming qualities and originality of any one. The great symphonies of Mozart and the "Surprise" of Haydn may be exceptions, nor would we wish to have Mozart's three masterpieces neglected. But Haydn wrote so much that was at least as good as and frequently better than the "Surprise" that it is only intelligent to search about among them. None of the three presented this season, for example, is at all too well known. Moreover, the music of both composers fits well on almost any program and makes a perfect contrast with either the romantics or the moderns.

Debussy "La Mer", as a case in point, lost none of its wondrous charm and mysterious illusion by coming after the direct geniality of Haydn. It is a marvelous score, so subtle in its cumulation of effects, evoking the wilderness and fascination of the sea without showing the guiding hand of the artist. Debussy's methods in building these musical edifices, which may be called by a variety of names, are remarkable when one studies them, and the total effect is no less so when one simply listens. Every rhythmical figure, every harmonic sequence and all the scraps of melody are bent to creating this impression of the whole. And how beautifully in such a performance as yesterday's is that impression conveyed!

To go from the particular to the general, we can look back on a most interesting season, which for novelty far outstripped the past two. For several years Dr. Koussevitzky has been content to rest on his oars as far as more than a modicum of new music is concerned. That is, he has offered not more than a dozen new works each season with a handful of revivals of modern music. This year there have been four first performances anywhere and considerably over 20 other works that were unfamiliar to Boston.

We have summed up the season in an article to appear Sunday. Consequently we shall only briefly indicate some conclusions here. Three of the first performances were interesting not only for intrinsic merit but also because they were the product of American composers. These were the Symphonies of Piston and Hill and the Organ Concerto of Sowerby. Mr. Piston's symphony would win our vote as one of the two important scores introduced here during the season. The other would certainly be Prokofieff's Second Violin Concerto.

The works presented by Mr. Prokofieff himself were minor ones, as was also the "Lieutenant Kije" Suite,

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category established above, in that they have been played here before. Of but slightly less interest were Malipiero's Second Symphony and the concerto by Starokadomsky; nor should we forget Sibelius's impressive "The Origin of Fire." Altogether it has been an exceptionally good and lively season and reflects the greatest credit on Dr. Koussevitzky's intelligence and taste.

Symphony Finishes Season

B. Adv. By Ruth Marsters May 1/38

Music Editor

RELUCTANTLY acknowledging the close of another Boston Symphony season, the capacity audiences of the 24th pair of concerts on Friday afternoon and Saturday evening stood to express their zealous appreciation of Serge Koussevitzky and the orchestra.

Dr. Koussevitzky had chosen a program singularly well designed for the occasion.

There was, to begin with, a Haydn Symphony—one of those works through which the orchestra usually moves trippingly and with an easy grace.

There was Debussy's "La Mer," of which Dr. Koussevitzky's reading the orchestra's performance is considered by many unparalleled.

Lastly, the Brahms First Symphony supplied the more rhapsodic vein and the opportunity for soaring with those outpourings of sound for which the orchestra is likewise peculiarly adapted.

* * *

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Haydn's Symphony in G major, No. 88, last heard at these con[illegible] Adrian Boult during his visit as guest conductor in 1937, is a work of rare charm. From its somewhat formal introduction and the bright Allegro, through the sweetly singing Largo, the jocose Menuetto, there is never a dull, an awkward moment. The capricious Finale deliciously recalls Tovey's allusion to its main theme as "an exquisitely bred kitten."

Undoubtedly the orchestra has surpassed its Friday afternoon performance of Debussy's "La Mer." The three symbolic sketches are of course acknowledged to be tone painting of a high order, but Dr. Koussevitzky's reading on this occasion lacked its usual fine poetry.

The performance was neither so vivid nor so subtle as he usually manages. (Mood is of ephemeral substance, to be sure, and perhaps more to be valued because it cannot always be turned on at 2:30 or 8:15 as the case may be.)

The Brahms proceeded with some gusto, the horns vying with the strings in their zest for excellence.

But the immediate performance was not as important as that which it represented. The Orchestra, completing its fifty-seventh season, stands at the height of its enviable reputation as one of the foremost organizations of its kind in the world. The termination of each of Dr. Koussevitzky's 14 years as conductor has stood as a milepost along a path of consistently greater achievement.

Programs, in which the best of contemporary efforts and the literature of the classics find their places in due order, are so arranged as to raise program-making to the dignity of an art. And always there is the shining caliber of the orchestra, the vivid personality of Serge Koussevitzky as an artist to render Boston concert audiences among the most fortunate anywhere.

SUMMARIZES SYMPHONY SEASON

B. Post May 1/38

BY WARREN STOREY SMITH

RAVEL, with nine pieces played, and Prokofieff, with eight, led all other composers in the Boston Symphony season just past. Even Beethoven, generally the high man, trailed with six, four symphonies, an overture and a concerto; a figure equalled by Sibelius. Of course there was a reason, or rather two reasons. The death of Ravel on Dec. 28 occasioned a memorial pair of concerts and Dr. Koussevitzky, in order to do the job right, presented a different programme at each. As for Prokofieff, with four pieces, three of them novelties, already to his credit, he appeared as guest-conductor in a programme of his own works, of which three again were new. Yet Prokofieff in his much discussed and much criticised statement to the press complained that Boston did not sufficiently appreciate him!

Twenty-six compositions were performed for the first time at these concerts and all of them, save the Requiem of Faure, Bach's Sixth Brandenburg Concerto and Pizzetti's "Concerto del l'Estate" were new to Boston. How many of them will remain in the repertory? Not many, probably. Prokofieff's Second Violin Concerto, introduced here by Jascha Heifetz, is sure to attract other violinists, and Dr. Koussevitzky is quite certain to repeat his amusing "Lieutenant Kije" suite. The Third Symphony of Edward Burlingame Hill is much too attractive to be dropped; the Symphony of Walter Piston, a less genial work, is sufficiently serious to warrant another hearing.

Other violinists may or may not play the long-buried and generally ineffective Violin Concerto of Schumann. It is not likely that pianists in general will be attracted by Rachmaninoff's brilliant but essentially empty "Rhapsody on a Theme of Paganini," which he himself played here.

Besides Prokofieff, Georges Enesco appeared as composer-conductor renewing our acquaintance with the alluring First Rumanian Rhapsody and introducing his soundly made Second Suite in the classical manner. The Symphonic poem, "Actaeon," by his countryman, Allesandresco, the only novelty in that no longer popular form, was hardly worth presenting. The other guest-conductor, Daniele Amfitheatrof, who led a pair of concerts in mid-season, is not likely to return to us. His own "American Panorama" was so bad as to be almost a scandal. Since she directed the Bach Cantata Club's performance of Faure's Requiem and was hence the first woman ever to lead the Symphony Orchestra at a regular concert, Nadia Boulanger should also be included here.

In addition to hearing Rachmaninoff and Prokofieff as soloists in their own works—the latter played his youthful and unimportant First Piano Concerto—we were honored by the personal appearance of Paul Hindemith, most notable of German modernists, playing his provocative Viola Concerto, "Kammermusik" No. 5, while at the same concert Dr. Koussevitzky conducted the rugged and impressive "Konzertmusik" for strings and brass, composed for the orchestra's 50th season.

Three symphonies by Brahms and none by Bruckner will some day seem an unequal distribution of favors. However, the revival after 23 years of Mahler's Fifth Symphony, repeated at a later pair of concerts, was one of the high spots and likewise one of the big successes of the season. This reviewer, who feels deeply that Bruckner and Mahler have yet to receive their just deserts in this city, herewith repeats his plea for the introduction or the revival, as the case may be, of Mahler's Second, Fourth, Sixth, Seventh and Eighth and of Bruckner's Third, Fifth, Sixth and Ninth Symphonies. Another composer who needs a bit of championing is D'Indy, represented this season only by the delightful Symphony on a French Mountain Air, played at a pair of Monday and Tuesday concerts, with Robert Casadesus as the assisting pianist and Mr. Burgin conducting.

To mention the outstanding performances in a season that seemed to surpass even its 14 predecessors under Dr. Koussevitzky's direction would be virtually to review most of the programmes in detail. Suffice it then to mention those of Beethoven's First, Third and Fourth Symphonies and Sibelius' First and Second, those of all the pieces by Ravel, Debussy's "La Mer," Strauss' "Ein Heldenleben" and "Death and Transfiguration" and also those of the violin concertos of Brahms and Mendelssohn with Messrs. Heifetz and Menuhin as the respective soloists.

Besides the Pops, which begin on Wednesday, there will be two other concerts this week, both on Friday evening. At Jordan Hall there will be a Community Orchestra Festival under the auspices of the WPA, with Margaret Kurkjian, pianist, as soloist, and at the Museum of Fine Arts the Harvard Glee Club will give its yearly concert there, open to the public without charge.

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SCHENECTADY, N. Y.
GAZETTE

APR 21 1938

Berkshire Symphonic Festival Is Announced

The fifth annual Berkshire Symphonic festival announcements are out. The programs, by the Boston Symphony orchestra, under the direction of Serge Koussevitzky, will be given in the new auditorium at Tanglewood, the first series on August 4, 6 and 7, and the second series on August 11, 13 and 14.

There will be four lectures by Olin Downes at the Berkshire Museum, Pittsfield, August 4, 6, 11 and 13 at 3 o'clock in the afternoon.

It is expected that the auditorium, with a seating capacity of 5,000, will be ready for the festival in August. The plans do not include finishing it in all details the first season but temporary features will be replaced later by permanent ones.

[redacted]

THE BOSTON HERALD, SATURDAY, APRIL 30, 1938

Dr. Koussevitzky Wins Ovation as Symphony Season Comes to a Close

Enthusiastic Audience Applauds Final Concert of 57th Season

Mrs. John Bartol, Mrs. Constantine A. Belash, Mrs. S. Huntington Wolcott, Mrs. Charles Devens Among Many Noted

By ALISON ARNOLD

Yesterday, the fifty-seventh season of Friday afternoon Symphony Concerts came to a close. All winter, Friday afternoons have been strictly reserved for these outstanding concerts, as members of Boston society refuse to let anything short of dire necessity interfere with their attendance at the Symphony. The end of the season proves that the time has come for summer plans, but Friday, Oct. 7, when the concerts will be resumed, is already encircled in red on many calendars.

When Dr. Serge Koussevitzky appeared yesterday, the audience arose in a body, and the applause was deafening, while at the close of the concert, the enthusiasm knew no bounds, and cheers and stampings augmented the wild applause. The program opened with Haydn's Symphony in G major, always a favorite. Following this came Debussy's marvelously descriptive "La Mer," and the concert ended with the Brahms Symphony No. 1 in C minor.

It seemed as if everyone was present for this grand finale of the season. Sitting down near the front were Mrs. John Bartol and her daughter, Mrs. Constantine A. Belash. Mrs. S. Huntington Wolcott wore a black gown with a crisp bow of brown taffeta at the neckline, just matching the filmy brown veil adorning her hat. Her daughter, Mrs. Charles Devens, wore a checked jacket with her navy skirt and smart off-the-face hat. Miss Peggy Hardwick had a pale pink carnation exactly matching her cunning antelope dwarf cap, pinned on the lapel of her checked jacket that she wore with her violet tweed skirt. Arriving with her was Miss Betty Albers, whose tiny turban fashioned of a Persian print, was most becoming.

With Mrs. Morton Prince, who wore black, was her sub-debutante daughter, Betsy, in rose tweeds. Attending together were Mrs. Marshal Fabyan, Jr., in navy with shell pink accessories, and Miss Barbara Bremer, whose navy blue gown was sprinkled with tiny pink pin dots that matched the brim of her jaunty sailor. Also wearing the popular navy and pink combination was Mrs. Charles Howard. Mrs. Moses Williams wore with her slim black coat, a hat with a black brim and a white crown banded with red.

Chatting together in the foyer during the intermission were Mrs. Edward A. Taft, in navy, her turban brightened with diminutive circles of yellow, and Mrs. Valentine Hollingsworth, also in navy, with which she wore a sailor of toast straw. Wearing a chic tan straw sailor with her beige frock was Mrs. Alfred R. McIntyre. Miss Isabella Grandin's toque was a mass of white flowers, and a single white blossom adorned the top of Miss Marjorie Motley's tiny black pillbox hat that had a trailing veil which wound about her throat.

One of the early arrivals was Mrs. Daniel A. De Menocal in trimly tailored tweeds. Strolling about the foyer together were Miss Jane Megrew, in a bright print, and Miss Mary Elizabeth Lowe in beige. With her Oxford gray tailler that had narrow white pencil stripes, Mrs. William B. Long wore a silver fox cape and a raspberry red sailor hat.

In the large audience there were many debutantes of the season just over. With her navy coat, Miss Katharine Putnam wore a hat of shiny rough straw wreathed with flowers shading from palest yellow to deep rose red. Miss Susan Storey was all in black, and Miss Jean Clark, who attended with her mother, Mrs. Paul Foster Clark, topped her green skirt with a gay plaid jacket. Still another 1937-38 debutante was Miss Virginia Prout, who was accompanied by her mother, Mrs. Henry Prout.

Miss Charlotte Rantoul wore with her springlike print, an unusual hat of bright red straw, and Miss Lucile Swift, who was escorted by Mr. Francis Chalifoux, brightened her black frock with her open-crowned cerise turban. All in navy blue was Mrs. Adams Sherman Hill, and in black and white was Mrs. Richard K. Thorndike. Mrs. John T. Bottomley was accompanied by her daughter, Miss Ellen Bottomley.

Among the many others present were Mrs. Robert H. Stevenson, Mrs. Arthur Bell, Mrs. Francis G. Barnum, Mrs. Augustus W. Soule, Mrs. Carl Dreyfus, Miss Elizabeth C. Leland, Mrs. Charles Gaston Smith, Mrs. Hugh Bancroft, Mrs. Stearns Poor, Miss Eleanor Coolidge, Mrs. William Dana Orcutt, Mrs. Harry B. Stebbins, Mrs. J. Dellinger Barney and her daughter, Miss Faith Barney, Mrs. Roland Nickerson, Mrs. Edward Caldwell Moore, Mrs. Robert Cushman, Miss Gertrude Sands, Mrs. Winthrop Coffin, Miss Aimee Lamb, Mrs. Lawrence Black, Mrs. Frank H. Stewart, Mrs. Malcolm Bradley French, Mrs. William H. Coburn, Mrs. Walter B. Clifford, Mrs. Marc Peter, Jr., Miss Reinette Plimpton, Miss Olive Perry, Mrs. Roland Hopkins and Mrs. Franklin W. Hobbs.

Pops Thursday Will Be Benefit

Many reservations have already been made for the Pop concert next Thursday evening, May 5, at Symphony Hall, being sponsored by a distinguished committee for the benefit of the George Junior Republic in Freeville, N. Y. Although this social agency is located in the adjoining state of New York the need of training young people between the ages of 15 and 21 for responsible citizenship is becoming increasingly apparent to social agencies here in Boston and the best way to meet this need is by enlarging the facilities of the Junior Republic in Freeville in order that its service may be made available to our young people. Many of the youths in Massachusetts have had the benefit of Junior Republic training and more can be helped through the support of friends in Boston.

Dr. Alexander Forbes of the Harvard Medical School and Milton is president of the Board of Trustees, whose membership includes Mr. Samuel Cabot, Mr. John Richardson, Mr. Donald Scott, Mr. Theodore T. Whitney, Mrs. Langdon P. Marvin, Mr. Robert Grant, Jr., and Mr. Charles D. Osborne, who is vice-president of the board.

Among those who are attending the benefit are Mrs. John Balch, Mrs. Lincoln Bryant, Mr. Laurence Curtis, Mrs. Douglas Crocker, Dr. and Mrs. George P. Denny, Mrs. George H. Davenport, Dr. and Mrs. Ronald M. Ferry, Mrs. J. Malcolm Forbes, Mrs. Allan Forbes, Mr. Albert Goodhue, Mr. Frederic S. Goodwin, Mrs. Chester Guild, Dr. Edward Harding, Miss Mary B. Jackson, Mrs. Charles Jackson, Mrs. Carl T. Keller, Dr. Arthur R. Kimpton, Mrs. Frederic C. Lawrence, Mrs. Laurence M. Lombard, Mrs. Eldon Macleod, Mrs. M. L. Madden, Mr. Charles F. Mills, Mr. Arthur H. Morse, Mrs. Noel Morss, Miss Amelia Peabody, Mrs. Frederick S. Pratt, Mrs. Robert P. Parker, Mr. Chandler H. Pratt, Mrs. Henry H. Perry, Mrs. Ralph S. Richmond, Mr. James W. Russell, Jr., Miss Mary S. Rousmaniere, Mrs. George C. Shattuck, Mr. Philip L. Spalding, Mr. Edward A. Taft, Miss Helen Thomas, Mrs. George Upton, Mr. Donald C. Watson, Miss Mary E. Williams, and Mrs. George Wigglesworth.

B. Her.

MUSIC

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The 24th regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. This and the repetition of the concert tomorrow evening comprise the final pair of the 57th season. The program was as follows:

Haydn	Symphony in G major No. 88.
Debussy	"La Mer," Three Symphonic Sketches.
Brahms	Symphony No. 1 in C minor Op. 68.

Once again and for the 13th time under Dr. Koussevitzky's direction the Boston Symphony Orchestra has completed a gloriously successful season. The splendid performance of the Brahms First Symphony, which has become the traditional finale, brought forth the expected and deserved ovation. We are more fortunate than we know in having this amazing orchestra year after year at our beck and call and ever with undiminished standards of perfection.

Previously we heard an excellent performance of one of Haydn's most ingratiating symphonies and a brilliant interpretation of Debussy's "La Mer." Dr. Koussevitzky is wise in reviving many of the symphonies of Haydn and Mozart. There are so many to choose from that a concert audience hardly gets familiar with the charming qualities and originality of any one. The great symphonies of Mozart and the "Surprise" of Haydn may be exceptions, nor would we wish to have Mozart's three masterpieces neglected. But Haydn wrote so much that was at least as good as and frequently better than the "Surprise" that it is only intelligent to search about among them. None of the three presented this season, for example, is at all too well known. Moreover, the music of both composers fits well on almost any program and makes a perfect contrast with either the romantics or the moderns.

Debussy "La Mer", as a case in point, lost none of its wondrous charm and mysterious illusion by coming after the direct geniality of Haydn. It is a marvelous score, so subtle in its cumulation of effects, evoking the wilderness and fascination of the sea without showing the guiding hand of the artist. Debussy's methods in building these musical edifices, which may be called by a variety of names, are remarkable when one studies them, and the total effect is no less so when one simply listens. Every rhythmical figure, every harmonic sequence and all the scraps of melody are bent to creating this impression of the whole. And how beautifully in such a performance as yesterday's is that impression conveyed!

To go from the particular to the general, we can look back on a most interesting season, which for novelty far outstripped the past two. For several years Dr. Koussevitzky has been content to rest on his oars as far as more than a modicum of new music is concerned. That is, he has offered not more than a dozen new works each season with a handful of revivals of modern music. This year there have been four first performances anywhere and considerably over 20 other works that were unfamiliar to Boston.

We have summed up the season in an article to appear Sunday. Consequently we shall only briefly indicate some conclusions here. Three of the first performances were interesting not only for intrinsic merit but also because they were the product of American composers. These were the Symphonies of Piston and Hill and the Organ Concerto of Sowerby. Mr. Piston's symphony would win our vote as one of the two important scores introduced here during the season. The other would certainly be Prokofieff's Second Violin Concerto.

The works presented by Mr. Prokofieff himself were minor ones, as was also the "Lieutenant Kije" Suite, though none of them w charm or value. Hindemith mermusik," in which he play viola, was entertaining and yet one of his more serious works. Both Hindemith's "Konzertmusik" for brass and strings and Roussel's Third Symphony would, of course, rank high if they were not out of the category established above, in that they have been played here before. Of but slightly less interest were Malipiero's Second Symphony and the concerto by Starokadomsky; nor should we forget Sibelius's impressive "The Origin of Fire." Altogether it has been an exceptionally good and lively season and reflects the greatest credit on Dr. Koussevitzky's intelligence and taste.

Symphony Finishes Season

B. Adv.

By Ruth Marsters May 1/38

Music Editor

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CLEVELAND, O.
PRESS

APR 23 1938

27

Boston Symphony Plays Here This Year

CINCINNATI, O.
ENQUIRER

APR 25 1938

OFF FOR BOSTON.

MR. AND MRS. J. HERMAN THUMAN left on Sunday for Boston, where they will be present at the performance of the Beethoven "Missa Solemnis" on Tuesday evening, presented by the Boston Symphony Orchestra, plus a chorus composed of members of the Harvard Glee Club and the Radcliff College Club, under the direction of Dr. Koussevitzky. When the Boston Symphony Orchestra appeared here last December in the Artist Series that distinguished musical institution discussed with Mr. Thuman the performance of that score, that was interpreted by the chorus of the last May Festival. Dr. Koussevitzky invited Mr. and Mrs. Thuman to be present as his guests at this forthcoming interpretation of that famous work by the Boston Symphony Orchestra.

After that intriguing experience, the Thumans will go on to New York where Mr. Thuman will keep various appointments with the powers that be, regarding soloists for the next May Festival, in 1939; and also in connection with Mr. Thuman's Artist Series, both in Cincinnati and in Dayton. This famous Cincinnati impresario has also several engagements with Nelson Eddy, who will appear here next February and March under Mr. Thuman's direction, Cincinnati being one of the cities in which that popular and gifted artist will appear next year.

CINCINNATI, O.
POST

APR 22 1938

Music on the Disc

Appreciation of the Classics Increased by Fine Recordings

A renaissance of interest in the classical music of the great symphonies, operas and other works of the "masters" is one of the encouraging phenomena of present-day American life. Fortune magazine conducted one of its notable surveys some months ago, and found that more than half of the people in the United States like to listen to classical music, and more than one-fourth of them could correctly identify Toscanini.

Undoubtedly the radio has been largely responsible for this musical uplift of the masses, through making the Metropolitan Opera, New York Philharmonic, and other great musical organizations audible to millions instead of only a few thousands. Following, perhaps, on this renewed appreciation of the "good things," and certainly doing much to sustain it, comes the rapidly spreading distribution of fine records, such as those which distinguish the list of April releases.

Parsifal, Prelude and Good Friday Spell. Music from Wagner's great religious music drama, superbly played by Leopold Stokowski and the Philadelphia Orchestra. A Victor Musical Masterpiece album of four 12-inch records. Timed, of course, for Easter, but one of the most beautiful recordings of all time. The music of the Prelude is solemn and reverent, that of the Good Friday Spell is in a happier vein; all of it is Wagner at his best. Our own Cincinnati Symphony, playing this music in its pre-Easter concerts this year, sounded better than the Philadelphia Orchestra on records; but the latter has the great advantage of being available for repetition whenever desired—and that is often!

The Passion of Our Lord According to St. Matthew. Volume 3 of Victor's recording of Johann Sebastian Bach's monumental work, as played at a public concert in Boston by the Boston Symphony Orchestra, conducted by Serge Koussevitsky, assisted by the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth conductor, and soloists. An album of nine 12-inch records, making a total of 27 records or 54 "sides" for the complete work. This is the first and only complete recording of the St. Matthew Passion, regarded by many as the greatest work of the greatest composer. It was a gigantic recording task, which Victor calls its proudest achievement. Artistically, the recording is completely satisfactory, having a minimum of extraneous noises, the maximum of musically satisfying breaks, and the presence of a brilliant array of talent. In the concluding set of records released this month, the music ascends to a sweeping climax.

Bach, Concerto in C Major. Played by Artur Schnabel and Karl Ulrich Schnabel on two pianos, with the London Symphony Orchestra conducted by Adrian Boult. Victor Musical Masterpiece Album consisting of three 12-inch records. Those of the laity who read the New Yorker's recent "Profile" of Artur Schnabel and therein learned what an extraordinary musical personality he is, will be much interested in this recording, along with those of the musical intelligentia who have almost made a "cult" of him. He is an artist who has become tremendously popular by spurning all the things that ordinarily make for popularity. With Karl Ulrich Schnabel, a pianist of almost equal ability, and the splendid orchestra under Sir Adrian Boult, he gives this Bach composition a performance that fairly sparkles with brilliant technique and polish. The first and third movements are lively and gay, the second is contemplative but not melancholy, and the contrast is quite pleasing.

Mozart, Serenade "Eine Kleine Nachtmusik." Played by the Pro Arte Quartet with the addition of a second double bass. A Victor two-pocket album of 12-inch records. For musical relaxation, give us Mozart; and here is one of the most familiar, and certainly one of the most delightful of his smaller works. The performance is by one of the world's most distinguished quartets.

Two exceptionally interesting individual records come from Victor this month:

Boston "Pops" Orchestra, conducted by Arthur Fiedler, plays on one 12-inch record, Jacob Gade's Tango Tzigane entitled "Jalousie," and on the other side Manuel de Falla's "Ritual Dance of Fire" from the ballet "El Amor Brujo." The tango is most seductive and the "Fire Dance" is quite modern.

Arthur Rubinstein, the pianist who made such a hit on the Matinee Musicale program here in Cincinnati this last winter, gives a splendid performance of that great favorite, Rachmaninoff's "Prelude in C Sharp Minor." On the other side is the interesting "Minuet and Trio" by Schubert. A notable record for those who like brilliant piano performances.—H. W. M.

ALBANY, N. Y.
Knickerbocker News

APR 23 1938

Member Drive Opened for Festival

THE Berkshire Symphonic Festival, whose concerts by the Boston Symphony Orchestra conducted by Serge Koussevitsky have become a summer institution of significance, announced the opening of its annual campaign for memberships this week. The campaign will extend through May 15.

In addition to representing a saving in admission to the concerts, one of the privileges extended to members and to patrons will be admission to a rehearsal of the orchestra.

As in 1937, there will be six concerts, Aug. 4, 6, 7, 11, 13 and 14. The Sunday concerts will be at 3:30 p. m. The other concerts will be at 8:30 p. m. Olin Downes, well known critic, will lecture Aug. 4 and 6, Aug. 11 and 13, at the Berkshire Museum in Pittsfield.

Of added interest this summer will be the inauguration of the new music shed. The steel structure has been completed by the Bethlehem Steel Company and contractors are now busily engaged building the roof and the walls. The shed, seating more than 5,000 people, is shaped like a half-open fan. Located near the historic Hawthorne pines, it commands an impressive view of Lake Mahkeenac and the range of mountains to the south.

Announcements are being mailed to thousands of music lovers in all parts of the country, who flocked to Tanglewood last summer. They call attention to the fact that since last August, friends of the festival have come forward with sums ranging from modest bits to handsome contributions in order that a permanent structure might be assured.

SPRINGFIELD, MASS.
MORNING UNION

APR 24 1938

BERKSHIRE FESTIVAL PLANNED FOR AUGUST

Has Already Launched Membership Drive Which Will Close May 15

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"The result will be an auditorium of simple but pleasing lines, with a seating capacity of 5000. Certain temporary features will be replaced gradually by permanent ones. Meanwhile there is in process of construction a hall of music where the audience may hear the music in its full beauties, while sheltered from storms and sun.

"It has been the aspiration of those in charge of the festival to build a shrine of music where, amidst the beauties of a New England summer, the finest music may be heard in such a performance as could be expected from one of the greatest orchestras in the world. This aspiration has become a fact.

"The trustees of the festival, however, are not content to stop with the achievement of this one goal. It is their hope that public recognition and support, already gratifyingly proved, will continue to grow, stimulating the festival to seek wider horizons and greater success. It is their hope that "Tanglewood" will be known more and more as a vitalizing force in the world of music."

Other details concerning festival plans and other cultural interests in the Berkshires may be obtained by writing to the Berkshire Symphonic festival, inc., at Stockbridge.

LOWELL, MASS.
SUNDAY TELEGRAM

APR 24 1938

BEETHOVEN'S "MISSA SOLEMNIS" TUESDAY NIGHT

Beethoven's great mass in which, as Ernest Newman has written, "he dramatized his religious text as no one has done before or has done since," will be performed next Tuesday evening under the direction of Serge Koussevitzky, in a joint choral and orchestral Pension Fund concert. It was with the "Missa Solemnis" that Symphony hall was inaugurated in 1900, and this music has not been heard here since it was performed at the Beethoven Festival ten years ago. A chorus in full numbers, consisting of the Harvard Glee club and Radcliffe Choral society, trained by G. Wallace Woodworth, will combine with the orchestra. The quartet of soloists include: Jeannette Vreeland, Kathryn Meisle, John Priebe, and Mack Harrell. The performance will bgin at 8.15.

LOWELL, MASS.
SUNDAY TELEGRAM

APR 24 1938

LAST SYMPHONY CONCERT

The Boston Symphony orchestra will bring its [illegible] season to an end next Friday afternoon and Saturday evening in Symphony hall. Serge Koussevitzky has chosen music of Haydn, Debussy and Brahms for the final programme. The opening number will be Haydn's Symphony in G major, No. 88, one of the series which was composed for performance in Paris. Debussy's three orchestral sketches, "La Mer," will be the second number. Brahms' First Symphony in C minor will conclude the season.

ST. PAUL, MINN.
DISPATCH

April 28/38

Radcliffe Singers

MISS VICTORIA QUAMME OF Minneapolis, was one of the 150 Radcliffe students, members of the Radcliffe Choral society, who joined the Harvard Glee club in singing with the Boston Symphony orchestra Tuesday evening when a performance of Beethoven's "Missa Solemnis" was given in Symphony hall. For thirteen years the Harvard and Radcliffe choral groups have sung annually with the Boston Symphony orchestra. The performance was for the benefit of the orchestra's pension fund.

ELMSFORD, N. Y.
WEEKLY EAGLE

APR 29 1938

Mlle. Nadia Bourlanger, visiting lecturer in music from the Ecole Normal in Paris, is the first woman to conduct the Royal Philharmonic Society in London last year and has conducted the Boston Symphony Orchestra. She is giving a course in the comparative study of early and modern music at Radcliffe.

WORCESTER, MASS.
TELEGRAM

APR 23 1938

BOSTON

SYMPHONIC AUDIENCE GIVES OVATION TO COMPOSER

BOSTON, April 22 (AP) — The usually conservative Friday afternoon audience at Symphony Hall broke its quiet today to applaud enthusiastically the world premiere of Leo Sowerby's Concerto for Organ and Orchestra in C Major by the Boston Symphony Orchestra conducted by Serge Koussevitzky.

So great was the applause that Koussevitzky beckoned the burly, bespectacled and fiery-haired Chicago composer from his seat to the podium.

SOUTH ORANGE, N. J.
WEEKLY RECORD

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SAN FRANCISCO, CAL.
EXAMINER

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Londoners Play Sibelius Third, Seventh Symphonies

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The Beethoven is played with exalted feeling, clean skill and exhaustive knowledge by the famous Adolf Busch Quartet. The Brahms, peculiarly Brahmsian in its thick deep sonority, is rendered in all its warm melodic charm by the Budapest Quartet with an extra British viola and cello.

Of Sibelius, the London Symphony, led by Finland's Robert Kajanus, presents the Third Symphony, while the equally admirable B. B. C. Symphony is led by Serge Koussevitzky in the Seventh.

The Third, despite its Sibelian dour sweep and grandeur, is a lesser score, for its manner and emotion are fairly obvious. But the Seventh is Sibelius at his best; its elaborate single movement is enriched by a vast and probing originality. (A flaw in the Koussevitzky recording is that many of the discs end with disconcerting abruptness.)

Among outstanding Columbia albums—

Schumann's lovably poetic A major Quartet Opus 41 is played by the top rank Lener String Quartet.

WORCESTER, MASS.
TELEGRAM

APR 24 1938

Hub 'Pops' On Air May 4

Fiedler Again To Be Director

Boston's annual "pop" concerts, long a feature of musical life in the Bay State capital during the Spring and early Summer season, return to the air on Wednesday, May 4, from 9.30 to 10.30 p. m. over the NBC Blue Network.

As in years past the broadcasts, to be heard each Wednesday for nine weeks, will be under the direction of Arthur Fiedler, the first native Bostonian ever to conduct the "pop" concerts.

This year will be the fifty-third that musicians of the Boston Symphony orchestra have given a Spring season of light and semi-classical works, and the more popular classics at popular prices. It will be the eighth year that the NBC has broadcast these concerts each week from Symphony Hall in Boston.

The orchestra strives to reach the widest possible audience among music lovers. The atmosphere of the concerts is one of easy informality. The audience is seated at tables, where soft drinks and other light refreshments are available, and listens to the gayest of good music played by a full-sized orchestra comprising some of the country's outstanding artists.

Fiedler, a virtuoso of the piano, violin and viola, studied in Europe until the World War interrupted his training, and then continued his studies in the United States. He has been associated with the Boston Symphony for many years.

WORCESTER, MASS.
TELEGRAM

APR 24 1938

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IS GEORGE FOXHALL'S FACE RED? Mr. Foxhall recently was named to the talent committee of the Civic Music Association, so it seemed fitting to ask him the next morning how he liked the symphony. "What symphony?" says George, and we mentioned the Boston Symphony Orchestra appearance at the Auditorium.

"MY GOSH," SOBS MR. FOXHALL, "and I went to the bowling tournament."

PITTSFIELD, MASS.
EAGLE

APR 25 1938

Beethoven's Ninth Symphony To Open Berkshire Festival

Cecilia Chorus and Soloists To Appear at Music Shed's Opening—Scenes From Wagner Planned

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More Than 100 Voices

The chorus of trained voices numbering more than 100 has often appeared with the orchestra in Boston. It's director is Arthur Fiedler, who annually conducts the Pop Concerts at Symphony Hall.

For the second Thursday of the Festival, scenes from the music dramas of Wagner will be presented in concert form with soloists. Works will include the last scene of "Die Walkyrie" and the complete third act of "Siegfried."

Henry Hadley Memorial

Dr. Koussevitzky will choose one of Henry Hadley's composition's for performance at this year's concerts as a memorial to the first conductor of the Festival.

Other works to be played will include Beethoven's "Pastoral" Symphony which was performed last year and at once closely associated with the beautiful natural setting at Tanglewood. Other symphonies will include the Second of Brahms, Tchaikovsky's Sixth Symphony ("Pathetique"), and the First of Sibelius. There will be orchestral numbers other than symphonies by Debussy, Brahms, Bach, Sibelius, Ravel, Rimsky-Korsakov, Aaron Copeland and Prokofieff.

Thus will appear works by contemporary as well as American composers.

Reservations Increase

Already more patrons and members have made reservations than at the same period last year. Reversing last year's trend more reservations are being made for the front reserved section than for the rear.

The trustees of the Festival met Saturday, approved the tentative program submitted by Dr. Koussevitzky and considered details of promotion.

Miss Smith To Sail

Miss Gertrude Robinson Smith, president of the Festival, returned to New York yesterday and will sail for France Wednesday with her mother, Mrs. Charles Robinson Smith. She will be gone until the middle of July. George W. Edman of Pittsfield is chairman of the coordinating committee. Mrs. Edman is executive vice president. Norval H. Busey Jr., of Lee and New York, will be acting president. Henry W. Dwight of Stockbridge is treasurer.

The advisory board consisting of sub-chairmen from a wide radius will meet next Monday at the Red Lion Inn to report on memberships. The meeting is called for 3.30.

Information concerning the Festival may be secured from sub-chairmen or directly from the office at Stockbridge. Seating plans of the new building drawn to scale have been printed and may be obtained from sub-chairmen or from the office.

BUFFALO, N. Y.
COURIER EXPRESS

APR 26 1938

To Dedicate Music Shed

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DEMOCRAT-CHRONICLE

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TRANSCRIPT TELEGRAM

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The new music shed, a steel structure shaped like a half-open fan, and with a seating capacity of 5000, will be inaugurated at the first concert August 4. On this occasion the Boston Symphony will play Beethoven's Ninth Symphony. The Cecilia society chorus of Boston and four vocal soloists will also take part in this concert.

Ou August 11, at the concert opening the second series of three concerts, scenes from Wagner's music dramas, including the last scene from "Die Walkure" and the complete third act of "Siegfried," will be presented in concert form with soloists.

Beethoven's "Pastoral" symphony will be played this year, as well as Sibelius' First, Brahms' Second, and Tchaikovsky's Sixth (Pathetique).

Among shorter works will bet he Brahms-Saydn Variations; "Tapiola" by Sibelius; "La Mer" by Debussy; "Ma mere l'oye" by Ravel; Rimsky-Korsakov's "Caprice espagnole"; Respighi's "Pines of Rome"; "Kije" Suite by Prokofiev.

A work by Henry Hadley will be played in memory of the first conductor of the Berkshire Symphonic Festival. Other American composers to be represented will be Aaron Copland with his "Music for the Theatre,' and Walter Piston with his Concerto for Orchestra.

Mr. Downes' lectures will be given August 4, 6, 11 and 13, in the afternoon at the Berkshire Museum, Pittsfield.

WORCESTER, MASS.
TELEGRAM

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Berkshire Festival Opens Campaign

Drive For Members to Last Through May 15

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NEW YORK, N. Y.
SUN

APR 26 1938

MUSIC NOTES

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* * *

WORCESTER, MASS.
GAZETTE

APR 27 1938

The Berkshire Festival

This Summer's Berkshire Symphonic Festival at Lenox holds promise of being the most important as well as the most enjoyable of the annual series. The program, as announced, offers generous portions of Beethoven and Brahms, with Tchaikowsky, Wagner, and other established masters well represented. In addition it has some, but not too much, of later composers, including some products of contemporary genius.

The excellence of the program itself is abundant attraction, especially such a program played by the Boston Symphony under Koussevitzky. This year, too, the new Music Shed will be ready for use, thus eliminating the discomforts and inconveniences of bad weather experienced in previous Festivals.

Those in charge of this Berkshire Festival, who have made it, in a few brief years, the important musical occasion that it is, are to be commended for their enterprise. There is every indication now that with the improved facilities for concerts, the event will continue to increase in significance and public interest.

SYRACUSE, N. Y.
HERALD

APR 26 1938

Random Notes

By E V. W.

week-end . . . Miss Ruth Hindon was in black, the skirt and bodice being edged with white embroidery. With her was Miss Barbara Hallenbeck, who was in lilac blue chiffon with jeweled clips . . . Wide interest in Berkshire Music Festival next August under Serge Koussevitzky of the Boston Symphony.

ALBANY, N. Y.
Knickerbocker News

APR 28 1938

KOUSSEVITZKY TO BE SPEAKER

Conductor to Address committee for Berkshire Festival Monday

Stockbridge, Mass. — Serge Kosusevitzky will conduct the closing concert of the Boston Symphony Orchestra's 57th season at Symphony Hall, Boston, Saturday night. Before he sails for Europe next week he will inspect Tanglewood, where he and the orchestra will perform at the Berkshire Symphonic Festival in August.

At Tanglewood a music shed to seat more than 5,000 is being built, the result of contributions from music lovers in many parts of the country. The orchestra will inaugurate the shed Aug. 4 with Beethoven's Ninth Symphony. The Cecilia Society Chorus, Boston, and prominent soloists will appear.

Dr. Koussevitzky will motor from Boston Monday and in the afternoon will speak to the advisory committee, consisting of community chairmen from a wide area.

Joseph Franz, engineer in charge of the Tanglewood construction, is gradin gand rolling the grounds in anticipation of the visit. Roads are being built, grass planted, paths opened on the estate and additional drains have been built by the superintendent, Ward Gaston.

Accompanying Dr. Koussevitzky will be Bentley W. Warren, president of the orchestra board of trustees and a summer resident of Williamstown; Henry B. Sawyer, member of the orchestra board; Lucien Price, Boston Globe; Prof. Richard Fay, Massachusetts Institute of Technology, festival consultant on acoustics; Dr. Archibald Davison, Harvard, and George E. Judd, manager of the orchestra.

Dr. Koussevitzky will go to New York from Tanglewood.

28

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EXAMINER

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TELEGRAM

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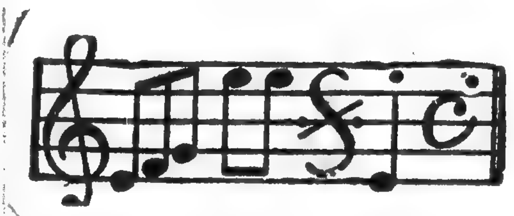
TRANSCRIPT TELEGRAM

APR 26 1938



The fifth annual Berkshire Symphonic Festival, with six concerts by the Boston Symphony orchestra, conducted by Serge Koussevitzky, and four lectures by Olin Downes, will be held this summer August 4, 6, 7, 11 ,13 and 14, at Tanglewood, just outside of Lenox.

The new music shed, a steel structure shaped like a half-open fan, and with a seating capacity of 5000, will be inaugurated at the first concert August 4. On this occasion the Boston Symphony will play Beethoven's Ninth Symphony. The Cecilia society chorus of Boston and four vocal soloists will also take part in this concert.

Ou August 11, at the concert opening the second series of three concerts, scenes from Wagner's music dramas, including the last scene from "Die Walkure" and the complete third act of "Siegfried," will be presented in concert form with soloists.

Beethoven's "Pastoral" symphony will be played this year, as well as Sibelius' First, Brahms' Second, and Tchaikovsky's Sixth (Pathetique).

Among shorter works will bet he Brahms-Saydn Variations; "Tapiola" by Sibelius; "La Mer" by Debussy; "Ma mere l'oye" by Ravel; Rimsky-Korsakov's "Caprice espagnole": Respighi's "Pines of Rome"; "Kije" Suite by Prokofiev.

A work by Henry Hadley will be played in memory of the first conductor of the Berkshire Symphonic Festival. Other American composers to be represented will be Aaron Copland with his "Music for the Theatre,' and Walter Piston with his Concerto for Orchestra.

Mr. Downes' lectures will be given August 4, 6, 11 and 13, in the afternoon at the Berkshire Museum, Pittsfield.

WORCESTER, MASS.
TELEGRAM

APR 26 1938

Berkshire Festival Opens Campaign

Drive For Members to Last Through May 15

The Berkshire Symphonic Festival, whose concerts by the Boston Symphony Orchestra conducted by Serge Koussevitzky have become a Summer institution of significance, announces the opening of its annual campaign for memberships this week. The campaign will extend through May 15.

In addition to representing a saving in admission to the concerts, one of the privileges extended to members and to patrons will be admission to a rehearsal of the orchestra.

As in 1937, there will be six concerts, Aug. 4, 6, 7, 11, 13 and 14. The Sunday concerts will be at 3.30 p. m. The other concerts will be at 8.30 p. m. Olin Downes, well known critic, will lecture Aug. 4, 6, 11 and 13 at the Berkshire Museum in Pittsfield.

Of added interest this Summer will be the inauguration of the new music shed, seating more than 5000 people, and shaped like a half-open fan. Located near the historic Hawthorne pines, it commands an impressive view of Lake Mankeenac and the range of mountains to the south.

WORCESTER, MASS.
GAZETTE

APR 27 1938

The Berkshire Festival

This Summer's Berkshire Symphonic Festival at Lenox holds promise of being the most important as well as the most enjoyable of the annual series. The program, as announced, offers generous portions of Beethoven and Brahms, with Tchaikowsky, Wagner, and other established masters well represented. In addition it has some, but not too much, of later composers, including some products of contemporary genius.

The excellence of the program itself is abundant attraction, especially such a program played by the Boston Symphony under Koussevitzky. This year, too, the new Music Shed will be ready for use, thus eliminating the discomforts and inconveniences of bad weather experienced in previous Festivals.

Those in charge of this Berkshire Festival, who have made it, in a few brief years, the important musical occasion that it is, are to be commended for their enterprise. There is every indication now that with the improved facilities for concerts, the event will continue to increase in significance and public interest.

SYRACUSE, N. Y.
HERALD

APR 26 1938

Random Notes

BY R V. W.

week-end . . . Miss Ruth Hindon was in black, the skirt and bodice being edged with white embroidery. With her was Miss Barbara Hallenbeck, who was in lilac blue chiffon with jeweled clips . . . Wide interest in Berkshire Music Festival next August under Serge Koussevitzky of the Boston Symphony.

ALBANY, N. Y.
Knickerbocker News

APR 28 1938

KOUSSEVITZKY TO BE SPEAKER

Conductor to Address committee for Berkshire Festival Monday

Stockbridge, Mass. — Serge Kosusevitzky will conduct the closing concert of the Boston Symphony Orchestra's 57th season at Symphony Hall, Boston, Saturday night. Before he sails for Europe next week he will inspect Tanglewood, where he and the orchestra will perform at the Berkshire Symphonic Festival in August.

At Tanglewood a music shed to seat more than 5,000 is being built, the result of contributions from music lovers in many parts of the country. The orchestra will inaugurate the shed Aug. 4 with Beethoven's Ninth Symphony. The Cecilia Society Chorus, Boston, and prominent soloists will appear.

Dr. Koussevitzky will motor from Boston Monday and in the afternoon will speak to the advisory committee, consisting of community chairmen from a wide area.

Joseph Franz, engineer in charge of the Tanglewood construction, is gradin gand rolling the grounds in anticipation of the visit. Roads are being built, grass planted, paths opened on the estate and additional drains have been built by the superintendent, Ward Gaston.

Accompanying Dr. Koussevitzky will be Bentley W. Warren, president of the orchestra board of trustees and a summer resident of Williamstown; Henry B. Sawyer, member of the orchestra board; Lucien Price, Boston Globe; Prof. Richard Fay, Massachusetts Institute of Technology, festival consultant on acoustics; Dr. Archibald Davison, Harvard, and George E. Judd, manager of the orchestra.

Dr. Koussevitzky will go to New York from Tanglewood.

SPRINGFIELD, MASS.
REPUBLICAN

APR 27 1938

FESTIVAL GROUP PLANS MEMBERSHIP CAMPAIGN

Pittsfield, April 26—Twenty members of the Pittsfield committee for the Berkshire Symphonic festival met this afternoon with the chairman, Miss Elizabeth Gamwell at 80 Colt road to complete plans for the membership campaign which will extend until May 15.

Miss Gamwell explained the privileges extended to members and announced that the Boston Symphony orchestra conducted by Dr Koussevitzky would open the festival August 4 with Beethoven's Ninth symphony and that the Cecilia chorus of Boston would participate.

Although tentative selections for the six programs have been made, Dr Koussevitzky sent word today that he expects to have the official program ready this week. It will not vary much from the list of numbers already announced. The second series of concerts will open August 11 with the first scene from "Die Walkyrie" with prominent soloists participating. The entire last act of "Siegfried" also will be presented with soloists.

On Miss Gamwell's committee are Mrs J. Colville Vance, Mrs Clifford Francis, Mrs David K. Spofford, Mrs Wendell G. Ahern, Mrs Robert H. Colton, Mrs Michael L. Eisner, Mrs Stanley Clarke, Mrs Elmer A. Euston, Mrs Wolcott Fuller, Mrs Briggs Gettys, Miss Catherine Hiatt, Mrs Harry B. Jones, Miss Julia Ellen Kinney, Miss Catherine A. Manion, Mrs Karl Nelson, Miss Francis Murphy, Mrs Peter Pianarosa, Miss Mary Quirk, Miss Barbara Rhodes, Miss Julia Wink.

HACKENSACK, N. J.
BERGEN RECORD

APR 27 1938

Berkshire To Open With '9th'

Serge Koussevitzky has chosen Beethoven's Ninth Symphony with choral finale for the inauguration of the Berkshire Symphonic Festival's music shed at Tanglewood August 4. The Cecilia Society Chorus of Boston and four vocal soloists will appear with the orchestra on this occasion.

At the concert August 11 which opens the second series of the Festival, scenes from music dramas of Wagner will be presented in concert form with soloists. The program will include the last scene from "Die Walkuere", and the complete third act of "Siegfried".

Beethoven's "Pastoral" Symphony, performed last year and at once closely associated with the beautiful natural setting at Tanglewood, will again be played. Other symphonies will include the First of Sibelius, the Second of Brahms, Tschaikowsky's Sixth (Pathetique).

Among shorter works will be the Brahms-Haydn Variations; "Tapiola" by Sibelius; "La Mer" by Debussy; "Ma mere l'oye" by Ravel; Rimsky-Korsakov's "Caprice espagnole"; Respighi's "Pines of Rome"; "Kije" Suite by Prokofiev.

A work by Henry Hadley will be played in memory of the first conductor of the Berkshire Symphonic Festival. Other American composers to be represented will be Aaron Copland with his "Music for the Theater", and Walter Piston with his Concerto for Orchestra.

It will here be seen that Dr. Koussevitzky is recognizing contemporary music and the work of American composers.

NEW YORK, N. Y.
TIMES

APR 27 1938

THE BERKSHIRE FESTIVAL

Opening Program to Feature Beethoven Ninth Symphony

Beethoven's Ninth symphony will be presented on the opening program of the Berkshire Symphonic Festival for the inauguration of the new music shed at Tanglewood on Aug. 4, it was announced yesterday. Serge Koussevitzky will direct the Boston Symphony Orchestra, and the Cecelia Society Chorus of Boston will appear in the final choral movement. The four soloists will be announced later.

Soloists will also take part in the concert on Aug. 11, which will open the second series of the festival. The program that evening will be devoted to Wagner, and will include the last scene from "Die Walkuere" and the complete third act of "Siegfried."

Among the American works listed will be a composition by the late Henry Hadley, who was the first conductor of the Berkshire Festival; "Music for the Theatre" by Aaron Copland and Concerto for orchestra by Walter Piston.

PITTSFIELD, MASS.
EAGLE

APR 28 1938

Dr. Koussevitzky To Visit Tanglewood Monday; Addresses Advisory Board In Afternoon

Conductor Closes Boston Season Saturday, Sails For Europe Wednesday

Serge Koussevitzky will conduct the closing concert of the Boston Symphony Orchestra's 57th season at Symphony Hall in Boston Saturday night. Before he sails for Europe on the Normandie next week, he will inspect Tanglewood where he and the orchestra will perform at the Berkshire Symphonic Festival in August.

At Tanglewood there is rapidly taking form a huge music shed to seat more than 5000 persons. This building is the result of contributions from music lovers in many parts of the country. The orchestra will inaugurate the shed Aug. 4 with Beethoven's Ninth Symphony. The Cecilia Society chorus of Boston and prominent soloists will appear with the orchestra for the inauguration.

Meeting at Red Lion

Dr. Koussevitzky will motor from Boston Monday and in the afternoon will speak to the advisory committee consisting of community chairmen from a widespread area. The meeting will be held at Red Lion Inn.

Joseph Franz, engineer in charge of the Tanglewood construction, is engaged in grading and rolling the grounds about the shed in anticipation of the visit by the conductor and a group of friends Monday. New roads are being built, grass seed planted, paths opened on the estate and additional drains have been built by the superintendent, Ward Gaston.

Accompanying Dr. Koussevitzky Monday will be Bentley W. Warren, president of the orchestra board of trustees and a summer resident of Williamstown; Henry B. Sawyer, member of the orchestra board; Lucien Price of the Boston Globe Professor Richard Fay of Massachusetts Institute of Technology, Festival consultant on acoustics; Dr. Archibald Davison of Harvard University and George E. Judd, manager of the orchestra.

Dr. Koussevitzky will go directly to New York from Tanglewood and will embark on the Normandie Wednesday.

HUDSON, N. Y.
DAILY STAR

APR 29 1938

DR. KOUSSEVITZKY PLANS TO INSPECT TANGLEWOOD ESTATE

Serge Koussevitsky will conduct the closing concert of the Boston Symphony Orchestra's 57th season at Symphony Hall in Boston, Mass., Saturday. Before he sails from New York on the Normandie next week he will inspect "Tanglewood," in the Berkshire Hills, where he and the orchestra will perform six concerts in August.

At "Tanglewood," permanent home of the Berkshire Symphonic Festival, between Lenox and Stockbridge, Mass., there is rapidly taking form a huge music shed with a seating capacity of more than 5,000 persons. Funds for this development have come from music lovers in all parts of America, ranging from modest bits to substantial donations.

The orchestra will inaugurate the shed August 4 with Beethoven's Ninth Symphony. Also appearing with the orchestra that evening will be the Cecilia Society Chorus of Boston and prominent soloists. The other concerts will be August 6, 7, 11, 13 and 14.

Monday at Red Lion Inn, Stockbridge, Dr. Koussevitzky will speak to more than 50 members of the advisory board and committee workers, who have been largely responsible for the success of the Festival to date.

SPRINGFIELD, MASS.
MORNING UNION

APR 29 1938

Tanglewood Shed Will Be Inspected

PITTSFIELD, April 28 — Serge Koussevitzky will conduct the closing concert of the Boston Symphony Orchestra's 57th season at Symphony Hall in Boston Saturday. Before he sails from New York on the Normandie next week he will inspect "Tanglewood," in the Berkshire Hills, where he and the orchestra will perform six concerts in August.

Monday at Red Lion Inn, Stockbridge, Dr. Koussevitzky will speak to more than 50 members of the advisory board and committee workers, who have been largely responsible for the success of the Festival to date.

Miss Gertrude Robinson Smith of New York and Stockbridge, president of the Festival, sailed for Europe this week and in her absence Mrs. Alice Gould Edman of Pittsfield, executive vice-president, will preside.

OSSINING, N. Y.
CITIZEN - REGISTER

APR 30 1938

Mack Harrell Will Sing at Festival

Will Take Solo Parts at County Center

Engagement of Mack Harrell, New York baritone, completes arrangements for solo parts in the final night program of the fourteenth annual Westchester Music Festival to be held at the County Center, White Plains, in May, Mrs. Valentine E. Macy, Festival president, announced today.

The engagement will be Mr. Harrell's second Festival appearance of the season, as he will also take part in the Montreal Spring Festival in May. He recently appeared with the Montreal Symphony Orchestra, and was reengaged this Spring as soloist with the Boston Symphony Orchestra under Koussevitzky.

In the Festival program he will sing the baritone part in the Dett oratorio, "The Ordering of Moses" on May 21. Other soloists will be: Miss Ellen Repp of New Rochelle, contralto; Miss Dorothy Baker, a lyric soprano now residing in New York City; and Donald Rogers of Scarsdale.

The Philadelphia Orchestra, under Eugene Ormandy, conductor, will present a symphony concert Friday night, May 20. The Festival program opens May 13 with a junior concert.

LAWRENCE, MASS.
TRIBUNE

APR 29 1938

Renowned Boston Symphony Closes Its 57th Season

SHOULD any person well-informed on musical affairs be asked to name the country's leading orchestras, he would unhesitatingly place the Boston Symphony right in the front rank, since it is quite generally conceded that with the New York and Philadelphia organizations, it forms the invincible triumvirate on this side of the Atlantic.

With this week's programs, that end tomorrow night, the Boston Symphony brings to a close its 57th season in the field of classic instrumental music. Ever since its founding by the late Major Henry L. Higginson back in 1881, the orchestra has held unswervingly to the very highest standards. With its firm establishment Major Higginson realized the first dream and aspiration of his life—an organization equal to the best European orchestras—a phenonemon unknown in America prior to that year.

The idea had come to him as a student in Vienna. It was an ambitious dream for an impecunious young man, but after many years, having made his fortune as a banker, he was able to give the Boston Symphony orchestra to the world. He engaged the finest musicians in Europe, and brought to this country a succession of the greatest conductors of their time. He set a new precedent by exacting of the musicians entire devotion of their talents to the orchestra. The conductor he gave entire artistic freedom. The wisdom of these policies soon showed as each conductor expended his genius to the cumulative improvement of an ensemble which soon had the world's attention.

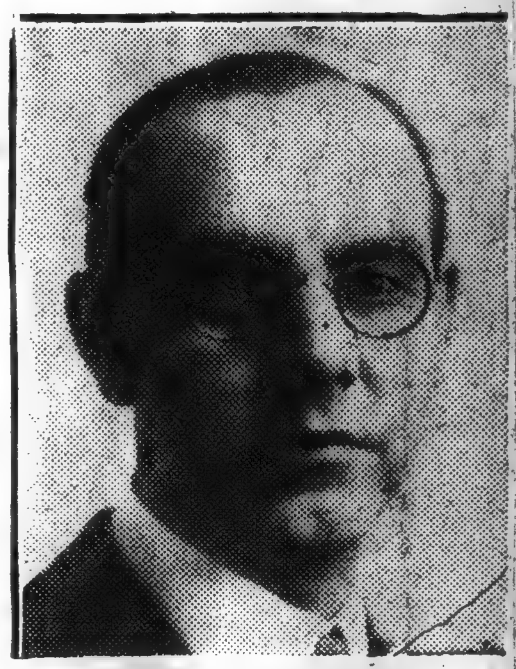
George Henschel first established the orchestra in his three seasons of 1881-1884. Then came Wilhelm Gericke, who through 12 years drilled it into what came to be its tradition of perfection. Arthur Nikisch, the most illustrious conductor of the day, had a shorter term, as did also Emil Paur and Max Fiedler. In 1900, Symphony hall, the orchestra's present home, was built. Dr. Karl Muck, from 1906, carried the orchestra to an unprecedented degree of virtuosity and beauty. In his 84th year the orchestra's founder left it in the control of a board of trustees. After two French conductors, Henri Rabaud and Pierre Monteux, Dr. Serge Koussevitzky began his term in 1924. The great Russian leader has brought new beauties to the Boston Symphony concerts, a fresh importance and distinction reflected in the greatly enlarged public, the festivals and special choral concerts, the broadened repertory—new and old—of the regular concerts, and the qualities of performance which are as indefinable as the genius which directs them.

The full chronology of the conductors follows:

George Henschel	1881-1884
Wilhelm Gericke	1884-1889
Arthur Nikisch	1889-1893
Emil Paur	1893-1898
Wilhelm Gericke	1898-1906
Karl Muck	1906-1908
Max Fiedler	1908-1912
Karl Muck	1912-1918
Henri Rabaud	1918-1919
Pierre Monteux	1919-1924
Serge Koussevitzky	1924-

Though it may not be generally known, there was established a few years ago by the White Fund trustees a plan whereby the members of the High School orchestra have been enabled to attend Boston Symphony concerts. Four season tickets for the 24 Saturday evening concerts are purchased and Music Supervisor Robert E. Sault rotates them among the members of the orchestra who are in the senior class. By confining the privilege to the seniors in the orchestra, Mr. Sault believes that this plan will enable the students who leave the scchool each June, a more intensive opportunity of indulging in music study and appreciation than they would obtain if the courtesies were spread over the entire personnel of the orchestra. Thus each year, should the policy be continued, the retiring members will participate in this highly beneficial and praiseworthy plan at a time when it is most needed and properly appreciated. The action of the White Fund trustees was most favorably commented upon by G. E. Judd, manager of the orchestra, at a meeting of the board of directors, since it was the first time such a far-sighted movement had been observed during the long history of the Boston Symphony.

—A. L. M.



JOSEPH WILKINSON

One Week Engagement of San Carlo Opera In Boston.

The San Carlo Opera company of Fortune Gallo will return to Boston for a week's engagement at the Boston Opera House beginning Monday evening, May 16. The engagement will benefit the Forest Hills General hospital.

The repertory will be as follows: Monday evening, May 16, "La Traviata," by Verdi; Tuesday evening, Leoncavallo's "I Pagliacci," and "Cavalleria Rusticana," by Mascagni; Wednesday evening, "Madame Butterfly," by Puccini; Thursday afternoon, Humperdinck's "Hansel and Gretel" (sung in English), followed by a one-act ballet, "Viennese Life," with music by Johann Strauss; Thursday evening, Verdi's "Rigoletto"; Friday evening, "Aida," by Verdi; Saturday afternoon, Bizet's "Carmen"; Saturday evening, "Il Trovatore," by Verdi.

Norma Jean Erdmann, the Boston soprano, will sing the title part of "Madame Butterfly" and the role of Micaela in "Carmen." Carlo Peroni will again be musical director.

Eleborate Program Announced for Berkshire Festival.

Beethoven's ninth symphony was announced yesterday as the principal work to be played by the Boston Symphony under Serge Koussevitzky's direction on the opening evening of the Berkshire Symphonic Festival on the Tanglewood estate, Lenox, Mass., Thursday, Aug. 4. The other concerts will be given Saturday night, Aug. 6; Sunday afternoon, Aug. 7; Thursday night, Aug. 11; Saturday night, Aug. 13, and Sunday afternoon, Aug. 14.

The Cecilia society of Boston and four soloists will sing with the orchestra in the Beethoven symphony. On Aug. 11 a Wagner program, including the final scene of "Die Walkure" and Act III of "Siegfried" in full, will be given with solo singers. Among the symphonies to be heard in the festival are Beethoven's "Pastoral," Tschaikowsky's "Pathetic," the first symphony of Sibelius, and the second of Brahms. Other works scheduled are Brahms' Haydn Variations, Sibelius' "Tapiola," Debussy's "La Mer," Ravel's "Ma Mere l'Oye," Rimsky-Korsakoff's "Spanish Caprice," Respighi's "Pines of Rome" and Prokofieff's "Lieutenant Kiji" suite.

A work by Henry Hadley will be played in memory of its composer, who conducted the first two festivals in this series in 1934 and 1935. Other American works to be heard are Aaron Copeland's "Music for the Theatre" and Walter Piston's concerto for orchestra.

Further information is obtainable by writing to the Berkshire Symponic Festival, Inc., Stockbridge, Mass.

TARRYTOWN, N. Y.
NEWS
APR 30 1938

Engage Young Baritone Soloist For 14th Annual Music Festival

Mack Harrell to Sing on Final Night of Program at County Center

Engagement of Mack Harrell, young New York baritone, completes arrangements for solo parts in the final night program of the 14th annual Westchester Music Festival to be held in the County Center here next month, according to Mrs. Valentine E. Macy of Ossining, festival president.

Other soloists to sing in the program on Saturday night, May 21, have been selected in auditions held during the past several weeks. They include Miss Ellen Repp of New Rochelle, a contralto; Miss Dorothy Baker, a lyric soprano now residing in New York City, and Donald Rogers of Scarsdale.

The engagement here will be Mr. Harrell's second festival appearance of this season, as he will also take part in the Montreal Spring Festival in May. He recently appeared with the Montreal Symphony Orchestra, and was re-engaged this Spring as soloist with the Boston Symphony Orchestra under [redacted].

Last Fall Mr. Harrell toured many European countries, and will return abroad next January, following appearances in this country during the Fall. While in Europe next year he also will appear with the Concert Gebeouw Orchestra in Amsterdam under William Mongelberg.

Born in Celeste, Texas, in 1909, at an early age young Harrell took up the violin. After serving as concertmaster of the Dallas Symphony and the Oklahoma City orchestras, he went to Philadelphia to continue violin study with Emanuel Zetlin. There he was induced to sing by Robert Weer, well-known voice teacher there. Later dropping the violin for the serious pursuit of a vocal career, he won a fellowship at the Juillard Graduate School. Numerous successful appearances in this portion of the country followed, prior to his outstanding tour of Europe last Fall.

In the festival program Mr. Harrell will sing the baritone part in the Dett oratorio, "The Ordering of Moses." Also on that night's varied program will be the Bach "B Minor Mass" and "The Origin of Fire," by Sibelius. Five hundred singers from 8 choral units of Westchester and Greenwich, Conn., will be heard in the choral concert with the soloists, accompanied by the Philadelphia Orchestra. Hugh Ross, festival director, will direct the final night program.

The Philadelphia Orchestra, under Eugene Ormandy, conductor, will present a symphony concert on Friday night, May 20. The festival program opens on Friday, May 13, with a junior concert in which 300 singers from junior and senior high schools will be heard, with a band of 100 musicians from senior and junior schools.

Music News at H

B. Trans. April 30/38

Tribute to a Conductor; Westminster Festival; Plans and Prospects

A facsimile of a rare musical document, a page from a volume of vocal music published in 1588 by William Byrd, was presented to Serge Koussevitzky by the Harvard Glee Club and Radcliffe Choral Society after the last rehearsal for the recent performance of Beethoven's "Missa Solemnis." The gift was made as a tribute to Dr. Koussevitzky's enthusiasm in attracting public interest to music requiring the human voice as auxiliary performer.

The page contains Byrd's eulogy of the voice and the delights and practical advantages of using it to sing. Byrd's phrases are quaint, but his ideas are still interesting, the officers of the choral society said in giving the facsimile to Dr. Koussevitzky. "There is not any Music of Instruments whatsoever," says Byrd, "comparable to that which is made of the voices of Men, where the voices are good, and the same well sorted and ordered."

HANOVER, PA.
SUN
APR 30 1938

NOTED SINGER WILL BE GUEST SOLOIST

Fraser Gange, Baritone, Has Been Secured For Hanover Civic Orchestra Concert Thursday, May 12

The Hanover Civic Orchestra Association has announced that it has secured the noted baritone, Fraser Gange, as guest soloist with the Civic Orchestra for the annual spring concert, Thursday evening, May 12, in the Eichelberger High school auditorium.

Mr. Gange who records exclusively for Columbia has been compared as an artist with David Bispham. He came to this country in 1923, and has achieved the unusual distinction of appearing more than six times with the New York Symphony orchestra, five times with the Minneapolis Symphony orchestra, and a dozen or more times with the New York Philharmonic under its various conductors. He has also made a number of appearances with the Boston Symphony orchestra both in [redacted] and Boston, with the Mendelssohn Choir of Toronto in conjunction with the Cincinnati orchestra. the New York Oratorio Society, and with the Cincinnati and other symphony orchestras.

Among the records of his voice available are Schumann's "The Two Grenadiers," Seaks' "On the Road to Mandalay," "Song to the Evening Star" from Wagner's "Tannhauser" and Gypsy Love Song by Victor Herbert.

He maintains his own studio in New York city and teaches four days a week at Peabody Conservatory in Baltimore. During the summer he is a member of the summer school faculty of the Juilliard Institute of New York city.

J. Herbert Springer, well-known pianist, has consented to act as accompanist for Mr. Gange.

The orchestra board has also announced that a party for the members of the orchestra and board will be held next Wednesday evening, May 4, at rehearsal headquarters in the Gitt Building, Center square.

SPRINGFIELD, MASS.
NEWS
APR 29 1938

KOUSSEVITZKY WILL INSPECT MUSIC SHED IN THE BERKSHIRES

Stockbridge, April 29 — Serge Koussevitzky will conduct the closing concert of the Boston Symphony orchestra's 57th season [redacted] hall in Boston Saturday. Before he sails from New York on the Normandie Wednesday he will inspect the new music shed at "Tanglewood," in the Berkshire hills, where he and the orchestra will perform six concerts in August.

The orchestra will inaugurate the shed August 4 with Beethoven's Ninth symphony. Also appearing with the orchestra that evening will be the Cecilia Society chorus of Boston and prominent soloists. The other concerts will be August 6, 7, 11, 13 and 14. Monday at Red Lion inn, Stockbridge, Dr Koussevitzky will speak to more than 50 members of the advisory board and committee workers, who have been largely responsible for the success of the festival to date.

Pops Conductor Pop Concerts Open Wednesday

Apr. 30

Arthur Fiedler, who will take up the baton at Symphony Hall next Wednesday evening for the 53d season of pop concerts.

Next Wednesday night at 8:30, Arthur Fiedler will inaugurate the 53rd season of the Pop concerts in Symphony Hall. Conductor Fiedler will have at his bidding about 90 symphony players. Tables will, as usual, cover the floor of the hall which will be decorated in its more festive summer garb. The Pops will be given each night, Sundays included in the month of May, for two months to come. Arthur Fiedler, the brilliant leader of the Pops for the last eight seasons, may well be called the most popular of the long line of Pops conductors, for the attendance has risen to capacity proportions in the two seasons past, and promises to make a new record in the season to come.

The program for the opening night is as follows:

Georgian March from the "Caucasian Sketches" ....Ippolitov-Ivanov
Overture to "The Merry Wives of Windsor" Nicolai
Spring (String Orchestra)...........Grieg
Bacchnale from "Samson and Delilah" Saint-Saens
Joyeuse Marche.................Chabrier
Dances of Galanta...............Kodaly
"Delirien," Waltzes.........Josef Strauss
Ouverture Solennelle, "1812"..Tchaikovsky
Fantasy: "Snow White and the Seven Dwarfs"............Churchill-Bodge
"Swing Stuff"...................McBride
Solo clarinet: Manuel Valerio
(First performance)
First Hungarian Dance............Brahms

Fiedler Swings Pops Opener on Wednesday

'Alligators' to Have Field Day as 'Killer-Diller' Goes to Town

Trans Apr 30

Alligators will shuffle and truck among the tables at Symphony Hall when the Pops open Wednesday night, for Arthur Fiedler and his cats will go to town with some swing stuff torn off by Robert McBride. Manuel Valerio, a Boston boy, will be the killer-diller of the occasion.

Well, anyway, there will be a swing tune on the program. Ninety members of the Boston Symphony comprising the Pops orchestra, under the direction of Arthur Fiedler will play it—or go to town, as the swing addicts (alligators) put it.

Originally the composer, who teaches at Bennington College, called the pieces "Design for a Killer-Diller" (that's a swing term for clarinetist). The clarinet itself is known among those same "wacky" folk as the "licorice stick" or agony-pipe."

Mr. Fiedler doesn't expect any swooning in the aisles by indignant dowagers who hear his hot licks. He believes they are conditioned to swing by the jazz they have heard at Pops. And what, says Mr. Fiedler, is swing anyway but free jazz?

Snow White and Dwarfs

Another opening night novelty will be "Fantasy on Snow White and the Seven Dwarfs," arranged by Peter Bodge. Formerly Pops played selections from popular musical comedies of the season, such as "Wintergreen for President," from "Of Thee I Sing, but nowadays, as Mr. Fiedler points out, the movies provide the favorite tunes. Opening night and each Wednesday through the season, a part of the Pops program will be broadcast over a nationwide hookup.

Swing stuff will be only a

Continued on Page 2—Column 8

Fiedler to Swing His Pops Opener

Continued from Page One

minor matter on the opening night program, which is varied enough to appeal to any taste. There will be a Georgian march by Ipolitov-Ivanov, and a Strauss waltz, both new to Boston. The latter is entitled "Delirien" and is by Josef, a brother of the great Johann. There will also be Tchaikovsky's "1812 Overture," without which no Pops season is orthodox. Local alligators ar ehoping that Fiedler and his cats may eventually be persuaded to swing it.

THE subject of music for "relaxation"—as well as the season—brings us to the Pops.

The avidity of Bostonions for these concerts amounts to a veritable fetish. At the same time the venerable lineage of the Pops establishes them as an institution—the fifty-third birthday of which will be celebrated on Wednesday evening of this week when Arthur Fiedler, conductor for eight seasons past ,appears in Symphony Hall with his Pops Orchestra to begin a new one.

As is usual at these occasions, the floor will be usurped by tables at which one may take beer with one's Strauss—or lemondade—or ice cream. (Champagne is also on the menu, but among the wine consumers, we have noticed that it is the claret punch which is most popular.)

A warning is here made to the uninitiate who might tend to become carried away by the apparent frivolity of all this. If you order while the music is going on —if you even indulge in a polite whisper, you are deliberately inviting some pretty unsympathetic shushing. Of course, if you are not easily dismayed there's nothing to stop you from going right ahead and enjoying yourself. But remember, we in Boston take our relaxation seriously—
R. M.

Opening 'Pops' Benefits Hospital

B. Adv. May 1/38

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Working for the success of the May School venture are Mrs. Charles H. Haskins . . . head of the school . . . Mrs. Walter Irving Badger, Mrs. Talbot Chase, Mrs. James Bryant Conant, Mrs. Parker Converse, Mrs. Henry Parsons King, Jr., and Mrs. Bertram K. Little . . . all alumnae of the school. Ticket sale is being directed by Elizabeth Lowell Ware . . . post-debutante daughter of Mrs. Charles Eliot Ware of Brimmer street.

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HARTFORD, CONN.
TIMES
APR 29 1938

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CHICAGO, ILL.
NEWS
APR 30 1938

* * *

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April 30/38

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The Cecilia Society Chorus of Boston will take part with the Boston Symphony Orchestra in the Beethoven Ninth.

For other programs, Serge Koussevitzky has chosen the Sibelius first, the Brahms second, the Tchaikovsky sixth, the Brahms-Haydn variations, "Tapiola," by Sibelius, "La Mer," by Debussy, "Ma Mere L'Cye," by Ravel, "Caprice Espagnol," by Rimsky-Korsakov, "The Pines of Rome," by Respighi, and the "Kiji," suite, by Prokofiev.

Compositions by American composers also will be performed.

TARRYTOWN, N. Y.
NEWS
APR 30 1938

3

Engage Young Baritone Soloist For 14th Annual Music Festival

Mack Harrell to Sing on Final Night of Program at County Center

Engagement of Mack Harrell, young New York baritone, completes arrangements for solo parts in the final night program of the 14th annual Westchester Music Festival to be held in the County Center here next month, according to Mrs. Valentine E. Macy of Ossining, festival president.

Other soloists to sing in the program on Saturday night, May 21, have been selected in auditions held during the past several weeks. They include Miss Ellen Repp of New Rochelle, a contralto; Miss Dorothy Baker, a lyric soprano now residing in New York City, and Donald Rogers of Scarsdale.

The engagement here will be Mr. Harrell's second festival appearance of this season, as he will also take part in the Montreal Spring Festival in May. He recently appeared with the Montreal Symphony Orchestra, and was re-engaged this Spring as soloist with the Boston Symphony Orchestra under [redacted].

Last Fall Mr. Harrell toured many European countries, and will return abroad next January, following appearances in this country during the Fall. While in Europe next year he also will appear with the Concert Gebeouw Orchestra in Amsterdam under William Mongelberg.

Born in Celeste, Texas, in 1909, at an early age young Harrell took up the violin. After serving as concertmaster of the Dallas Symphony and the Oklahoma City orchestras, he went to Philadelphia to continue violin study with Emanuel Zetlin. There he was induced to sing by Robert Weer, well-known voice teacher there. Later dropping the violin for the serious pursuit of a vocal career, he won a fellowship at the Juillard Graduate School. Numerous successful appearances in this portion of the country followed, prior to his outstanding tour of Europe last Fall.

In the festival program Mr. Harrell will sing the baritone part in the Dett oratorio, "The Ordering of Moses." Also on that night's varied program will be the Bach "B Minor Mass" and "The Origin of Fire," by Sibelius. Five hundred singers from 8 choral units of Westchester and Greenwich, Conn., will be heard in the choral concert with the soloists, accompanied by the Philadelphia Orchestra. Hugh Ross, festival director, will direct the final night program.

The Philadelphia Orchestra, under Eugene Ormandy, conductor, will present a symphony concert on Friday night, May 20. The festival program opens on Friday, May 13, with a junior concert in which 300 singers from junior and senior high schools will be heard, with a band of 100 musicians from senior and junior schools.

HANOVER, PA.
SUN
APR 30 1938

NOTED SINGER WILL BE GUEST SOLOIST

Fraser Gange, Baritone, Has Been Secured For Hanover Civic Orchestra Concert Thursday, May 12

The Hanover Civic Orchestra Association has announced that it has secured the noted baritone, Fraser Gange, as guest soloist with the Civic Orchestra for the annual spring concert, Thursday evening, May 12, in the Eichelberger High school auditorium.

Mr. Gange who records exclusively for Columbia has been compared as an artist with David Bispham. He came to this country in 1923, and has achieved the unusual distinction of appearing more than six times with the New York Symphony orchestra, five times with the Minneapolis Symphony orchestra, and a dozen or more times with the New York Philharmonic under its various conductors. He has also made a number of appearances with the Boston Symphony orchestra both in [redacted] and Boston, with the Mendelssohn Choir of Toronto in conjunction with the Cincinnati orchestra, the New York Oratorio Society, and with the Cincinnati and other symphony orchestras.

Among the records of his voice available are Schumann's "The Two Grenadiers," Seaks' "On the Road to Mandalay," "Song to the Evening Star" from Wagner's "Tannhauser" and Gypsy Love Song by Victor Herbert.

He maintains his own studio in New York city and teaches four days a week at Peabody Conservatory in Baltimore. During the summer he is a member of the summer school faculty of the Juilliard Institute of New York city.

J. Herbert Springer, well-known pianist, has consented to act as accompanist for Mr. Gange.

The orchestra board has also announced that a party for the members of the orchestra and board will be held next Wednesday evening, May 4, at rehearsal headquarters in the Gitt Building, Center square.

Music News at H

B. Trans. April 30/38

Tribute to a Conductor; Westminster Festival; Plans and Prospects

A facsimile of a rare musical document, a page from a volume of vocal music published in 1588 by William Byrd, was presented to Serge Koussevitzky by the Harvard Glee Club and Radcliffe Choral Society after the last rehearsal for the recent performance of Beethoven's "Missa Solemnis." The gift was made as a tribute to Dr. Koussevitzky's enthusiasm in attracting public interest to music requiring the human voice as auxiliary performer.

The page contains Byrd's eulogy of the voice and the delights and practical advantages of using it to sing. Byrd's phrases are quaint, but his ideas are still interesting, the officers of the choral society said in giving the facsimile to Dr. Koussevitzky. "There is not any Music of Instruments whatsoever," says Byrd, "comparable to that which is made of the voices of Men, where the voices are good, and the same well sorted and ordered."

SPRINGFIELD, MASS.
NEWS
APR 29 1938

KOUSSEVITZKY WILL INSPECT MUSIC SHED IN THE BERKSHIRES

Stockbridge, April 29 — Serge Koussevitzky will conduct the closing concert of the Boston Symphony orchestra's 57th season [redacted] hall in Boston Saturday. Before he sails from New York on the Normandie Wednesday he will inspect the new music shed at "Tanglewood," in the Berkshire hills, where he and the orchestra will perform six concerts in August.

The orchestra will inaugurate the shed August 4 with Beethoven's Ninth symphony. Also appearing with the orchestra that evening will be the Cecilia Society chorus of Boston and prominent soloists. The other concerts will be August 6, 7, 11, 13 and 14.

Monday at Red Lion inn, Stockbridge, Dr Koussevitzky will speak to more than 50 members of the advisory board and committee workers, who have been largely responsible for the success of the festival to date.

Pops Conductor

Arthur Fiedler, who will take up the baton at Symphony Hall next Wednesday evening for the 53d season of pop concerts.

Pop Concerts Open Wednesday

Next Wednesday night at 8:30, Arthur Fiedler will inaugurate the 53rd season of the Pop concerts in Symphony Hall. Conductor Fiedler will have at his bidding about 90 symphony players. Tables will, as usual, cover the floor of the hall which will be decorated in its more festive summer garb. The Pops will be given each night, Sundays included in the month of May, for two months to come. Arthur Fiedler, the brilliant leader of the Pops for the last eight seasons, may well be called the most popular of the long line of Pops conductors, for the attendance has risen to capacity proportions in the two seasons past, and promises to make a new record in the season to come.

The program for the opening night is as follows:

Georgian March from the "Caucasian Sketches" . . . . Ippolitov-Ivanov
Overture to "The Merry Wives of Windsor" Nicolai
Spring (String Orchestra) . . . . Grieg
Bacchnale from "Samson and Delilah" Saint-Saens
Joyeuse Marche . . . . Chabrier
Dances of Galanta . . . . Kodaly
"Delirien," Waltzes . . . . Josef Strauss
Ouverture Solennelle, "1812" . Tchaikovsky
Fantasy: "Snow White and the Seven Dwarfs" . . . . Churchill-Bodge
"Swing Stuff" . . . . McBride
Solo clarinet: Manuel Valerio
(First performance)
First Hungarian Dance . . . . Brahms

Fiedler Swings Pops Opener on Wednesday

'Alligators' to Have Field Day as 'Killer-Diller' Goes to Town

Trans Apr 30

Alligators will shuffle and truck among the tables at Symphony Hall when the Pops open Wednesday night, for Arthur Fiedler and his cats will go to town with some swing stuff torn off by Robert McBride. Manuel Valerio, a Boston boy, will be the killer-diller of the occasion.

Well, anyway, there will be a swing tune on the program. Ninety members of the Boston Symphony comprising the Pops orchestra, under the direction of Arthur Fiedler will play it—or go to town, as the swing addicts (alligators) put it.

Originally the composer, who teaches at Bennington College, called the pieces "Design for a Killer-Diller" (that's a swing term for clarinetist). The clarinet itself is known among those same "wacky" folk as the "licorice stick" or agony-pipe."

Mr. Fiedler doesn't expect any swooning in the aisles by indignant dowagers who hear his hot licks. He believes they are conditioned to swing by the jazz they have heard at Pops. And what, says Mr. Fiedler, is swing anyway but free jazz?

Snow White and Dwarfs

Another opening night novelty will be "Fantasy on Snow White and the Seven Dwarfs," arranged by Peter Bodge. Formerly Pops played selections from popular musical comedies of the season, such as "Wintergreen for President," from "Of Thee I Sing, but nowadays, as Mr. Fiedler points out, the movies provide the favorite tunes. Opening night and each Wednesday through the season, a part of the Pops program will be broadcast over a nationwide hookup.

Swing stuff will be only a

Continued on Page 2—Column 8

Fiedler to Swing His Pops Opener

Continued from Page One

minor matter on the opening night program, which is varied enough to appeal to any taste. There will be a Georgian march by Ipolitov-Ivanov, and a Strauss waltz, both new to Boston. The latter is entitled "Delirien" and is by Josef, a brother of the great Johann. There will also be Tchaikovsky's "1812 Overture," without which no Pops season is orthodox. Local alligators ar ehoping that Fiedler and his cats may eventually be persuaded to swing it.

THE subject of music for "relaxation"—as well as the season—brings us to the Pops.

The avidity of Bostonians for these concerts amounts to a veritable fetish. At the same time the venerable lineage of the Pops establishes them as an institution—the fifty-third birthday of which will be celebrated on Wednesday evening of this week when Arthur Fiedler, conductor for eight seasons past, appears in Symphony Hall with his Pops Orchestra to begin a new one.

As is usual at these occasions, the floor will be usurped by tables at which one may take beer with one's Strauss—or lemondade—or ice cream. (Champagne is also on the menu, but among the wine consumers, we have noticed that it is the claret punch which is most popular.)

A warning is here made to the uninitiate who might tend to become carried away by the apparent frivolity of all this. If you order while the music is going on—if you even indulge in a polite whisper, you are deliberately inviting some pretty unsympathetic shushing. Of course, if you are not easily dismayed there's nothing to stop you from going right ahead and enjoying yourself. But remember, we in Boston take our relaxation seriously—R. M.

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Pops Season

1938

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31

Swing Concert Tonight; Pops Open

Arthur Fiedler, who will conduct the 53rd season of the Pops, which will open Wednesday evening at Symphony Hall, with an orchestra composed of Boston Symphony players.

"Pops" Begin

MUSIC AND MUSICIANS

Globe May 1/38

Symphony Hall Pop Concerts Begin Wednesday Night

The 53d season of Pop concerts will begin at Symphony Hall on Wednesday night at 8:30. Arthur Fiedler will again be conductor and the orchestra will consist of about 90 Boston Symphony players. There will be concerts each night, including Sundays during May, for the next two months. Under Mr. Fiedler's guidance the Pops have attained unprecedented popularity. They promise to continue at this peak for, it is said, 31,000 tickets have already been sold for various concerts during the season about to begin.

Symphony Hall will again be decorated in the cool Summer fashion that has made it so attractive in the past several years. Refreshments will, of course, be served at the tables on the floor of the hall.

The opening night program will feature first performance of McBride's "Swing Stuff," with an intricate clarinet solo to be played by Manuel Valerio. The complete programs through next Sunday will be as follows:

Wednesday, Opening Night—Georgian march from the "Caucasian Sketches," Ippolitov-Ivanov; overture to "The Merry Wives of Windsor," Nicolai; Spring (string orchestra), Grieg; Bacchanale from "Samson and Delilah," Saint-Saens; Joyeuse Marche, Chabrier; Dances of Galanta, Kodaly; "Delirien," waltzes, Josef Strauss; Ouverture Solennelle, "1812," Tchaikovsky; Fantasy, "Snow White and the Seven Dwarfs," Churchill-Bodge; "Swing Stuff," McBride. Solo clarinet, Manuel Valerio (first performance); First Hungarian Dance, Brahms.

Thursday—Entrance of the Guests Into the Wartburg, "Tannhauser," Wagner; overture to "Sakuntala," Goldmark; Turkish March, Mazart; "Espana," rhapsody, Chabrier; Suite from the Ballet "Nutcracker," Tchaikovsky; Walther's prize song from "Die Meistersinger von Nurnberg," Wagner; Divertissement, Ibert; "Roses from the South," waltzes, Strauss; Malaguena, Lecuona; "Strike Up the Band," Gershwin.

Friday—Prelude to "Carmen," Bizet; Overture to "The Barber of Seville," Rossini; March of the Little Lead Soldiers, Pierne; "Finlandia," Symphonic poem, Sibelius; Finale, "Scheherazade," Rinsky-Korsakov; Valse Triste, Sibelius; Ballet of the Hours, from "La Gioconda," Ponchielli; "Voices of Spring," Waltzes, Strauss; Prelude in C Sharp Minor, Rachmaninoff; Seventh Slavonic Dance, Dvorak.

Saturday—Military Polonaise, Chopin-Glazounov; Largo, from the "New World," Symphony, Dvorak; Entrance of the Little Fauns, Pierne; Waltz of the Flowers, from the "Nutcracker" Suite, Tchaikovsky; "The Prince and the Princess," from "Scheherazada," Rimsky-Korsakov; Ave Maria (violin solo, Julius Theodorowicz), Bach-Gounod; Bolero, Ravel; College Medley by the Regis College Glee Club, Fantasy, "Snow White and the Seven Dwarfs," Churchill-Bodge; March, "Pomp and Circumstance," Elgar.

Sunday, May 8—Introduction to Act III, "Lohengrin," Wagner; "Pinnocchio," a merry overture, Toch; "The Girl With the Flaxen Hair," Debussy; Third Movement (Allegro molto Vivace), "Pathetic" Symphony, Tchaikovsky; Overture to "Oberon," Weber; Concerto for Pianoforte No. 2 in C minor, Op. 18, Rachmaninoff, soloist, Jesus Maria Sanroma; "Tales From the Vienna Woods," Waltzes, Moto Perpetuo, March from "The Gypsy Baron," Strauss.

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The program for the first week will be as follows:

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WEDNESDAY, MAY 4, at 8:30

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Overture to "The Merry Wives of Windsor" ....Nicolai
Spring (string orchestra)..........Grieg
Bacchanale from "Samson and Delilah" Saint-Saens
Joyeuse Marche..............Chabrier
Dances of Galanta..............Kodaly
"Delirien," Waltzes.........Josef Strauss
Ouverture Solennelle, "1812"..Tchaikovsky
Fantasy, "Snow White and the Seven Dwarfs" ....Churchill-Bodge
"Swing Stuff"..............McBride
Solo clarinet: Manuel Valerio
(First Performance)
First Hungarian Dance............Brahms

THURSDAY EVENING, MAY 5

Entrance of the Guests into the Wartburg, "Tannhauser............Wagner
Overture to "Sakuntala"........Goldmark
Turkish March..............Mozart
"Espana," Rhapsody..........Chabrier
Suite from the Ballet "Nutcracker" Tchaikovsky
Walther's Prize Song from "Die Meistersinger von Nurnberg"..........Wagner
Divertissement ....Ibert
"Roses from the South," Waltzes..Strauss
Malaguena ....Lecuona
"Strike Up the Band"..........Gershwin

FRIDAY EVENING, MAY 6

Prelude to "Carmen"..............Bizet
Overture to "The Barber of Seville".Rossini
March of the Little Lead Soldiers..Pierne
"Finlandia," Symphonic Poem....Sibelius
Finale, "Scheherazade"..Rimsky-Korsakov
Valse Triste ....Sibelius
Ballet of the Hours, from "La Gioconda" ....Ponchielli
"Voices of Spring," Waltzes.....Strauss
Prelude in C sharp minor..Rachmaninoff
Seventh Slavonic Dance..........Dvorak

SATURDAY EVENING, MAY 7

Military Polonaise .....Chopin-Glazounov
Largo, from the "New World" Symphony ....Dvorak
Entrance of the Little Fauns.....Pierne
Waltz of the Flowers, from the "Nutcracker" Suite ......Tchaikovsky
"The Prince and the Princess," from "Scheherazade" .....Rimsky-Korsakov
Ave Maria ....Bach-Gounod
Violin solo: Julius Theodorowicz
Bolero ....Ravel
College Medley
by the Regis College Glee Club
Fantasy, "Snow White and the Seven, Dwarfs" ....Churchill-Bodge
March, "Pomp and Circumstance"..Elgar

SUNDAY EVENING, MAY 8

Introduction to Act III, "Lohengrin" ....Wagner
"Pinocchio," A Merry Overture.....Toch
"The Girl with the Flaxen Hair"..Debussy
Third Movement (Allegro molto Vivace), "Pathetic" Symphony ......Tchaikovsky
Overture to "Oberon"..........Weber
Concerto for Pianoforte No. 2 in D minor, Op. 18.........Rachmaninoff
Soloist: Jesus Maria Sanroma
"Tales from the Vienna Woods," Waltzes ....Strauss
Moto Perpetuo ....Strauss
March from "The Gypsy Baron"..Strauss

POPS PROGRAMMES

Post May 1/38

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Fifty-Seventh Season of the Boston Symphony Orchestra Ends Tonight Pops Next Week

B. Trans.
April 30/38

Going Into May

ARTHUR FIEDLER

For the ninth season conductor of the Symphony Hall Pop concerts, which will begin their fifty-third season next Wednesday evening.

Programs for Pop Concerts

In Boston the month of Maying connotes Pops concerts. With calendar-like precision they arrive next Wednesday night, to take nightly possession of Symphony Hall for two months, including Sundays through the month of May. The fifty-third season of Pops will be the ninth under Arthur Fiedler's direction. As in the past, patrons will be given their choice between sitting at tables on the floor or less informally in the regular seats in the two balconies. Those exercising the first alternative may have brought to them refreshments, solid and liquid, and smokes. All and sundry may, if they prefer, adjourn to refreshment and smoking rooms between numbers. Discreet conversation during the performance of the music is not frowned upon. Gayety is the watchword at Pops—gayety without boisterousness. The music appropriately is prevailingly light, though Mr. Fiedler is not unaware that what may have been heavy for a previous generation may be light for ours.

Here are the programs for the first week:

Opening Night
Wednesday, May 4

Georgian March from the "Caucasian Sketches" .... Ippolitov-Ivanov
Overture to "The Merry Wives of Windsor" .... Nicolai
Spring (String Orchestra)...........Grieg
Bacchanale from "Samson and Delilah" Saint-Saens
Joyeuse Marche .... Chabrier
Dances of Galanta .... Kodaly
"Delirien," Waltzes.......Josef Strauss
Ouverture Solennelle, "1812" Tschaikowsky
Fantasy, "Snow White and the Seven Dwarfs" .... Churchill-Bodge
"Swing Stuff" .... McBride
Solo clarinet: Manuel Valerio
(First performance)
First Hungarian Dance..........Brahms

Thursday Evening, May 5

Entrance of the Guests into the Wartburg, "Tannhauser" .... Wagner
Overture to "Sakuntala"......Goldmark
Turkish March .... Mozart
"Espana," Rhapsody .... Chabrier
Suite from the Ballet "Nutcracker" Tschaikowsky
Walther's Prize Song from "Die Meistersinger" .... Wagner
Divertissement .... Ibert
"Roses from the South," Waltzes Strauss
Malaguena .... Lecuona
Strike Up the Band............Gershwin

Friday Evening, May 6

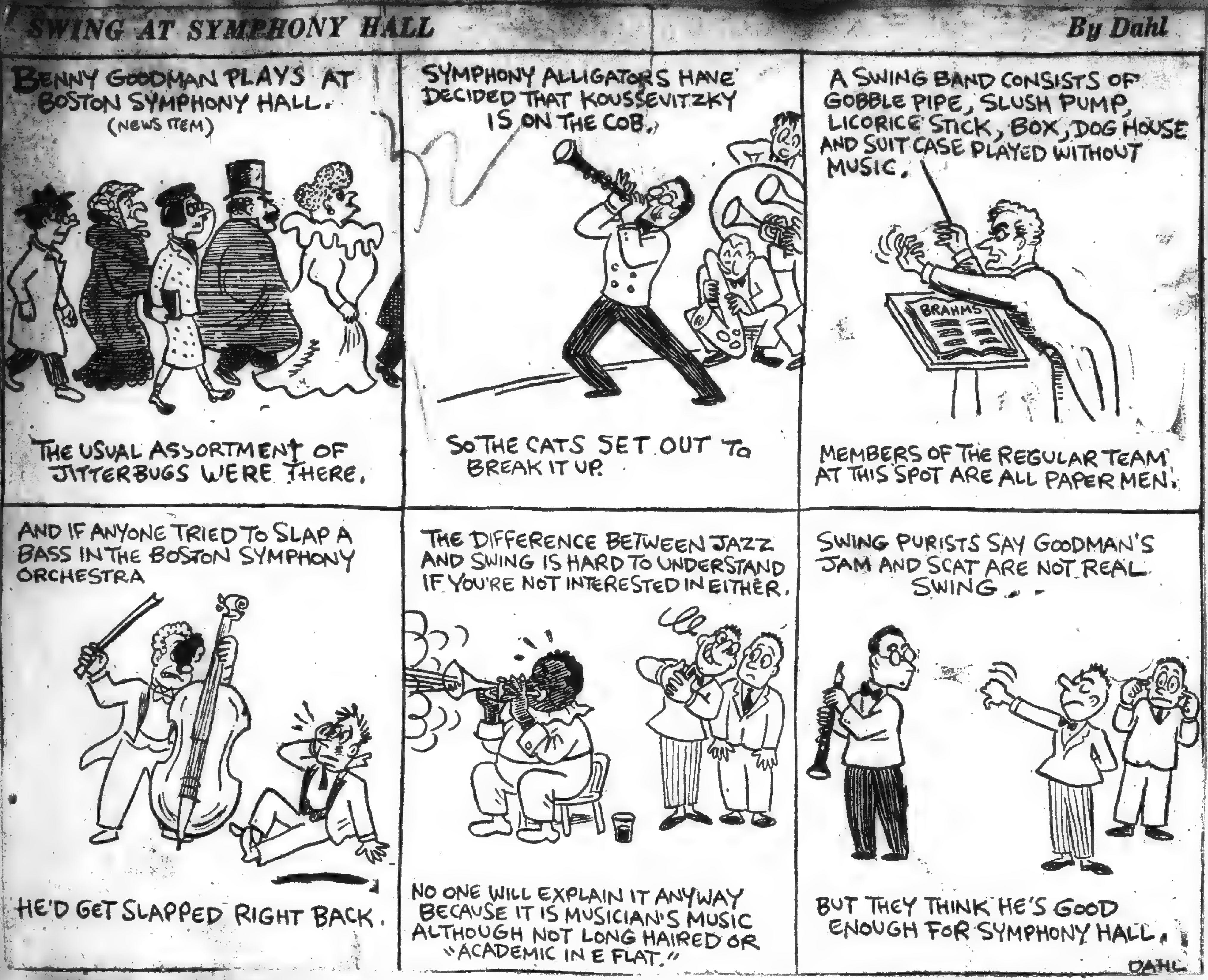
Prelude to "Carmen"............Bizet
Overture to "The Barber of Seville" Rossini
March of the Little Lead Soldiers Pierne
Finlandia .... Sibelius
Finale, "Scheherazade"..Rimsky-Korsakov
Valse Triste .... Sibelius
Ballet of the Hours, from "La Gioconda" .... Ponchielli
"Voices of Spring," Waltzes.....Strauss
Prelude in C-sharp minor...Rachmaninoff
Seventh Slavonic Dance.........Dvorak

Saturday Evening, May 7

Military Polonaise......Chopin-Glazounov
Largo, from the "New World" Symphony .... Dvorak
Entrance of the Little Fauns......Pierne
Waltz of the Flowers, from the "Nutcracker" Suite..........Tschaikowsky
"The Prince and the Princess" from "Scheherazade" ..... Rimsky-Korsakov
Ave Maria .... Bach-Gounod
Violin solo: Julius Theodorowicz
Bolero .... Ravel
College Medley by the Regis College Glee Cub
Fantasy, "Snow White and the Seven Dwarfs" ....Churchill-Bodge
March, "Pomp and Circumstance"..Elgar

Sunday Evening, May 8

Introduction to Act III, "Lohengrin" Wagner
"Pinocchio," a Merry Overture......Toch
"The Girl with the Flaxen Hair".Debussy
Third Movement (Allegro molto Vivace) "Pathetic" Symphony....Tschaikowsky
Overture to "Oberon"............Weber
Concerto for Pianoforte No. 2 in D-minor, Op. 18...........Rachmaninov
Soloist: Jesus Maria Sanroma
"Tales from the Vienna Woods," Waltzes Strauss
Moto Perpetuo..................Strauss
March from "The Gypsy Baron"..Strauss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ST. LOUIS, MO.
POST DISPATCH

MAY 1 - 1938

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As for the connection between Golschmann's pay and that of his colleagues in the orchestra it is revealing no secret to say that the two arrangements were concluded separately. What influence one may have had on the other in the minds of the directors who were trying to balance a budget is known only to them and they have made no statement on the subject. The size of Golschmann's salary, however, can be discussed in relationship to certain established criteria.

Obviously the directors of the Symphony Society did not agree to pay him $30,000 or even $28,000 because he was a nice fellow and they liked him. They arrived at this figure, as they would have arrived at the price of any commodity or service affected by competitive bidding. In other words, Golschmann's pay has been determined more or less by the prevailing salaries of other conductors of the same general category throughout the country. It is the standard fixed by the market and is therefore the only one that has any objective meaning.

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THAT BEING SO it becomes pertinent to inquire into salaries paid elsewhere. In Boston, for instance, Koussevitzky is paid $70,000 a year [redacted] Golschmann's $30,000. Boston, a more important musical center, if not a larger city than St. Louis, is supported by richer music patrons and caters to a more populous metropolitan district.

But if one asks is Koussevitzky worth two and a third times as much as Golschmann one need not expect an answer that means anything. There is no way of reducing the matter to statistics. Boston is paying Koussevitzky that extremely handsome salary because the Boston directors think he is worth it and because they wouldn't be able to keep him if they didn't.

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THE BOSTON ORCHESTRA, however, is obviously in a different category from St. Louis. The same may be said of New York and Philadelphia. They support the de luxe orchestras of the world and it is to be expected that they would pay their conductors more. The Pittsburgh orchestra, however, should rank lower if anything. That city has about the same population as St. Louis but its musical tradition is not so old and its orchestra was organized only last year. But in order to obtain the services of Fritz Reiner, whose adaptability to the Pittsburgh public is still to be determined, the Pittsburgh directors had to offer him $30,000 a year in his first contract.

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ON THE SUBJECT of whether any conductor is worth so much money much can be said pro and contra. A year's pay for Golschman is more money than Mozart had in his whole life. On the other hand, it is much less than Nelson Eddy makes for one month's work. Interpretive artists—that is, singers and virtuoso instrumentalists—receive, in general, much greater reward from the public than the creative artists who furnish the music to be sung or played. Composers have a notoriously hard time of it. These injustices, unfortunately, are not peculiar to the realm of music as everybody knows. A prize fighter is paid more than the President of the United States and the dewiest and most inconspicuous starlet in Hollywood pays her agent more than the United States pays its major-generals. So one gets nowhere rapidly by bringing in such comparisons.

Persons who have an idealistic view of music feel—and properly so—that music would be better off if artists accepted it as a way of life rather than a means of getting rich. But since idealism of that sort is not possible in a competitive world an orchestra that wants the services of a conductor of a certain quality will undoubtedly have to pay the price fixed by the market.

Diapason
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Koussevitzky to Visit Scene for Berkshire Music Festival

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On his visit, Dr. Koussevitzky will be accompanied by Bentley W. Warren, president of the Boston Symphony Orchestra Trustees; Henry B. Sawyer, member of the orchestra's board; Professor Richard B. Fay of Massachusetts Institute of Technology, consultant on acoustics for the shed, and Dr. Archibald Davison of the music faculty of Harvard University. Dr. Koussevitzky will inaugurate the shed, Aug. 4, with a performance of Beethoven's Ninth symphony. He will sail for Europe Wednesday on the Normandie.

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B. Post — May 2/38

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A large number of regular patrons of Symphony Hall attended the swing concert, which was for the benefit of the Infants' Hospital, but they sat well out in the middle of the auditorium and were in no danger of the plaster statues prancing off the pedestals and coming down boom.

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It was, to quote Mr. Goodman again, the hottest jam session that his band has staged in many weeks, and the largest audience of jitterings were out in front cheering and hollering at the top of their lungs and stamping their feet in time with the band. It was a demonstration that has never happened before in Symphony Hall.

There were several things that Mr. Goodman and his band played that had a most extraordinary effect upon the jitterbugs. They began stamping their feet in time, they swayed and bounced around in their seats and a glassy expression was to be found in their eyes, while their mouths all dropped open and their hands flapped like the flippers of seals. Many of them made strange noises that can only be described as something between a cry of ecstasy and a heartfelt ouch.

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It was something new, Symphony Hall attaches admitted, and clubby as they are with the canons of good music, they were very much alarmed when the jitterbugs began bouncing around in their seats. Except for three girls who fainted, there wasn't a casualty.

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Benny and Orchestra at Symphony Hall

BY WARREN STOREY SMITH

Those who believe that the world is reverting to savagery would hardly have been persuaded from that melancholy conviction by attending the musical delirium offered by Benny Goodman and his orchestra at Symphony Hall last evening. Swing is the thing today (and Mr. Goodman is its prophet) and swing is definitely orgiastic; nor does its improvisational character make it any less so. The closest parallel to last evening's entertainment would be found in the jungle.

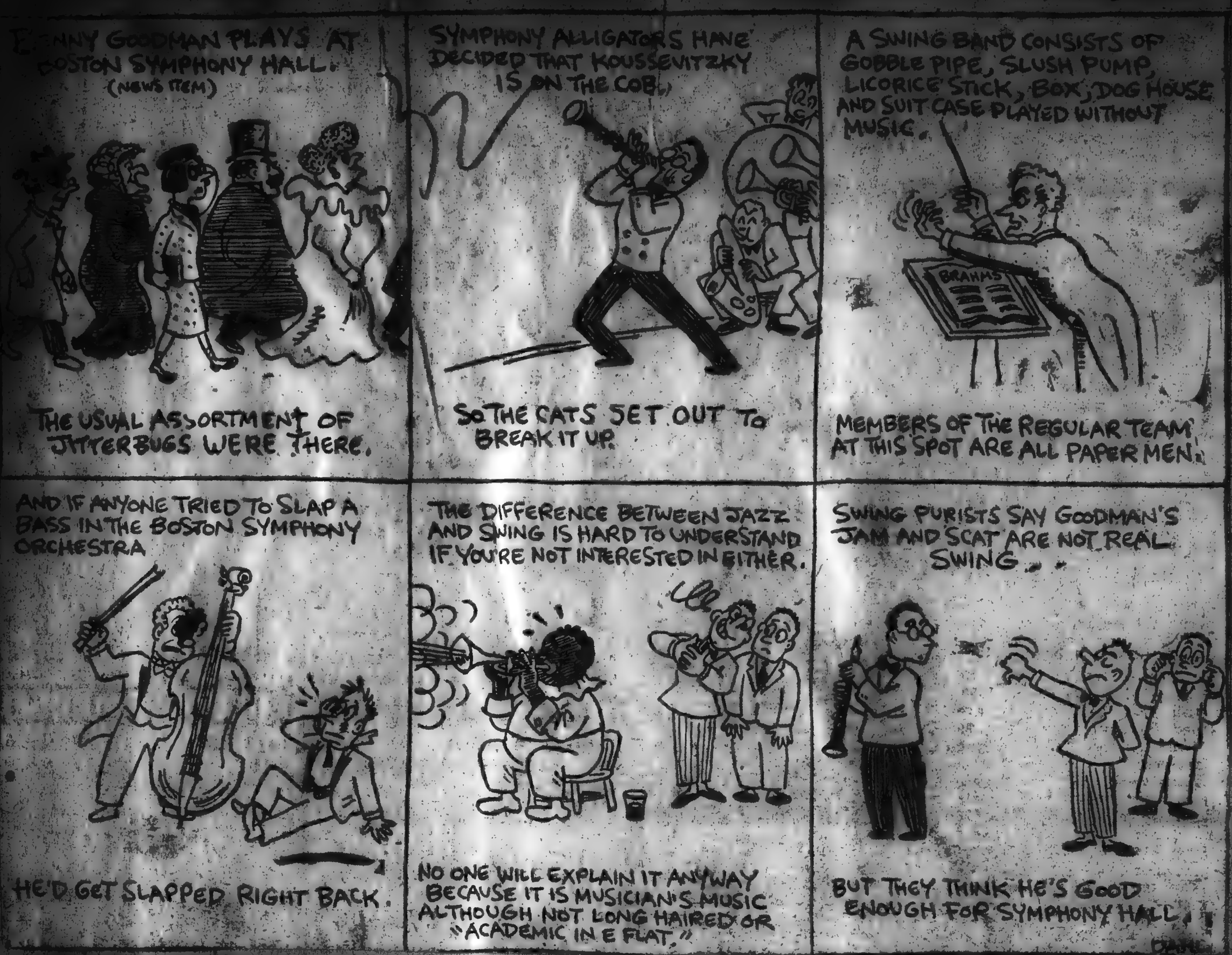
Cont.

That a high degree of a certain kind of skill goes into the preparation and performance of swing is undeniable. Crude as that special manifestation is, the expert at swing must be a natural musician; he must have inventiveness and what, for lack of a better word, may be called imagination. And he must be adroit with lips or fingers. Your swing musician, or your ordinary jazz player, for that matter, can do things with trumpets and trombones which a symphony orchestra virtuoso would have once declared impossible. And for him, likely as not, they would be.

From the musical point of view—and swing has about as much to do with music as its weird vocabulary has with English—the most interesting item in the first half of the programme, all that your thin-skinned, tender-eared reviewer would endure, was the playing of the trio composed of Teddy Wilson, pianist; Dave Tough, drummer, and the mild appearing, scholarly looking Mr. Goodman, with his clarinet. Mr. Tough, who has succeeded Gene Krupa in this ensemble, is not only a rhythmico-percussive wizard, he is also a juggler of no mean ability. The audience, which would make the average assemblage of football fans look like a prayer meeting, liked him quite a lot.

This audience was, in a way, more interesting than the orchestra, which after all, is merely the sort of thing one finds in the dizzier night clubs, only more so. At a guess, not more than one per cent of it could have been over 25. Like mumbledy-peg and marbles, swing has its definite period of addiction. Therein, of course, lies the hope for the human race, in time they get over it.

ING AT SYMPHONY HALL By Dall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BY WARREN STOREY SMITH

Those who believe that the world is reverting to savagery would hardly have been persuaded from that melancholy conviction by attending the musical delirium offered by Benny Goodman and his orchestra at Symphony Hall last evening. Swing is the thing today (and Mr. Goodman is its prophet) and swing is definitely orgiastic; nor does its improvisational character make it any less so. The closest parallel to last evening's entertainment would be found in the jungle

That a high degree of a certain kind of skill goes into the preparation and performance of swing is undeniable. Crude as that special manifestation is, the expert at swing must be a natural musician; he must have inventiveness and what, for lack of a better word, may be called imagination. And he must be adroit with lips or fingers. Your swing musician, or your ordinary jazz player, for that matter, can do things with trumpets and trombones which a symphony orchestra virtuoso would have once declared impossible. And for him, likely as not, they would be.

From the musical point of view—and swing has about as much to do with music as its weird vocabulary has with English—the most interesting item in the first half of the programme, all that your thin-skinned, tender-eared reviewer would endure, was the playing of the trio composed of Teddy Wilson, pianist; Dave Tough, drummer, and the mild appearing, scholarly looking Mr. Goodman, with his clarinet. Mr. Tough, who has succeeded Gene Krupa in this ensemble, is not only a rhythmico-percussive wizard, he is also a juggler of no mean ability. The audience, which would make the average assemblage of football fans look like a prayer meeting, liked him quite a lot.

This audience was, in a way, more interesting than the orchestra, which after all, is merely the sort of thing one finds in the dizzier night clubs, only more so. At a guess, not more than one per cent of it could have been over 25. Like mumbledy-peg and marbles, swing has its definite period of addiction. Therein, of course, lies the hope for the human race, in time they get over it.

THE BOSTON HERALD, MONDAY, MAY 2, 1938

Symphony Hall Is Scene of Boston's First 'Swing' Music Concert

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The emphasis of Benny Goldman's orchestra is upon brass instruments, and their style of popular music is distinctly on the noisy side, at least to one brought up on Bach, Beethoven and a little Paul Whiteman. There are some technical virtuosos in this orchestra, witness the extremely high notes produced consistently upon trumpets and other instruments, and, primarily, upon the clarinet by Mr. Goodman himself.

It was a study in rhythm when the Goodman Trio (Mr. Goodman, Teddy Wilson, piano, and Lionel Hampton, drums) joined in a melange of "hot" tunes rendered hotter still by the spirited style of these three. From "Sweet Sue," the program traversed "Sometimes I'm Happy," "King Porter Stomp," the "Sensation Rag," "I'm Comin' Virginia (with solo by Bobby Hackett), "Don't Be That Way" and other hit tunes of the present and immediate past, together with a few numbers which have enjoyed unusually long life in a field where short and snappy popularity is the rule. Subsequently Martha Tilton joined in a vocal refrain or two, and Dave Tough, drummer, joined with Messrs. Goodman, Wilson and Hampton in various items.

C. W. D.

NORWALK, CONN.
HOUR

MAY 6 - 1938

Koussevitzky Visits Canaan Music Hall

Canaan — Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who will conduct the musical festival the second season at Tanglewood, near Lenox, Mass., in August, was on a tour of inspection at the music hall one day this week.

The grounds have been seeded and paths laid out. New roads leading to the hall are being constructed and landscaped. The builders now are putting on the sound-proof siding of the hall which will be inaugurated on Aug. 4 with Beethoven's Ninth Symphony. The Cecilia Society Chorus of Boston and prominent soloists will appear with the orchestra for the inauguration.

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B'klyn. N. Y.

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"Swing" reigned at Symphony Hall last night, when Benny Goodman and his orchestra gave a concert for the benefit of the Infants' Hospital. The hall was filled, and extra seats had to be placed upon the stage. This enormous audience, mostly of young people—whose cheering and whistling oftentimes broke in upon a conspicuously displayful detail of "swing"—showed by their terrific applause the public's esteem for this popular music favorite of the day. Heads bobbed and feet tapped in rhythm from beginning to end of the concert.

"Swing," as Irving Kolodin's well-written program notes pointed out, is free improvisation added to jazz. That is, an imaginative and technically gifted player simply adds his own rhythmic or melodic decorations to the tune in hand; when a first-rate popular orchestra composed of such capable players joins in this sort of decoration, the result is first-class "swing." As Mr. Kolodin further emphasizes, the essential nature of "swing" cannot be put down in printed music; it is a matter of performance at a given moment.

The emphasis of Benny Goldman's orchestra is upon brass instruments, and their style of popular music is distinctly on the noisy side, at least to one brought up on Bach, Beethoven and a little Paul Whiteman. There are some technical virtuosos in this orchestra, witness the extremely high notes produced consistently upon trumpets and other instruments, and, primarily, upon the clarinet by Mr. Goodman himself.

It was a study in rhythm when the Goodman Trio (Mr. Goodman, Teddy Wilson, piano, and Lionel Hampton, drums) joined in a melange of "hot" tunes rendered hotter still by the spirited style of these three. From "Sweet Sue," the program traversed "Sometimes I'm Happy," "King Porter Stomp," the "Sensation Rag," "I'm Comin' Virginia (with solo by Bobby Hackett), "Don't Be That Way" and other hit tunes of the present and immediate past, together with a few numbers which have enjoyed unusually long life in a field where short and snappy popularity is the rule. Subsequently Martha Tilton joined in a vocal refrain or two, and Dave Tough, drummer, joined with Messrs. Goodman, Wilson and Hampton in various items.

C. W. D.

NORWALK, CONN.
HOUR
MAY 6 - 1938

Koussevitzky Visits Canaan Music Hall

Canaan — Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who will conduct the musical festival the second season at Tanglewood, near Lenox, Mass., in August, was on a tour of inspection at the music hall one day this week.

The grounds have been seeded and paths laid out. New roads leading to the hall are being constructed and landscaped. The builders now are putting on the sound-proof siding of the hall which will be inaugurated on Aug. 4 with Beethoven's Ninth Symphony. The Cecilia Society Chorus of Boston and prominent soloists will appear with the orchestra for the inauguration.

May 2/38 MONDAY, THE BOSTON HERALD

(34)

Shades of Mozart Sway to Swing As Benny Goodman Goes to Town

Staid Symphony Hall, long the stronghold of the compositions of Bach, Beethoven, Brahms and other classicists, succumbed to the rythmic god of the younger generation last night and opened its sacrosanct portals to "swing," in the person of Benny Goodman and his orchestra.

While there was no frenzied dancing in the aisles as at Mr. Goodman's concerts in New York, the capacity crowd of more than 4000 vigorously applauded the "jam session."

Tapping feet, nodding heads and the synchronized hunching of shoulders testified to the audience's approval of "sweet swing," "Dixieland swing," and plain "hot swingaroos."

Several of the younger persons in the audience thumped their knees with open palms in an abandoned, sub-conscious imitation of Lionel Hampden, Negro member of the Benny Goodman trio, who did a whirling dervish act on the drums during a rendition of "After You've Gone."

Old as well as young noisily approved the band's efforts in tracing the history of modern jazz from "Sensation Rag," an original Dixieland Band composition, to "Shine," a Louis Armstrong piece published in 1929.

At only one time during the entire performance did the swing enthusiasts lose their sense of propriety. Several hats sailed from the balconies and not a few cowboy whoops sliced the conservative air after the playing of "Sing, Sing, Sing," an improvised "jam" featuring a cannibalistic tom-tom solo by Davie Tough.

But most of the youngsters merely watched in rapt admiration as trumpeter Harry Jones, trombonist Vernon Brown or clarinetist Benny Goodman, himself, obliged the fans with a "hot break."

Several tuxedos and evening dresses dotted the large crowd, but the bulk of the addicts kept to the informality of the evening by wearing street clothes.

During the intermission the corridors of the hall were filled with officious groups discussing in technical swing terms the abilities and performances of the individual members of the band.

Swing fans and symphony patrons had their taste of a "swing concert" and all appeared satisfied.

SWEET SWING, SWEET CHARITY

Benny Goodman presenting Mrs. F. Wadsworth Busk, chairman of the entertainment committee of the Ladies Aid of the Infants' Hospital, with a check for the hospital during intermission at the swing concert in Symphony Hall last night.

PITTSFIELD, MASS.
EAGLE

MAY 2 - 1938

Koussevitzky Has First Glimpse of Tanglewood Shed

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, had his first glimpse of the Berkshire Symphonic Festival's music shed at Tanglewood today and was delighted. He and the orchestra will appear at the shed in August.

Arrives at Noon

The conductor arrived in Pittsfield on the noon train accompanied by Edward T. Taft, Henry B. Sawyer, trustees of the orchestra; George E. Judd, the manager; Dr. Archibald T. Davison of Harvard University, and professor Richard B. Fay of Massachusetts Institute of Technology, acoustics consultant for the shed. After luncheon at the Wendell Hotel, the party accompanied by several members of the Festival board of trustees motored to Tanglewood.

Later this afternoon Dr. Koussevitzky and Dr. Davison were scheduled to talk to subchairmen at Red Lion Inn. Indications pointed to a record turnout for this meeting. It was expected that the membership total will have reached 1000 by this afternoon's meeting.

Many Visitors

A constant stream of visitors appeared at Tanglewood yesterday to view the construction. Joseph Franz, trustee, and engineer in charge of construction, estimated that nearly 1000 automobiles were parked during the day on the grounds.

NEW YORK, N. Y.
HERALD - TRIBUNE

MAY 1 - 1938

RECENT RECORDS

By JEROME D. BOHM

Mr. Goehr's accompaniment is on the whole well proportioned and well timed. The orchestral enunciation of the opening theme of the second movement is quite a bit too slow, but Mr. Petri corrects the pacing with the entrance of the piano. From the mechanical aspect the recording is admirable.

The Mozart B flat Divertimento was among the recordings recently released by Victor in co-operation with the New Friends of Music, and while Richard Burgin, the first violinist of the Boston Symphony Orchestra, who plays the solo part therein, is not featured as is Mr. Szigeti in Columbia's set, his tone emerges with greater warmth and roundness than the Hungarian violinist's and the playing of Arthur Fiedler's ensemble of members of the Boston Symphony Orchestra is immeasurably superior to that of Mr. Goberman's group. Columbia's recording, is however, remarkably smooth and free from surface noises.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

MAY 3 - 1938

Serge Koussevitsky, director of the Boston Symphony orchestra, visited Tanglewood, between Stockbridge and Lenox, the site of the Berkshire Symphonic Festival, yesterday, and later met community chairmen of subscriptions for the Festival at a tea at the Red Lion Inn at Stockbridge. Dr. Koussevitsky sailed today for a vacation in Europe. He said that he expected to be back in this country by June 15.

The complete program which the Boston Symphony will play at the Festival has been arranged as follows:

Thursday evening, Aug. 4: Chorus from the canta "Ein Feste Burg Ist Unser Gott" No. 80, Bach; Chorale from the cantata "Ein Feste Burg Ist Unser Gott"; and Beethoven's Ninth symphony, with final chorus on Schiller's Ode to Joy, Op. 125. Arthur Fiedler and the Cecilia society of Boston will sing the final chorus.

Saturday evening, Aug. 6: Symphony in E flat No. 99, Haydn; "La Mer," three symphonic sketches Debussey; Symphony No. 1 in E minor, Sibelius.

Sunday afternoon, Aug. 7: "Eine Kleine Nachtmusik," serenade for string orchestra, Mozart; Symphony in E minor No. 4, Op. 8, Brahms; Music for the Theater, Copeland; "Ma Mere l'Oye" (Mother Goose) five childrens' pieces, Ravel; Symphonic poem, "The Pines of Rome," Resjhigi.

Thursday evening, Aug. 11: An all-Wagner program, including Introduction to Act III "Die Walkyrie," "Ride of the Walkyries"; Final scene of Act III "Die Walkyrie"; Act III "Siegfried," with soloists taking the parts of Wanderer (Wotan), Erda, Siegfried, and Bruennhilde.

Saturday evening, Aug. 13: Symphony No, 6 in F major, Op. 68, "Pastoral," Beethoven; Andante tranquillo from the Symphony No. 3 in B minor, Henry Hadley; Symphony No. 6 in B minor, "Pathetique," Op. 74, Tschainkovsky.

Sunday afternoon, Aug. 14: Symphony in B flat, No. 1, Op. 38, Schumann; "Tapiola," a tone poem for orchestra, Sibelius; Symphony No. 2 in D major, Op. 73, Brahms.

TORRINGTON, CONN.
REGISTER

MAY 3 - 1938

Beethoven Work To Open Festival

Serge Koussevitzky has chosen Beethoven's Ninth Symphony with choral finale for the inauguration of the Berkshire Symphonic festival's music shed at Tanglewood August 4. The Cecilia society chorus of Boston and four vocal soloists will appear with the orchestra on this occasion.

At the concert August 11 which opens the second series of the festival, scenes from music dramas of Wagner will be presented in concert form with soloists. The program will include the last scene from "Die Walkure" and the complete third act of "Siegfried."

Beethoven's "Pastoral" Symphony, performed last year and at once closely associated with the beautiful natural setting at Tanglewood, will again be played. Other symphonies will include the First of Sibelius, the Second of Brahms, Tchaikovsky's Sixth (Pathetique).

Among shorter works will be the Brahms-Haydn Variations; "Tapiola" by Sibelius; "La Mer" by Debussy; "Ma mere l'oye" by Ravel; Rimsky-Korsakov's "Caprice espagnole"; Respighi's "Pines of Rome"; "Kije" Suite by Prokofiev.

A work by Henry Hadley will be played in memory of the first conductor of the Berkshire Symphonic festival. Other American composers to be represented will be Aaron Copeland with his "Music for the Theatre," and Walter Piston with his Concerto for Orchestra.

NEW YORK, N. Y.
TIMES

MAY 4 - 1938

Ocean Travelers

Passengers sailing for Europe today on the French liner Normandie include Baron Silvercruys, Belgian Minister to Canada; Count de Montale, Consul General for Albania in New York, with Countess Montale; Dr. Alexander Silverman and Mr. and Mrs. Sheldon Whitehouse.

Others are Serge Koussevitzky, the conductor; Cecil Smith, president of the British Chamber of Commerce; Mr. and Mrs. Emile Mathis, Mr. and Mrs. D. H. Bellamore, Dean William F. Russell of Teachers College, Arde Bulova, Mr. and Mrs. Norman Patrick Donaldson, Lieut. Col. Joseph H. Levey and Count and Countess Rene de Chambrun.

The stage and screen will be represented on the Normandie by Alfred Lunt and Lynn Fontanne, Madeleine Carroll, Alexander Korda, producer; Bert Wheeler, Tilly Losch, Val Gielgud, Leon Leonidoff and Irving Asher.

The list of the Washington of the United States Lines, leaving for the Channel ports, includes Dr. Leopold Godowsky, composer and pianist; Mr. and Mrs. George Taylor, Mr. and Mrs. A. Parker Bryant.

Others are Mrs. LaMotte T. Cohu, Mr. and Mrs. Edgar Kennedy, Mrs. Henry Brinton Coxe, Mr. and Mrs. Albert Janssen and the Most Rev. J. J. Cantwell, Archbishop of the Roman Catholic Diocese of Los Angeles.

Among those booked to sail for Ireland and Scotland on the Cameronia of the Anchor Line are Mrs. Catherine Downie, Mr. and Mrs. Robert Nelson, Mr. and Mrs. Edward Roeskin and Daniel Thornton.

The Bergensfjord of the Norwegian America Line, departing for Bergen and Oslo, will have among her passengers Christoffer Hannevig Jr., Einar Berger, Mrs. Walter Fletcher and Mrs. Astrid Thomassen.

Aboard the Munson liner Southern Cross, returning from East Coast ports of South America, are Admiral Henry B. Wilson, U. S. N., retired, formerly Commander in Chief of the United States Atlantic Fleet, accompanied by Mrs. Wilson; Mr. and Mrs. Harvey M. Thorndike and Mr. and Mrs. Willard Sulley.

CINCINNATI, O.
ENQUIRER

APR 4 - 1938

When the Harvard Glee Club comes to town to present its extraordinary program of classical music at Emery Auditorium at half after eight on the evening of Wednesday, April 6, Cincinnati will listen to a collegiate glee club that has been heralded for many successive years as has probably no other amateur institution of its kind in the world today!

Not only has it been received with acclaim in this country, both on its native heath—Harvard University and its contiguous territory—and en tour through the United States, but moreover in Europe—even in France, where music is a part of every educated person's curriculum, encomiums unrestrained were showered upon these gifted, well-schooled songsters from Harvard University.

In France, Paris authorities went so far as to insist that a similar distinction should be given, by training of the glee clubs and other singing societies of that cultured country, in order that the youth of France might in time show the same musical strength as that displayed by the singing cohorts of the Harvard Glee Club.

THE EMINENT DR. MUCH.

It is illuminating to know that even as long ago as 1917 the Harvard Glee Club was invited by Dr. Carl Much, one of the most famous symphony orchestra directors of his day, to sing the Brahms Schicksalslied and a Bach Cantata with the Boston Symphony Orchestra, over which at that time this preeminent conductor presided. The Radcliffe Choral Society joined forces on that famous occasion, this memorable event being an historic one musically in the annals of these two educational institutions.

MAJOR CLASSICS.

Since that time the Harvard Glee Club has annually sung with the Boston Symphony and the Choral Society of Radcliffe such works as Beethoven's unforgettable Missa Solennis and the Ninth Symphony—major classics which the Cincinnati May Festival Chorus has often interpreted in this city's glamorous biennial feasts of song in Music Hall.

To such Harvard Glee Club successes there have long been added Brahms's "German Requiem," Bach's B Minor Mass, and the Saint Matthew Passion—which was repeated last year, the entire work being recorded on 20 records by Victor.

Cincinnati remembers these same superb choral works as among Cincinnati's May Music Festival successes, such as have been presented here almost from the inception—half a century ago—of that organization, and continued ever since in this same classical tradition.

MOST MEMORABLE.

It was following one of these concerts presented by the Harvard Glee Club that such a preeminent critic as Mr. H. T. Parker wrote in the Boston Transcript (which funny man once declared was "the Bible of the Bostonian") that:

"Then began the most memorable concert that Boston has known in 20 years, and a performance of Brahms's "German Requiem" that outbids still longer memories.

"Through two hours the audience had dwelt in the rarest of experiences in a Boston concert hall—the pleasure of and the admiration, the wonder and the transport that choral music such as this "Requiem" and choral singing as by these choirs may evoke. To the end these sensations were sustained. In the progress they were also intensified."

But that is not all!

The Harvard Glee Club has given two performances of Stravinsky's "Oedipus Rex," one with the Boston Symphony under Koussevitzky, and one with the Philadelphia Orchestra under Stokowsky!

Fame can no farther go in the realm of the Singing Society!

Added to the list of reservations already announced, over the week end the following smart and interesting names have augmented this brilliant array, that promises to bring out a record throng at Emery Auditorium on Wednesday at half after eight o'clock:

Among those who will occupy boxes for this occasion are:

Mr. and Mrs. Philip Wyman, who will have as their guests Mr. and Mrs. John Hoffman and Miss Bertha Baur.

Mr. and Mrs. Abbott Thayer, who will be accompanied by Mr. and Mrs. Thurston Merrell, Mr. Merrell being President of the Harvard Club in Cincinnati.

Mr. and Mrs. Lucien Wulsin, Mr. and Mrs. Murray Seasongood, Mr. Charles H. Stephens, Jr., Mr. and Mrs. Erastus Allen, Mr. Harry A. Freiberg, and Mr. and Mrs. John J. Rowe.

CINCINNATI, O.
ENQUIRER
Club in 80 yr, 1938
APR 2 - 1938

THE long-anticipated arrival of the Harvard Glee Club, on April 6, at Emery Auditorium, approaches its appogee, for with the passing of recent weeks the coming of these collegiate singers—(considered the best in their genre in America and in Europe) has been heralded far and near.

As a matter of fact, the Harvard Glee Club, which will be so enthusiastically welcomed at Emery Auditorium on April 6, has built up in the space of 19 years an enviable, artistic reputation in both the United States and in Europe. It is therefore recognized as one of the ablest choral organizations of its type in this country, if not in the world.

GOOD MUSIC.

This Glee Club's programs are devoted entirely to what the elect term "good music"—ancient and modern, such as the church scores of Palestrina, Lotti, Vittoria, or Bach, followed by compositions of Gluck, Mendelssohn, Schumann, and Brahms, as well as those of the modern French, Russian, and American composers. Then, possibly, there will be a group of folk songs and a chorus by Handel, Wagner, or of Beethoven for the final number, or else a chorus from Gilbert and Sullivan.

The success of the Glee Club in its chosen field can be traced directly to the efforts of one man, Dr Archibald T. Davison, of the Harvard Music Department. By his winning personality and inspiring leadership he has instilled with his chorus—drawn not from trained singers, but from men of ordinary musical ability—a love for good music. Mr. G. Wallace Woodworth, his successor, certainly deserves the same honor, all agree. His men sing for recreation, but gladly undergo a great deal of hard work that the quality of their singing may not fall short of the music.

In addition to an annual tour including the larger musical centers of the East and Middle West, the Glee Club gives each year a joint concert with the Radcliffe Choral Society in Sanders Theater, Cambridge, as well as performances in nearby cities, schools, and colleges. It has sung with the Boston, Philadelphia, and Cleveland Symphony Orchestra on their regular programs and on special occasions.

HISTORY.

In 1919, solely upon the initiative of its undergraduate officers, the Harvard Glee Club, founded in 1858, resolved to devote itself entirely to good music, receiving in this the highest commendation of the music loving public and of the press. At this time the Club threw aside the pleasant, but essentially conventional and commonplace, music which college glee clubs have always sung; divorced itself from the banjo and mandolin clubs of the college, undertook the enterpiment of the singing of first-rate music, classical and modern, and suddenly came into prominence as one of the outstanding men's choruses of the United States.

When asked to coach the Glee Club in 1912, Dr. Davison readily agreed to do so, and in the years that followed gradually revealed to his men the fascination of really fine choral works, showing them that they could aim higher than the "Bulldog on the Bank" type of music without being stigmatized as "highbrow." It was due to this gradual education in "fine music" that the officers of the Glee Club finally decided to make the move which placed the Harvard Glee Club in its present position in the musical world, and which has won recognition of the highest type from world-famous critics.

With its adoption of "fine music," the club expanded from seventy-five men to its present membership of two hundred men. The mere fact that such an expansion could, and did, take place gives ample evidence that not only was the move sanctioned by the world of music, but was given the wholehearted support of the undergraduates.

Within the last ten years such artists as Mary Garden, Nikolai Orloff, Pablo Casals, Frieda Hempel, Fritz Kreisler, and Harold Bauer have appeared as assisting artists with this Glee Club.

Dr. Davison retired in 1934 as conductor of the club, and was succeeded by Mr. G. Wallace Woodworth, under whose direction the club carries on its aims and successes with the largest enrollment in its history.

MR WOODWORTH.

In G. Wallace Woodworth, '24, Dr. Davison felt that he had found an exceptionally capable substitute in whom he had full confidence. Mr. Woodworth has already proved that this confidence was well placed and that he is most competent to carry on the work of the Club and maintain the high standards which have been set. For several years he was the accompanist for the Glee Club, and four seasons ago acted as assistant conductor. He is now an assistant in the Division of Music at Harvard, and also director of the Radcliffe Choral Society.

He has won much praise in successfully training those collegiate organizations, for their performance of major works with the Boston Symphony Orchestra under the direction of Serge Koussevitzky, at the same time preparing long programmes for the Glee Club's own twenty-odd concerts.

THE PRESS COMMENT!

The Boston Transcript—(H. T. Parker) has this to say: "—Mr. Woodworth is as assiduous as Dr. Davison for the moulded and shaded phrase, the euphonies of the inter-playing voices, the finesse of coloring and contrast, undulating line, clean-marked rhythm, the mood upon the matter of the music."

A. R. M. REMARKS.

"The conducting of Mr. Woodworth throughout the afternoon deserves a special word of praise. He is always in command of his forces—ahead of them, not following them as is sometimes the case with conductors who merely "also conduct." There was no hesitation in beat or in expression of intention. And his conception of his music was always a thoroughly matured one, both plastic and well-considered. For once a full choral concert with full orchestra accompanist and no ragged edges, the heavens be praised!"

Boston Herald—(Philip Hale): "Mr. Woodworth, who prepared the chorus, is to be heartily complimented and congratulated."

The Boston Post—(Warren S. Smith): "The performance yesterday was in many respects the finest of the three which Dr. Koussevitzky has given us. The present choir, trained this year by G. Wallace Woodworth, approaches more nearly the standard of a professional body of singers than did any of its predecessors. The tonal quality yesterday in all departments was excellent. Passages that would be difficult for a solo voice were sung with ease and accuracy by the various choirs."

The officers of the Harvard Glee Club include Messrs:

Edward L. Barnes, '38....President
Ernest Sachs, Jr., '38. Vice President
George W. Phillips, '39.....Secretary
Leonard Unger, '39........Manager
A. Llewellyn Jennings, '40......
Assistant Manager
Donald P. Todd, '40.......Librarian
Irving G. Fine, I. G...Accompanist
William W. Austin, '39..Accompanist

CHORAL MUSIC'S INFLUENCE.

When the officers of the Harvard Glee Club decided in 1919 that complete reorganization was necessary, and resolved to include in its programs good music only, they met, naturally, with a good deal of opposition on the part of the general public. The friends of the club, however, who thought that they knew its possibilities, had great confidence in Dr. Davison's ability as a conductor and "inspirer," and not only predicted a great success but also expressed their belief that other organizations would soon follow the Glee Club example.

This prediction has been fulfilled, as is testified by the number of inquiries received by the club for information regarding policies, rules, the form of organization, and the make-up of the programs. The demand for compositions sung by the club has been so great as to inspire Dr. Davison and Mr. Woodworth to publish a number of their arrangements, thus making available to other men's choruses music which they had prepared for the Harvard Glee Club.

The Harvard University Glee Club series of four volumes, published by E. C. Schirmer Music Company, containing a large number of the shorter works sung by the Glee Club, is now beyond the half-million mark, and the fifth volume is still on the press!

The publishers assure Harvard that "most libraries, public and private, are installing the collection in this form as a permanent reference for the best collection of male-voice choral music ever produced!"

The Harvard Glee Club's visit to Europe in 1921 aroused the greatest interest in choral singing there, and thus aided those who wished to found a large chorus in Paris. This organization, the "Chorale Francaise," is now well launched, and has met with great success. In further witness to the effect of this European tour, the "Petit Parisian" of July 31, 1921, declared:

"It seems that under the inspiration of the recent triumphal visit of the Harvard Glee Club the students of the University of Paris have determined upon the formation of a similar organization. Even certain schools have been spurred on in this way. The day when, not only in Paris, but also in our other great cities, all the schools can realize such a program, France will be ready to become a 'singing France, and truly artistic!"

MEMBERSHIP.

Many have remarked that it would seem to be impossible that an organization like the Harvard Glee Club, whose membership must necessarily undergo a change each season, can nevertheless maintain a high standard of performance, and even improve from year to year! However, this has not been difficult to accomplish, for competition for membership in the club is tremendous.

It is interesting to know that every year more men at Harvard try out for the Glee Club than for the football team!

Out of the three hundred and fifty candidates who report in the autumn about three hundred are retained for further training after they have passed a preliminary voice trial. These are the men from all departments of Harvard University, about two-thirds of them undergraduates, the rest, students from the various graduate schools. Few of them have nad serious musical training.

The men, thus provisionally retained, are rehearsed by Mr. Woodworth three times a week for about a month and then are given the real test—quartet trials, at which each man is given a numerical grade based on tone, time, accuracy of pitch, and technique. Those who have not improved sufficiently are suspended, and thus the membership is cut down to about two hundred. As a general rule this number is too large to permit all members to sing in every concert, or at all the out of town appearances of the Glee Club. About sixty of the best singers are chosen on the basis of attendance at quartet trial groups, attendance at rehearsal and dependability.

The graduate officers of the Harvard Glee Club are: The conductor —The Graduate Treasurer, — and Graduate Manager. The undergraduate officers are: The Manager, the First Assistant Manager, the Second Assistant Manager—The President, the Vice President, and the Secretary. The last three are elected, the first three are selected by competition.

RESERVATIONS.

Thus it is easily seen why the Harvard Glee Club has built up a unique prestige, one that even Europe — notably France which "knows its music" as part of its general education—wishes to follow in the wake, and adopt the training, that Harvard students receive through that alma maters' superbly constructive resourcefulness.

There is a reason, therefore, why Mr. William E. Stillwell, Jr., at his office at the Cincinnati Gas Company, at Fourth and Main Streets, is one of the busiest of people, in his leisure moments, as he doles out tickets to eager purchasers of seats for the famous Harvard Glee Club's maximum concert on April 6, at Emery Auditorium. This fact may well give pause to belated Harvardians and other citizens, desirous of being present on this occasion de gala.

For tickets promise soon to be at a premium. And none may anathamatize the powers that be in the Cincinnati Harvard Club, if there are no "good seats" left by Wednesday. "A word to the wise"—you—know!- Right-o! Then take the pencil, the pen, or the telephone in hand, and let Mr. Stillwell know the needs of Harvard men, of their families and their "cousins and their aunts"—not to mention the rather (s-h-u-s-s-h!) envious Yale, Princeton, Dartmouth and other collegians—whose glee clubs may some day likewise bring forth such encomiums as have been heaped upon Harvard's world-famous singing society, by professional, very difficult-to-please, musical critics! So its off to Mr. Stillwell's office—"in the morning." Eh? What?

NEW YORK, N. Y.
HERALD - TRIBUNE
MAY 4 - 1938

Booked to sail on the French liner Normandie are Baron Silvercruys, Belgian Minister to Canada; Alfred Lunt, and Lynn Fontanne; Madeleine Carroll, Tilly Losch, Alexander Korda, Arthur Hays Sulzberger, publisher of "The New York Times"; Cecil Smith, president of the British Empire Chamber of Commerce, and Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

N. ADAMS, MASS.
TRANSCRIPT
MAY 5 - 1938

SHED IS APPROVED BY KOUSSEVITZKY

Being Erected for Berkshire Music Festival

AT TANGLEWOOD

Structure Will be Inaugurated Thursday Evening, August 4th, With Chorus and Chorale.

Before sailing for France yesterday for his annual vacation, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, approved the new shed that has been erected at Tanglewood between Lenox and Stockbridge for the fifth annual Berkshire Symphonic Festival in August.

The shed, whose construction Dr. Koussevitzky viewed during his Berkshire visit, will be inaugurated Thursday evening August 4 at 8.30 with the chorus and the chorale from Bach's "Ein Feste Burg Ist Unser Gott", and Beethoven's Ninth Symphony in D Minor. The audience will be invited to join with the chorus in singing of the second verse of the Bach cantata. The Cecilia Society Chorus of Boston, of which Arthur Fiedler is conductor, will join with the orchestra in this inaugural program.

Debussy's "La Mer", whose performance by Dr. Koussevitzky and orchestra has won acclaim from many critics, will be on the program August 6.

An all-Wagner program with soloists will be presented Thursday evening of the second week. The program will include scenes from "Die Walkyrie" and Act III of "Siegfried" with soloists.

The program August 13 will be dedicated to the late Dr. Henry Hadley, first conductor of the Festival. Dr. Koussevitzky and the orchestra will perform the andante tranquillo from Dr. Hadley's Symphony No. 3 in B Minor, Opus 60.

The Festival will close Sunday, August 14 with Schumann's Symphony in B Flat No. 1, Sibelius' "Tapiola", and Brahms' Symphony No. 2 in D Major.

There are already more than 1,000 memberships according to the Festival office. Members assure themselves of admission at the minimum, rate, secure preferred seats, and will have the privilege of attending a rehearsal of the orchestra at Tangewood at no charge. Memberships are priced at $5 for either series of concerts for one or two persons and $10 for six concerts for one or two persons. There is a slight additional charge for reserved seats. The membership list closes May 15. Complete information may be obtained from the Berkshire Symphonic Festival, Inc., Stockbridge, Massachusetts.

GREENWICH, CONN.
TIME
MAY 4 - 1938

Boston Pop Concerts Will Begin Tonight

BOSTON, May 4. (U.P.)—With an advance sale of 25,000 seats, the 53rd season of the Pops open tonight at Symphony Hall.

The Pops are concerts at which popular classics are presented by a large group of Boston Symphony Orchestra musicians under conductor Arthur Fiedler.

A feature of the opening program will be "Swing Stuff," composed by Robert McBride of Bennington (Vt.) College.

NEW BRITAIN, CONN.
HERALD
MAY 5 - 1938

MUSIC FESTIVAL PLANS COMPLETED

"Ein Feste Burg" to Inaugurate New Shed

Before sailing for France yesterday for his annual vacation, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, announced the complete programs to be performed at Tanglewood for the fifth annual Berkshire Symphonic festival in August.

The new shed, the construction of which Dr. Koussevitzky viewed during his Berkshire visit, will be inaugurated Thursday evening, August 4 at 8:30 with the chorus and the chorale from Bach's "Ein Feste Burg Ist Unser Gott," and Beethoven's Ninth Symphony in D minor. The audience will be invited to join with the chorus in singing of the second verse of the Bach cantata. The Cecilia Society chorus of Boston, of which Arthur Fiedler is conductor, will join with the orchestra in this inaugural program.

Debussy's "La Mer," the performance of which by Dr. Koussevitzky and the orchestra has won acclaim from many critics, will be on the program August 6.

An all-Wagner program with soloists will be presented Thursday evening of the second week. The program will include scenes from "Die Walkyrie" and Act III of "Siegfried" with soloists.

Hadley Program

The program August 13 will be dedicated to the late Dr. Henry Hadley, first conductor of the festival. Dr. Koussevitzky and the orchestra will perform the andante tranquillo from Dr. Hadley's Symphony No. 3 in B minor, Opus. 60.

The festival will close Sunday August 14 with Schumann's Symphony in B Flat No. 1, Sibelius' "Tapiola," and Brahms' Symphony No. 2 in D major.

HUDSON, N. Y.
DAILY STAR
MAY 3 - 1938

ADVISORY BOARD OF BERKSHIRE SYMPHONIC FESTIVAL MET

A meeting of the advisory board of the Berkshire Symphonic Festival, Inc., was held yesterday afternoon at the Red Lion Inn, Stockbridge, Mass. Mrs. George Edman, of Pittsfield, Mass., executive vice president, presided. Reports were given by various members of the advisory board. Mrs. Edman stated that James E. Leath, president of the Columbia County Historical Society, had mailed to the membership of the society with the last issue of the Bulletin, the quarterly publication of the society, a circular explaining the work of the Berkshire Symphonic Society.

Mrs. Edman answered many questions, after which brief reports were given by George Edman, clerk, and by Henry W. Dwight, treasurer.

At the close of the meeting tea was served, with Dr. Serge Koussevitsky, who sails tomorrow for a few weeks in Europe, as guest of honor. Mrs. Henry A. Francis, of Pittsfield, Mass., a member of the board of trustees, presided at the tea table.

Mrs. Gorham Brooks, of Boston, Mass., who, with her sister, gave the estate "Tanglewood," between Stockbridge and Lenox, Mass., as a permanent place for the holding of the concerts of the festival, was among those present at the meeting and tea, as were Archibald Davidson, head of the music department of Harvard University; Professor Fay, of the Massachusetts Institute of Technology; Henry E. Sawyer, vice president of the Boston Symphony Orchestra, and George H. Judd, manager of the orchestra. Among those from this vicinity were Miss Annabelle Terrell of Chatham, James E. Leath of Kinderhook, and his guests, Mr and Mrs Charles Messer Stow, of New York City, Mrs. Pauline Avery of West Taghkanic, and Mrs. O. H. Bradley and Gerald Bliss of this city.

SPRINGFIELD, MASS.
REPUBLICAN

26

MAY 3 - 1938

Koussevitzky Looks Music Shed Over

Henry B. Sawyer, left, one of the Berkshire Symphonic Festival trustees, the maestro, Dr Koussevitzky, center, and Joseph Franz, the engineer in charge of the construction. The maestro, together with engineers and acoustic experts gave the new shed, which will have a seating capacity of more than 500, a thorough "going over" prior to sailing for Europe. In background is the tuning shed.

Stockbridge, May 2—Serge Koussevitzky, conductor of the Boston Symphony orchestra, today paid his first visit to the Symphonic Festival music shed at Tanglewood and was pleased with the new structure. Tests of the acoustics of the structure were made and proved satisfactory.

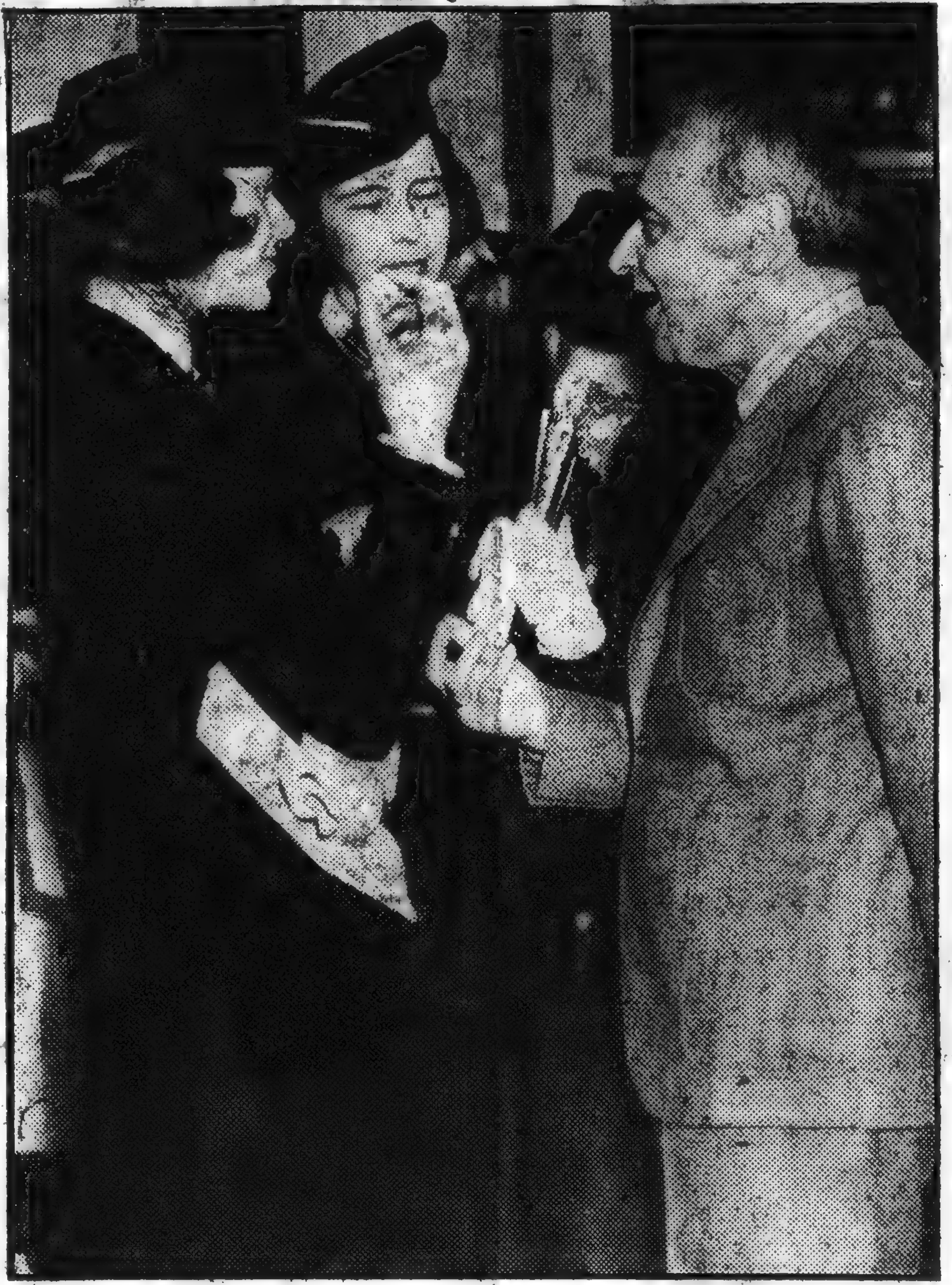
The conductor arrived in Pittsfield by train, accompanied by Edward T. Taft and Henry B. Sawyer, trustees of the orchestra; George E. Judd, the manager; Dr Archibald T. Davison of Harvard university and Prof Richard B. Fay of Massachusetts Institute of Technology, acoustics consultant for the shed. After luncheon at the Wendell hotel, the party accompanied by several members of the festival board of trustees motored to Tanglewood.

Later in the afternoon the conductor and his party attended a tea at the Red Lion inn, where he spoke briefly to members of the advisory board and committee workers. Soon after he left for New York and will sail Wednesday for Europe.

SPRINGFIELD, MASS.
MORNING UNION

MAY 3 - 1938

Koussevitzky in Lenox



Don Jose Browning Photo

LENOX, May 2—Every one pauses—when the maestro speaks! as witness this candid scene made at the Red Lion Inn at Stockbridge today, when members of the advisory committee of the Berkshire Symphonic Festival met for tea and an informal talk by Dr. Serge Koussevitzky, who will conduct the Fifth Annual Festival in the new permanent music shed, now nearing completion at Tanglewood. Pictured at left is Mrs. Hollis Carlisle of Springfield, with Mrs. Charles Munsell, also of Springfield and also on the committee for the festival, and the maestro, Dr. Koussevitzky. Accompanying the famous conductor were Edward T. Taft and Henry B. Sawyer, trustees of the orchestra; Dr. Archibald T. Davison of Harvard and Richard B. Fay of Massachusetts Institute of Technology, acoustics consultant for the shed.

Musical Novelties Scheduled As Pops Make Debut for 1938

Monitor May 4/38

When the dapper Arthur Fiedler bows his appreciation of the applause welcoming him back for the 53rd season of the Pops, and raises his baton to swing into the opening number at Symphony Hall this evening, "first nighters" may settle back to enjoy two musical "firsts."

The 90-odd musicians will evoke smiles with their reading of a "Fantasy on Snow White and the Seven Dwarfs," done by Peter Bodge from the Churchill score, and this smile will widen at Robert McBride's "Swing Stuff," a hilarious parody on swing music. An elaborate solo for the clarinet will be played by Manuel Valerio, first clarinetist of the Pops orchestra.

Pops fans will recall McBride's "Fugato on a Well Known Theme," skillfully wrought score for a large orchestra in which the ditty, "There she goes; there she goes; all dressed up in her Sunday clothes . . ." was given an amusing musical treatment. This composition was introduced by Mr. Fiedler who now has in store another McBride number, "Design for a Killer Diller." A killer-diller in "swing" means a very popular swing tune.

The popular conductor is entering his ninth season this summer. During his tenure of office he has maintained the traditional character of the Pops repertoire yet has been able to introduce a wealth of new material, classical and popular. In the 57 concerts last summer he introduced 60 new compositions. Of this number 19 were heard as encore numbers.

Another number added to his library is Max Schoenherr's "Austrian Peasant Dances," whose score sounds like the familiar gone-but-not-forgotten "liddle Cherman band" of street corner fame in the 90's.

Patrons at the tables and in the balconies will have the opportunity to evaluate tonight another important introduction, "Dances of Galanta," by Zoltan Kodaly, eminent Hungarian composer. On Sunday, he will present for the first time a work of the noted Austrian composer, Ernst Toch.

Later—in store with other good things—will be played a ballet written especially for the Pops by Walter Piston, Chairman of the music faculty at Harvard.

May 4/38 LOWELL COURIER-CITIZEN,

MOMENTS MUSICAL

By SIDNEY R. FLEET

To Whom Announcements and Communications on Musical Matters May Be Addressed at This Office.

Symphony Season Ends.

With the concerts of last week the Boston Symphony orchestra's season came to an end. Dr. Koussevitzky sails today from New York on the Normandie for a vacation and possible engagements abroad, but will return earlier than usual because of the Berkshire Festival which opens on Aug. 4. Before he left this week he made a visit to Tanglewood where he inspected the new music shed, seating 5000, in which the programs will be given this summer with more protection from stormy weather than has been available hitherto. On Monday this week he met the advisory board and committee workers at the Red Lion Inn in Stockbridge, going from there directly to New York.

The summary of the Boston Symphony's 57th season shows that 86 works by 40 composers were played. The great symphonies of the 18th and 19th centuries of course figured in the list. The 20th century which already has its classics, was well represented, Ravel heading the list because of the memorial programs as a result of his recent death. Prokofieff, who directed in person, took second place with eight compositions played. Beethoven and Sibelius were each represented by six works.

Among the American composers represented on the programs were Walter Piston, Edward Burlinghame Hill, Leo Sowerby. The programs also included works by Malpiero and Pizetti of Italy, Starokadonsky of Russia and Enesco and Alessandresco of Rumania. Hindemith played his Viola Concerto and Menuhin introduced the newly discovered Violin Concerto of Schumann. Choral works presented included the Beethoven Missa of Solemnis; Psalm 47, by Florent Schmitt and the Requiem of Faure, the latter of which the distinguished French musician, Nadia Boulanger, conducted; two works of Sibelius in which the Helsingfors male chorus assisted.

The programs of the supplementary concerts on Monday evenings and Tuesday afternoons each month were drawn largely from the same sources, although the patrons of these enjoyed hearing some solo artists who did not appear in the regular subscription series. Guest conductors during the season were Daniele Amfitheatrof, Nadia Boulanger, Georges Enesco, Sergei Prokofieff and Walter Piston.

The Pops.

Tonight in Symphony hall, Boston the Pop concerts begin for the 53rd season, the ninth under the conductorship of Arthur Fiedler who has become as popular as the programs. There is always a pleasant informality about the music, as well as on the floor, with tables set so that good fellows and the girls, too, can get together. The customary light refreshments will be available as usual. And on the floor, at least, there is no rule against smoking. Resumption of the Pops is a sign that summer is coming in. And Mr. Fiedler may be depended upon to include seasonable novelties as well as old favorites in his program. He even promises some samples of swing, possibly stirred by the recent visit of Benny Goodman to the hall. By report the Wednesday night programs or part of them will be broadcast through the two-months season.

MONTREAL, CAN.
GAZETTE

APR 30 1938

Berkshire Festival

Stockbridge, Mass., April 29. — Serge Koussevitzky has chosen Beethoven's Ninth Symphony with choral finale for the inauguration of the Berkshire Symphonic Festival music shed at Tanglewood on August 4. The Cecilia Society Chorus of Boston and four vocal soloists will appear with the orchestra on this occasion.

At the concert on August 11 which opens the second series of the Festival, scenes from music dramas of Wagner will be presented in concert form with soloists. The programme will include the last scene from "Die Walkure" and the complete third act of "Siegfried."

Beethoven's "Pastoral" Symphony, performed last year and at once closely associated with the beautiful natural setting at Tanglewood, will again be played. Other symphonies will include the First of Sibelius, the Second of Brahms and Tchaikovsky's Sixth. Among shorter works will be the Brahms-Haydn Variations; "Tapiola" by Sibelius, "La Mer" by Debussy, "Ma mere l'oye" by Ravel, Rimsky-Korsakoff's "Caprice Espagnole," Respighi's "Pines of Rome," and the "Kije" Suite by Prokofieff.

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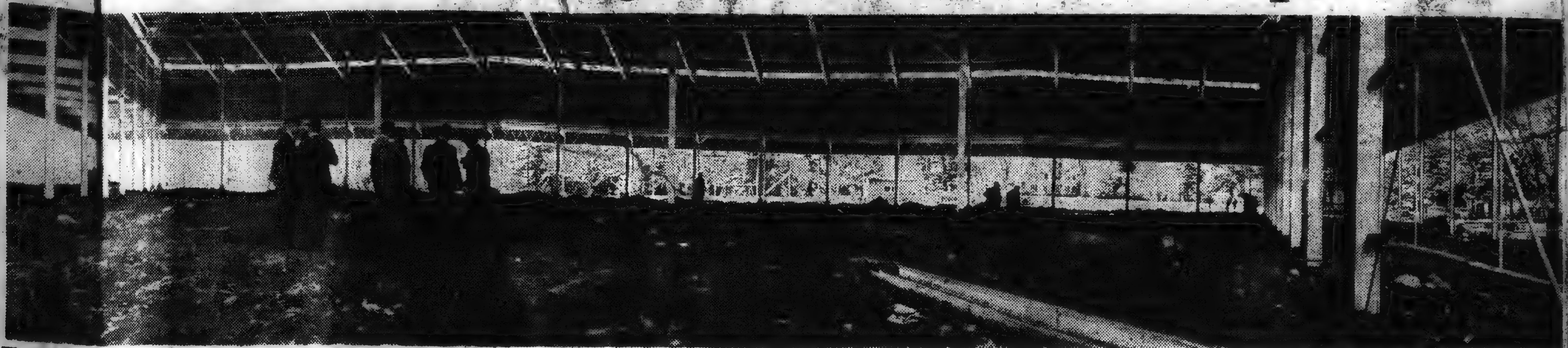
PITTSFIELD, MASS.
EAGLE
MAY 3 - 1938

Music Shed at Tanglewood Nears Completion



The Eagle camera man took three pictures to obtain this one view of the interior of the Berkshire Symphonic Festival's music shed at Tanglewood. The roof is on, the walls are now being built, tractors and men are at work grading the floor. Rapidly the construction is approaching the stage that it will be in for the concerts in August by the Boston Symphony Orchestra. Many details will not be completed this year, such as installation of the ceiling, encasing of the pillars of the colonnade and the floor.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, drops in for tea at the meeting of the Berkshire Symphonic Festival's subchairmen at Red Lion Inn, Stockbridge.

Dr. Archibald T. Davison of Harvard University, Mrs. Gorham Brooks of Brookline and Dr. Serge Koussevitzky, meet at Tanglewood. Mrs. Brooks gave Tanglewood as a permanent home for the Berkshire Symphonic Festival.

Koussevitzky Takes View of Construction

More Than 1000 Memberships Reported

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra inspected Tanglewood yesterday afternoon, obtaining the first glimpse of the new shed where he and his orchestra will perform for the Berkshire Symphonic Festival in August.

Hour at Tanglewood

After spending more than an hour at Tanglewood, Dr. Koussevitzky went to the Red Lion Inn at Stockbridge where sub-chairmen from many towns and cities within a wide radius were meeting and submitting reports in the annual membership campaign. He learned that already more than 1000 memberships have been secured for the six concerts, and that 117 boxes have been sold. There were about 70 sub-chairmen and committee workers at the Stockbridge meeting.

Mrs. Henry A. Francis of Pittsfield and Mrs. John C. Lynch of Stockbridge, Festival trustees, poured at the tea.

Accompanying Dr. Koussevitzky to Tanglewood were Edward Taft and Henry B. Sawyer, trustees of the Boston Symphony Orchestra, and George E. Judd, the manager; Professor Archibald T. Davison, head of the music department of Harvard University; Professor Richard Fay of Massachusetts Institute of Technology, acoustics consultant; trustees of the Festival and friends who have been active in raising funds for the shed.

Mr. and Mrs. Brooks There

At Tanglewood were Mr. and Mrs. Gorham Brooks who continued on to the meeting at Stockbridge. Mrs. Brooks is the donor of the property.

Dr. Koussevitzky inspected details of the construction, inspected the tuning room which will be headquarters for the 100 members of the orchestra. Then arm in arm he walked about the spacious grounds of the 200-acre estate with Dr. Davison.

Membership Privileges

Sub-chairmen were reminded that the membership campaign closes May 15 and urged to make every effort to see that all music lovers are given the opportunity to join before the deadline. Members are assured of admission at a minimum rate, preferred seats and the privilege of attend a rehearsal of the orchestra at no charge.

New chairmen announced yesterday included representatives from Torrington, Conn., New Haven, Conn., Hazardville, Conn., Bangor, Me., Woodstock, N. Y., Bennington, Vt., Bennington College, Greenfield, Holyoke, Albany, N. Y., Quebec and several places in Florida.

The final report meeting for the membership will come about May 13 when it is hoped more than 2000 members will have been enrolled. Last year the membership total was 1770.

Dr. Koussevitzky and Mr. Judd boarded a train for New York at Pittsfield last night and tomorrow the conductor will sail for Europe aboard the Normandie for a month's vacation.

Dr. Koussevitzky Announces Complete Festival Programs

Dr. Serge Koussevitzky last night announced the complete programs to be presented by the Boston Symphony Orchestra at the ~~fifth annual~~ Berkshire Symphony Festival at Tanglewood in August. The inauguration of the new music shed will be featured by the chorus and chorale from the cantata from Bach's "Ein Feste Burg Ist Unser Gott," with chorus and Beethoven's Ninth Symphony. The audience will be invited to join with the chorus in singing the second verse of the Bach chorale. The Cecilia Chorus of Boston of which Arthur Fiedler is conductor, and outstanding soloists will appear with the orchestra at the opening concert. Soloists also will appear Aug. 11.

Tribute to Hadley

The program Aug. 13 will be dedicated to the late Dr. Henry Hadley, first conductor of the Festival, and Dr. Koussevitzky has included on the program, one of Dr. Hadley's works, Andante Tranquillo from the Symphony No. 3 in B Minor Opus 60.

The complete program follows:

Thursday Evening, Aug. 4, at 8.30

Chorus from cantata, "Ein Feste Burg Ist Unser Gott," No. 80 .... Bach
Chorale from the cantata, "Ein Feste Burg Ist Unser Gott." (The audience to join with the chorus in the singing of the second verse) .... Bach
Symphony No. 9 in D Minor with final chorus on Schiller's Ode to Joy, Op. 125. Beethoven
Cecilia Society, Arthur Fiedler, conductor, and soloists.

Saturday Evening, Aug. 6, at 8.30

Symphony in E Flat, No. 99, (B. & H. No. 3) .... Haydn
"La Mer," three symphonic sketches, Debussy
Symphony No. 1 in E Minor, Op. 39, Sibelius

Sunday Afternoon, Aug. 7, at 3.30

"Eine Kleine Nachtmusik," "Serenade for String Orchestra" .... Mozart
Symphony in E Minor, No. 4, Opus 98, Brahms
Music for the Theatre .... Copeland
"Ma Mere l'Oye" ("Mother Goose"). Five children's pieces .... Ravel
Symphonic Poem, "The Pines of Rome," Respighi

Thursday Evening, Aug. 11 at 8.30

"Die Walkyrie" .... Wagner
Introduction to Act III, "The Ride of the Valkyries."
Act III, Final Scene.
Act II, "Siegfried" .... Wagner
The Wanderer (Wotan).
Erda.
Siegfried.
Bruennhilde.
—Soloists.

Saturday Evening, Aug. 13, at 8.30

Symphony No. 6 in F Major, Op. 68, "Pastoral" .... Beethoven
Andante tranquillo from the Symphony No 3, in B Minor, Opus 60. Henry Hadley
Symphony No 6 in B Minor, "Pathetic," Op. 74 .... Tchaikovsky

Sunday Afternoon, Aug. 14, at 3.30

Symphony in B Flat, No. 1, Op. 38, Schumann
"Tapiola," a Tone Poem for Orchestra, Sibelius
Symphony No. 2 in D Major, Op. 73, Brahms

Boston Symphony Orch. Broadcasts 'Pops' Tonight

B. Trans. May 4/38

Ronald Graham Sings on Grace Moore's Program

By Ted Hobbs

The Boston Symphony Orchestra, under the direction of Arthur Fieddler, will inaugurate its fifty-third consecutive season of "Pop" concerts with a one-hour broadcast from Symphony Hall this evening over the NBC-Blue Network. The concerts, which have been broadcast by NBC each season since 1931, will be heard weekly at the same time. Fiedler has programed the "Marche Joyeuse" by Chabrier to open the concert, followed by Kodlay's "Dances of Galanta." The "Delirien" Waltzes by Josef Strauss and Tschaikowsky's "1812 Overture," will complete the broadcast. (WBZ—9.30 P.M.)

ARTHUR FIEDLER
inaugurates series of weekly "Pops" concerts this evening over WBZ.

TONIGHT'S RADIO RAREBITS

1.00—WORL—Boston Transcript News Bulletin

7.30—WBZ—Rose Marie, vocalist
WNAC—James Melton, tenor

8.00—WEEI—Cavalcade of America

8.30—WEEI—Ben Bernie; Lew Lehr, Buddy Clark

9.00—WEEI—Chesterfield presents Grace Moore, Ronald Graham and Andre Kostelanetz's Orchestra
WNAC—Town Hall Tonight; Fred Allen

9.30—WBZ—Boston Pops Concert, Arthur Fiedler

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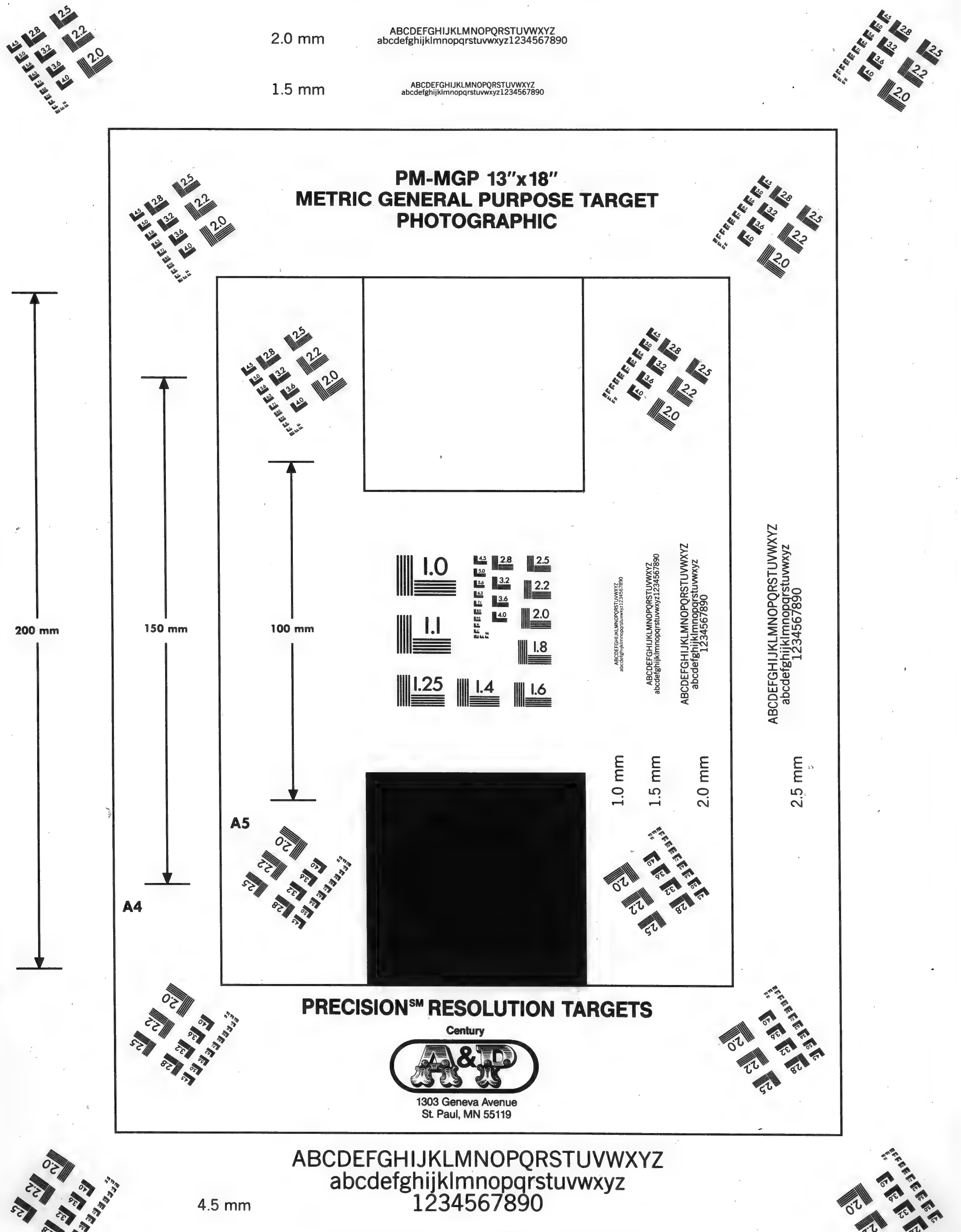

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BETTY ALDEN May 5/38

On Beacon Hill

Pops Premiere Holds Spotlight

By BETTY ALDEN

BENNY GOODMAN'S invasion of Symphony Hall has left its mark . . . and swing is evidently there to stay . . . At least until the regular classic symphony concerts begin again in the fall . . .

Director Arthur Fiedler included a series of numbers called "Swing Stuff" on the program of the first POP (ular) concert of the season, held in Symphony Hall last evening . . . much to the enjoyment of the May School students and recent graduates and their boy friends . . .

The first concert of the Pops' 53rd season benefited the scholarship fund of the May School and a block of seats was also taken by the directors of the Baldwinsville Hospital, as well as Belmont Women's Club . . . so naturally there were many supporters of the three charities in the audience . . .

Among the new debs, whose diplomas from the May School in the first week of June will be like visaed passports to the best debutantes parties, were Priscilla Brett and Anne Pearmain who were in a merry party with Norman Pierce, and his cousin, Janet Pierce . . . Anne's summery gowns was of pale blue chiffon with a band of shirring making an effective outline to the square neck and puffed sleeves . . . "Cilla's" choice was a black gown with touches of white and Janet set off her beautiful complexion and blonde hair with an Alice blue lace gown . . .

In this same group, Helene Harlow enjoyed the august feeling of being the elderly member of the party which was seated around one of Symphony's newly painted tables . . . She graduated from May last June and has been attending deb parties for a whole year! . . .

Pops Fans

Society Joins In Welcome

FRANCES SEAVER ROSAMOND EMERSON

Frances Seaver and Rosamond Emerson were two of the many younger music lovers who enjoyed the opening of the Pops 53d season in Symphony Hall last evening. If we could show you more of their table you would see their escorts, David Garrison and Frederick Hitchcock, Jr. Boston Evening American Photo

Symphony Festival

B. Adv. May 5/38

By Ruth Marsters
Music Editor

ANOTHER Boston Symphony season finished, it is not too early to begin thinking about the Berkshire Symphonic Festival at "Tanglewood" in August—subscriptions for which have already begun pouring in.

Just before sailing for his annual trip to Europe, Dr. Koussevitzky outlined the program for the six concerts to be given on August 4, 6 and 7, and for the following week on August 11, 13 and 14

This year's Festival, inaugurating the new music shed, marks the realization of but one of the ambitious projects which have been contemplated since Dr. Koussevitzky first accepted the engagement to conduct the Boston Symphony Orchestra at "Tanglewood" two years ago.

The other buildings—the opera house, the Greek amphitheater, etc.—these find their only existence so far in architect's prints. The music shed which will be completed in time for the festival this summer—thus mercifully doing away with the vagaries of acoustics native to the former tent arrangement—is described as a steel structure, shaped like a half-open fan, with a seating capacity of 5000.

• • •

THE desirability of its situation has been extolled sufficiently, perhaps. It is true, however, that the vistas of sloping lawns, aromatic pines, formal gardens, mountains and lake make it a delightful setting.

As to the programs. The opening performance will open with a chorus and chorale from Bach's "Ein Feste Burg Ist Unser Gott." By way of novelty the audience will be invited to join the chorus in the singing of the second verse of the Bach cantata. The assisting chorus, in this, as in the Beethoven Ninth Symphony to which the remainder of the program wil be devoted, will be the Cecilia Society.

Debussy's "La Mer" is indicated for the second program on August 6. As is Haydn's Symphony in E flat, No. 99, and Sibelius' First Symphony in E minor.

There will be an all-Wagner program on Thursday of the second week. That of Friday evening, August 13, will be dedicated to the late Dr. Henry Hadley, first conductor of the Festival. To mark the occasion the Andante tranquillo from Dr. Hadley's Third Symphony in B minor will be performed.

For the closing program on Sunday, August 14, Schumann's First Symphony in B flat, Brahms' Second in D major, and Sibelius' "Tapiola" have been announced.

Information regarding memberships—to which special privileges attach—may be obtained from the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. (The membership list closes May 15).

• • •

IN THE meantime you will no doubt be entertaining yourself with the Pops, which enter their second week today under the direction of Arthur Fiedler in Symphony Hall.

These concerts will continue through May and June nightly, including Sundays during the month of May.

Gay Program Opens Pops

By RUTH MARSTERS

Dashing, debonair, conductor Arthur Fiedler was warmly applauded by the delighted audience which gathered in Symphony Hall last evening for the opening of another season of the Pops.

On its 53rd birthday, the now venerable institution was found to maintain its earliest traditions with an easy nonchalance.

The program, by custom necessarily light in vein, eschewed banality at every possible turn.

The orchestra was in fine form. Which means that everybody sounded gay together.

There was the overture to "The Merry Wives of Windor" (Nicolai), and a piece for string orchestra by Grieg called "Spring." There were waltzes by Josef Strauss and Tchaikovsky's "Overture Solennelle, 1812." These among other things.

Of novelties there were two, a fantasy arranged for the Pops Orchestra on Churchill's music for "Snow White and the Seven Dwarfs" by Peter Bodge, and "Swing Stuff," likewise especially prepared by Robert McBride, clarinetist and professor of music at Bennington College.

LAWRENCE, MASS.
TRIBUNE

MAY 6 - 1938

A GOOD YARN EVEN IF SOMEWHAT OVERDRAWN

Mme. Olga Samaroff-Stokowski, the talented pianist and former wife of the much publicized Leopold Stokowski, tells a story about two famous conductors.

The place is the Philadelphia Academy of Music, the scene a concert by the visiting Boston Symphony orchestra, the time many years ago. Mme. Samaroff-Stokowski reports this conversation by a Fat Lady and a Thin Lady seated behind her:

F. L.: "Oh, what a relief to see a great conductor using the score as he leads!"

T. L.: "Yes. So different from that upstart Stokowski."

F. L.: "Well, my dear, surely you know why he doesn't use his notes."

T. L.: "No. Why?"

F. L.: "He doesn't use notes because he can't read music."

Swing and 'Snow White' at Po

Monitor — May 5/38

The combined influences of Benny Goodman, "Snow White and the Seven Dwarfs," and Ray Scott descended upon Symphony Hall last night as Arthur Fiedler and his musicians opened the fifty-third season of the Pop Concerts. Mr. Goodman is by now no stranger to these classic surroundings. After last Sunday's concert he is a formidable figure at least at the box office.

The Goodman influence was felt obliquely in the first performance of an amusing satirical number called "Swing Stuff," by Robert McBride, whose "Fugato on a Well-Known Theme" ("There she goes, There she goes, All dressed up in her Sunday clothes") was introduced to Pops audiences last year. Mr. McBride expanded "Swing Stuff" from his composition for piano and clarinet, "Design for a Killer-Diller." The program notes innocently define a "killer-diller" as a clarinetist. Actually, the word means an excessively violent and well-liked swing number, one that "sends" the "jitterbugs," "cats," "alligators," et al. Aside from the clink of glasses and the buzz of chatter, last night's Symphony audience was a model of restraint.

Which does not by any means bespeak the failure of "Swing Stuff." It is a clever bit of jazz writing, but so much more intricate and richly scored than any swing band ever plays that it misses the mark slightly as satire on "swing" music. The swing band, after all, is composed of drums, a piano, four brasses, four reeds, a string bass, guitar or banjo. The insistency of rhythms are its outstanding characteristic; while cleverly conceived, the rhythms of "Swing Stuff" seemed involved rather than than insistent. Manuel Valerio played in a masterful manner the clarinet solo, which was fast, furious and sounded extremely difficult.

Mr. Fiedler's program which was warmly applauded by the large audience, included the Georgian March from the "Caucasian Sketches," by Ippolitov-Ivanov, Grieg's "Sring" (for string orchestra), "Joyeuse Marche," by Chabrier, waltzes by Josef Strauss, the "1812" Overture, and Kodály's "Dances of Galanta."

The "Snow White" fantasia, arranged by Peter Bodge, will probably become a favorite of the Pops season, especially with the new orchestration of these sentimental tunes. Nor must one forget Scott's slightly dissonant "The Toy Trumpet," which, judging from the enthusiasm it inspired last evening, will probably occupy the position of popularity held by "Strike Up the Band," a season or two ago. The program closed with Brahms's First Hungarian Dance.

J. D. B.

Pops Opens Its 53d Season

B. Trns. May 5/38

The 53rd season of Pops opened last evening at Symphony Hall, with Arthur Fiedler again in the conductor's stand. Mr. Fiedler knows what his Pops audiences want. And last evening's capacity audience thoroughly approved his program, which ranged from "Swing Stuff" to "Snow White and the Seven Dwarfs," on to "Dances of Galanta."

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CINCINNATI, O.

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WORLD

APR 2 9 1938

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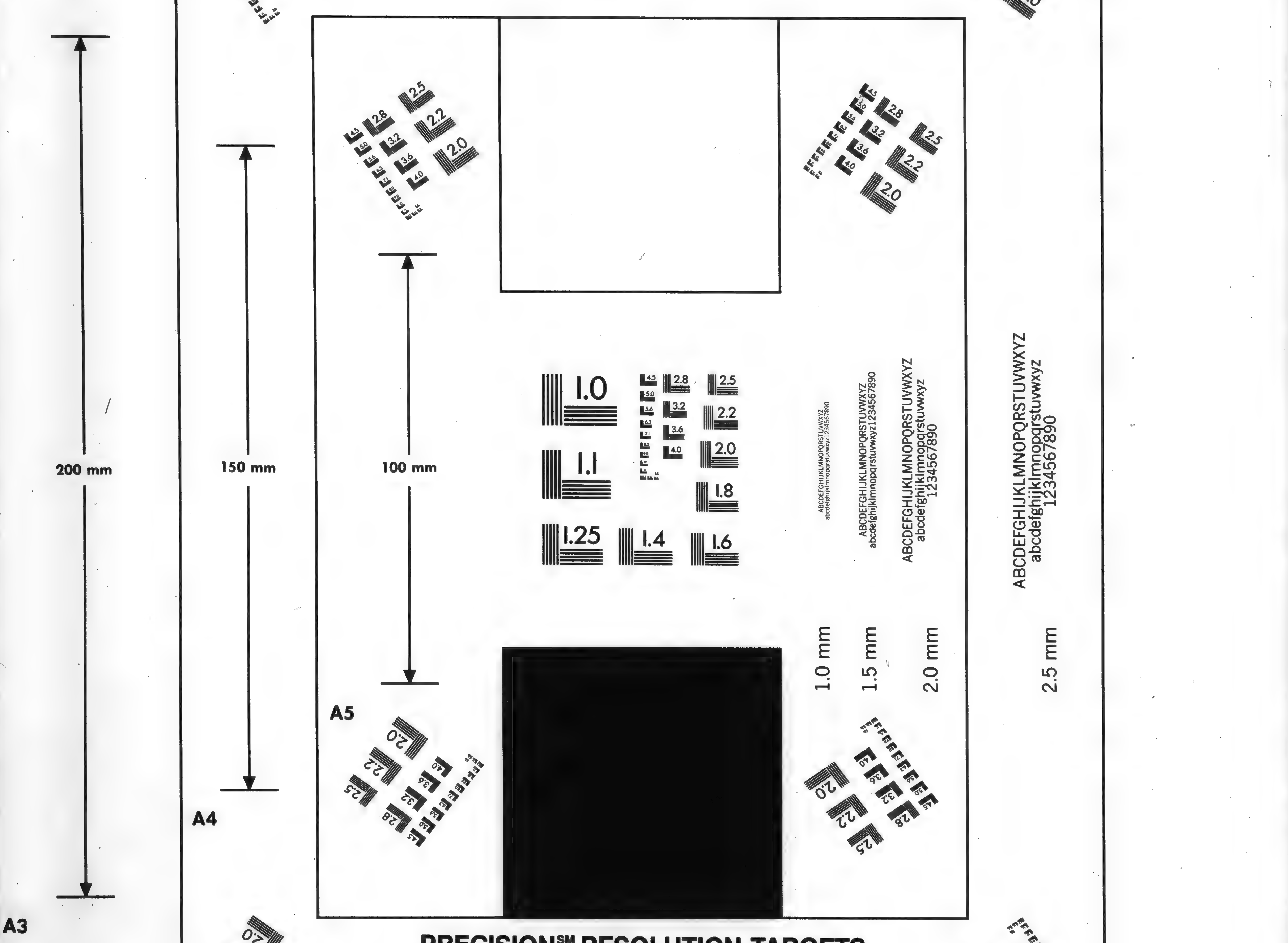
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BETTY ALDEN May 5/38 278

On Beacon Hill

Pops Premiere Holds Spotlight

By BETTY ALDEN

BENNY GOODMAN'S invasion of Symphony Hall has left its mark . . . and swing is evidently there to stay . . . At least until the regular classic symphony concerts begin again in the fall . . .

Director Arthur Fiedler included a series of numbers called "Swing Stuff" on the program of the first POP (ular) concert of the season, held in Symphony Hall last evening . . . much to the enjoyment of the May School students and recent graduates and their boy friends . . .

The first concert of the Pops' 53rd season benefited the scholarship fund of the May School and a block of seats was also taken by the directors of the Baldwinsville Hospital, as well as Belmont Women's Club . . . so naturally there were many supporters of the three charities in the audience . . .

Among the new debs, whose diplomas from the May School in the first week of June will be like visaed passports to the best debutantes parties, were Priscilla Brett and Anne Pearmain who were in a merry party with Norman Pierce, and his cousin, Janet Pierce . . . Anne's summery gowns was of pale blue chiffon with a band of shirring making an effective outline to the square neck and puffed sleeves . . . "Cilla's" choice was a black gown with touches of white and Janet set off her beautiful complexion and blonde hair with an Alice blue lace gown . . .

In this same group, Helene Harlow enjoyed the august feeling of being the elderly member of the party which was seated around one of Symphony's newly painted tables . . . She graduated from May last June and has been attending deb parties for a whole year! . . .

Pops Fans

Society Joins In Welcome

FRANCES SEAVER ROSAMOND EMERSON

Frances Seaver and Rosamond Emerson were two of the many younger music lovers who enjoyed the opening of the Pops 53d season in Symphony Hall last evening. If we could show you more of their table you would see their escorts, David Garrison and Frederick Hitchcock, Jr. Boston Evening American Photo

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Symphony Festival

B. Adv. May 8/38

By Ruth Marsters
Music Editor

ANOTHER Boston Symphony season finished, it is not too early to begin thinking about the Berkshire Symphonic Festival at "Tanglewood" in August—subscriptions for which have already begun pouring in.

Just before sailing for his annual trip to Europe, Dr. Koussevitzky outlined the program for the six concerts to be given on August 4, 6 and 7, and for the following week on August 11, 13 and 14.

This year's Festival, inaugurating the new music shed, marks the realization of but one of the ambitious projects which have been contemplated since Dr. Koussevitzky first accepted the engagement to conduct the Boston Symphony Orchestra at "Tanglewood" two years ago.

The other buildings—the opera house, the Greek amphitheater, etc.—these find their only existence so far in architect's prints. The music shed which will be completed in time for the festival this summer—thus mercifully doing away with the vagaries of acoustics native to the former tent arrangement—is described as a steel structure, shaped like a half-open fan, with a seating capacity of 5000.

* * *

THE desirability of its situation has been extolled sufficiently, perhaps. It is true, however, that the vistas of sloping lawns, aromatic pines, formal gardens, mountains and lake make it a delightful setting.

As to the programs. The opening performance will open with a chorus and chorale from Bach's "Ein Feste Burg Ist Unser Gott." By way of novelty the audience will be invited to join the chorus in the singing of the second verse of the Bach cantata. The assisting chorus, in this, as in the Beethoven Ninth Symphony to which the remainder of the program wil be devoted, will be the Cecilia Society.

Debussy's "La Mer" is indicated for the second program on August 6. As is Haydn's Symphony in E flat, No. 99, and Sibelius' First Symphony in E minor.

There will be an all-Wagner program on Thursday of the second week. That of Friday evening, August 13, will be dedicated to the late Dr. Henry Hadley, first conductor of the Festival. To mark the occasion the Andante tranquillo from Dr. Hadley's Third Symphony in B minor will be performed.

For the closing program on Sunday, August 14, Schumann's First Symphony in B flat, Brahms' Second in D major, and Sibelius' "Tapiola" have been announced.

Information regarding memberships—to which special privileges attach—may be obtained from the Berkshire Symphonic Festival, Inc., Stockbridge, Mass. (The membership list closes May 15).

* * *

IN THE meantime you will no doubt be entertaining yourself with the Pops, which enter their second week today under the direction of Arthur Fiedler in Symphony Hall.

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New England's Greatest Evening N

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39

Return of the Pops Concerts

Arthur Fiedler Presents Characteristic Program Before Audience Filling Symphony Hall

B. Trans. By MOSES SMITH May 5/38

Once a year it becomes the privilege of the music reviewer to write a weather story, turning on the coincidence of the Bostonian spring and the Pops concerts. It is now axiomatic that, regardless of calendar or thermometer, spring in the Hub of the Universe comes in with the first Pop concert on Wednesday evening of the first week in May and goes out with the final program on the Saturday before Independence Day.

And indeed you can now predict with the accuracy of an astronomer the phenomena attending the beginning of our spring —something that you cannot do at any other time of year. At 8.30 in the evening you may be sure that in Symphony Hall, situate at the junction of Huntington and Massachusetts avenues, an assemblage of some two thousand persons will be seated in every available place in the balconies and at tables on the floor of that auditorium, waiting for the conductor to come out to direct most of the members of the Boston Symphony Orchestra, who are seated at more or less their customary places on a stage somewhat ornamented and refurbished for the season, as is the floor of the hall. In recent years that conductor has been Arthur Fiedler, who is on his way to being almost as much of an institution as the Pops concerts themselves.

Calculations were not upset last night. At the appointed time Mr. Fiedler appeared, to be greeted warmly by the audience and to take the musicians promptly through the opening number, the Georgian March from Ippolitov-Ivanov's "Caucasian Sketches." Thereafter routine, which no-one would want changed, was followed with customary precision. As one number succeeded another the freely applauding audience was rewarded at periodic intervals with extra pieces. Last night even one of the extras had to be partly replayed—again a not unusual procedure.

The program of the present occasion tended to lightness, which may or may not be a sign of the times. The most ponderous item was the familiar battlehorse, Tchaikovsky's "1812" Overture. There was a touch of modernist spice and rather more of Straussian (Richard) flavor in Kodaly's "Dances of Galanta"; and a little more acidity, as well as deference to a current folkway, in McBride's "Swing Stuff," the first performance of which enlisted the able clarinet solo of Manuel Valerio. The conductor reminded us that there was more than one Strauss composer of waltzes by presenting Josef Strauss's "Delirien." For another gesture in the direction of timeliness, Mr. Fiedler and his musicians set forth a fantasy by Peter Bodge on the music of "Snow White and the Seven Dwarfs," an over-elaborate affair which did not improve on the charm of the original. For the rest there were familiar pieces by Nicolai, Grieg, Saint-Saens, Chabrier and Brahms.

The audience conducted itself in customary fashion, which is to say with conviviality. One listened intently or lightly to the music as one chose. One divided one's attention to the music, if one liked, with such things as a glass of beer and pretzels, a cigarette and genteel conversation. In short, one partook of the gayety of Pops, a manifestation peculiar to Boston.

At Pops Tonight

Arthur Fiedler will lead the Symphony Hall Pops Orchestra through the following program this evening:

Entrance of the Guests into the Wartburg, "Tannhauser" .... Wagner
Overture to "Sakuntala" .... Goldmark
Turkish March .... Mozart
"Espana," Rhapsody .... Chabrier
Suite from the Ballet "Nutcracker" Tschaikowsky
Walther's Prize Song from "Die Meistersinger" .... Wagner
Divertissement .... Ibert
"Roses from the South," Waltzes Strauss
Malaguena .... Lecuona
Strike Up the Band............Gershwin

Socially Prominent at Pops Concert

B. Record - May 5/38

Vinton Freedley, Jr., Harvard student and "leading lady" in recent Hasty Pudding show; Eleanor Coolidge of Beverly Farms, Hunt Hammill of Harvard, and Evelyn Lilly of Manchester, l. to r., pictured at first night of Pops concert in Symphony Hall last night.

Swing and Classic At Pops Opening

At Symphony Hall last night the famous Pop concerts started their 53d season in the customary gala style, with Arthur Fiedler leading the orchestra of 90 symphony men and with a full house there to enjoy the usual light music and the refreshments. A good many numbers on the long program were Pops favorites, notably Tchaikovsky's exciting "1812" overture, but there were equally popular novelties.

A first performace at the Pops was scored for McBride's up-to-date "Swing Stuff," with Manuel Valerio playing the clarinet solo a la Benny Goodman. This piece promises to be added to the list of Pop concert favorites. The Churchill-Bodge fantasy, "Snow White and the Seven Dwarfs," arranged from the music Frank Churchill wrote for the big Walt Disney picture hit, is another number that will frequently be heard. For the old Viennese classics always liked by Pop fans there were the "Delirien" waltzes by Josef Strauss.

It was a sell-out—and a grand entertainment all around.

The program for tonight includes a selection from Wagner's "Tannhauser," Goldmark's "Sakuntala" overture, Mozart's "Turkish March," Chabrier's "Espana," Tchaikovsky's "Nutcracker" ballet suite, the prize song from "Die Meistersinger," Ibert's "Divertissement," Strauss' "Roses from the South" waltzes, Lecuona's "Malaguena" and Gershwin's "Strike Up the Band."

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parishioners' protests over the fact the minister left his church last Sunday, engaging a supply pastor to replace him, and went fishing. He caught eigh fish and attended services in another church.

"When I look back over the day," he declared, "I feel that I spent a Christian Sunday."

MUSIC AND MUSICIANS

B. Globe - May 8/38

Review of Boston Symphony Season

The general course of the Boston Symphony concerts is from year to year fairly constant and prescribed. The repertory must necessarily consist in greater part of "standard" compositions, because audiences today live on proved music of the past, with new pieces and revivals of less familiar old music for occasional filip. Yet within these essential limits, each season invariably has elements of novelty that set it apart from the one previous and those to follow.

The orchestra's 57th season, ended with the concerts of April 29 and 30, was notable for the presence of more guest conductors than usual. Heretofore Dr. Koussevitzky departed in mid-Winter for two weeks of rest; this year he enjoyed a second absence in the Spring. Beyond all doubt, the finest guest leader was Georges Enesco, that consummate and versatile musician endowed with creative as well as executant genius. Daniele Amfitheatrof, who appeared in mid-Winter, impressed more by youthful energy than technical finesse or interpretive discernment. Nadia Boulanger, the eminent French teacher of music, made an excellent impression when she conducted the Requiem of Faure, a work of merit yet understandably neglected in concert performance. The Russian composer, Serge Prokofieff, proved a competent leader of his own music. The same may be said of Walter Piston of Harvard, who led the first performances of his own First Symphony. Richard Burgin, the Boston Symphony's able concert master, again directed his usual pair of concerts in the Autumn and a pair in the Monday and Tuesday series. Including Mr. Burgin, the guest list this season rose to six.

Statistics are dull reading, and there is no reason for exact tabulation of first performances and the like. It is rather more interesting to observe that in the season of 1937-38 there were more performances of music by Sibelius than in either of the two seasons previous; less of Bach; more Beethoven than last season and yet less than in 1935-36; less Brahms and the same amount of Wagner; a little more Haydn and a little less of Mozart; consistently the same amount of Debussy and Mendelssohn for three seasons running. For two seasons there has been no Schubert on the Friday and Saturday programs, but the amount of Schumann has slightly increased. Richard Strauss continues without gain or loss. Two years ago Stravinsky and Respighi had two performances, one last season and none at all in 1937-38. Ravel has continued in popularity; the memorial concerts last January when two separate programs of his music were played actually raised his total to nine performances for this season. These comparisons are based upon the Friday-Saturday programs.

In this column's honors list may be placed the humorous "Lieut. Kije" Suite of Prokofieff and his "Peter and the Wolf;" the Soviet Starokadomsky's firmly constructed orchestral Concerto; Rachmaninoff's Rhapsody On a Theme of Paganini; Sibelius' choral score "The Origin of Fire," whose advent was spectacularly accompanied by the presence of the Helsinki Chorus from Finland, and radio transmission from Germany of missing string parts. In the list also belongs the Schumann Violin Concerto, which proved a work of fundamental substance, poor in development yet worthy of more than one hearing; Enesco's Second Suite for orchestra, not new music but hitherto unheard in Boston; the exuberant Organ Concerto of Leo Sowerby. All these compositions were new either to Boston or the United States, and some were performed for the first time anywhere. This list touches only upon those which seemed of highest importance. The Third Symphony of E. B. Hill and the First Symphony of Walter Piston were notably well contrived, but derivative in style. Of the other new music not mentioned above let nothing further be said.

A major achievement of Dr. Koussevitzky was revival and subsequent repetition of the Fifth Symphony by Gustav Mahler, a large and unjustly neglected work. Another was the recent performance, for the orchestra's pension fund, of the colossal "Missa Solemnis" of Beethoven, unheard here for 11 years. There were 13 soloists in the Friday and Saturday series, six pianists, two violinists and two singers, a cellist, an organist and a violist, the latter having been Paul Hindemith, the composer. A pianist, a cellist and a violinist appeared in the Monday evening and Tuesday afternoon series, the programs for which were identical this season. The Tuesday concerts were distinctly freshened by combination with the Monday programs. In these programs, as in those for the "regular" series, Dr. Koussevitzky's exceptional skill at selection and contrast continued unabated.

San Carlo Opera May 16

Fortune Gallo's San Carlo Opera Company will come to the Boston Opera House for a week's engagement beginning Monday night, May 16. The engagement is announced to benefit the Forest Hills General Hospital. Among the leading singers will be Norma Jean Erdmann, Boston soprano, who will appear in the title role of "Madame Butterfly" and as Micaela in "Carmen." The roster will include Norina Greco, 20-year-old soprano; Maru Castagna, mezzo-soprano; Enrico Mancinelli, tenor, and Stephano Ballarini, baritone, a newcomer to the San Carlo forces. The repertory will be as follows:

Monday evening, May 16, "La Traviata," by Verdi; Tuesday evening, Mascagni's "Cavalleria Rusticana," followed by "I Pagliacci," by Leoncavallo; Wednesday evening, "Madame Butterfly," by Puccini; Thursday afternoon, Humperdinck's "Hansel and Gretel" (sung in English), followed by a one-act ballet, "Viennese Life"; Thursday evening, Verdi's "Rigoletto"; Friday evening, "Aida," by Verdi; Saturday afternoon, "Carmen," by Bizet; Saturday evening, Verdi's "Il Trovatore."

The Symphony Hall Pops Begin Second Week Tonight

The Pop concerts at Symphony Hall will enter their second week tonight when Arthur Fiedler and his orchestra of 90 Boston Symphony men present the first Sunday program of the season. This program will include the first Boston performance of Ernst Toch's "Pinocchio, a Merry Overture," and Jesus Maria Sanroma, Boston's admirable pianist, will be soloist in the Rachmaninoff Second Piano Concerto.

The concerts begin at 8:30. Complete programs for the week will be as follows:

Tonight—Introduction to Act III, "Lohengrin," Wagner; "Pinocchio," A Merry Overture (first performance in Boston), Toch; "The Girl with the Flaxen Hair," Debussy; Third Movement (Allegro molto Vivace), "Pathetic" Symphony, Tchaikovsky; Overture to "Oberon," Weber; Concerto for Pianoforte No. 2 in C minor, Op. 18; soloist, Jesus Maria Sanroma, Rachmaninoff; "Tales from the Vienna Woods" waltzes, Moto Perpetuo, March from "The Gypsy Baron," Strauss.

Monday—Coronation March from "The Prophet," Meyerbeer; "Poet and Peasant" Overture, Suppe; Country Gardens, Grainger; Fantasia, "Cavalleria Rusticana," Mascagni; Prelude to "Lohengrin," Wagner; Marche Slave, Tchaikovsky; Fantasy, "Snow White and the Seven Dwarfs," Churchill-Bodge; "Espana" Waltzes, Waldteufel; March, "Stars and Stripes Forever," Sousa.

Tuesday—Marche Militaire, Schubert; Overture to "Egmont," Beethoven; Liebestraum, Liszt-Herbert; "Aida," Fantasia, Verdi; Austrian Peasant Dances, Schonherr; Meditation from "Thais," Massenet; Bolero, Ravel; "By the Beautiful Blue Danube" waltzes, Strauss; "Night and Day," Porter; American Patrol, Meacham.

Wednesday. March, "Flag of Victory," Blon; overture to "The Marriage of Figaro," Mozart; largo from "Xerxes," Handel; overture Solennelle, "1812," Tchaikovsky; French Military March from the "Algerian" suite, Saint-Saens; Overture to "Benvenuto Cellini," Berlioz; "Where the Citrons Bloom," waltzes, Strauss; divertissement, Ibert; "On the Trail," from the "Grand Canyon" suite, Grofe; "Turkey in the Straw," arranged by Guion; torch dance from "Henry VIII," German.

Thursday. Procession of the Sardar from the "Caucasian Sketches," Ippolitov-Ivanov; overture to "Mignon," Thomas; prelude to "The Afternoon of a Faun," Debussy; fifth Hungarian dance, Brahms; "Peer Gynt," Suite No. 1, Grieg; Londonderry Air, arranged by Sir Hamilton Harty; finale (allegro con fuoco), Fourth Symphony, Tchaikovsky; "The Chocolate Soldier," selection, Oscar Straus; "The Old Refrain," Kreisler; march, "Indigo," Johann Strauss.

Friday — Wedding March, "A Midsummer Night's Dream," Mendelssohn; Overture to "Russlan and Ludmilla," Glinka; Andante from the "Surprise" Symphony, No. 94, Haydn; Finale from the Suite, "Cinderella," Eric Coates; March of the Smugglers, and Gypsy Dance from "Carmen," Bizet; Overture to "Tannhauser," Wagner; Orphean Club of Lasell Junior College; "Estudiantina," Waltzes, Waldteufel; The Toy Trumpet, Scott; Czardas from "Coppelia," Delibes.

Saturday—March, "El Capitan," Sousa; Overture to "Stradella," Flotow; "Panis Angelicus," Franck; Irish Rhapsody, Herbert; "New Vienna," Waltzes, Strauss; Ave Maria, Schubert-Wilhelmj; Overture to "William Tell," Rossini; Victor Herbert Favorites, Arranged by Sanford; "La Camparsa" (Cuban Carnival Procession), Lecuona-Gould; Old Time Favorites.

Music News and Comment

The complete programs for the Boston Symphony Orchestra's Berkshire Symphonic Festival, at "Tanglewood," are at hand. The festival—and the new music shed now approaching completion—will actually be inaugurated Aug. 4 with music of Bach and Beethoven—a chorus and chorale from the former's cantata, "A Mighty Fortress Is Our God," and the latter's Ninth Symphony. The chorus will be the Cecilia Society of Boston, trained by Arthur Fiedler. The soloists for the Ninth Symphony have yet to be announced, together with those for the Wagner program of Aug. 11, which will consist of the closing scene from "Die Walkuere," and the third act of "Siegfried." The other programs will be as follows:

Aug. 6—Haydn: Symphony in E-flat, No. 99; Debussy: "La Mer"; Sibelius: First Symphony. Aug. 7—Mozart: "Eine Kleine Nachtmusik"; Brahms: Fourth Symphony; Copland: "Music for the Theatre"; Ravel: "Mother Goose" Suite; Respighi: "The Pines of Rome." Aug. 13—Beethoven: "Pastoral" Symphony; Henry Hadley: Andante from Third Symphony (in memory

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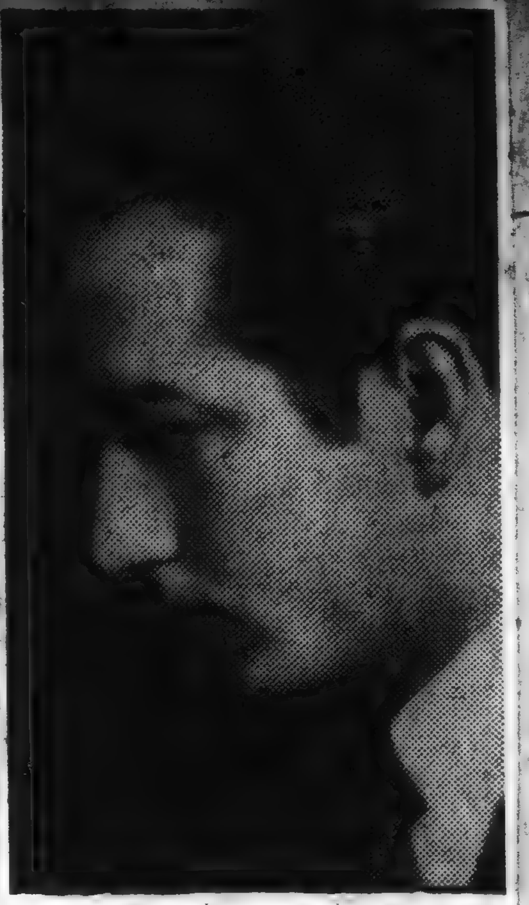

Jesus Maria Sanroma, pianist of the Boston Symphony Orchestra, who will play Rachmaninoff's Second Concerto at the first of the Sunday Pop concerts to be given this evening at Symphony Hall.

B. Her. May 8/38

2d Week of Pops; Sanroma Soloist This Evening

The Pop concerts enter the second week of their 53rd season in Symphony Hall tonight when Arthur Fiedler, their skilled conductor, presents the first Sunday concert of the season. These concerts, which owe their popularity partly to their festive and sociable atmosphere as refreshments are served at the tables which cover the floor of Symphony Hall, are, of course, also an unexampled musical treat, for such a splendid Symphony orchestra under such a conductor, presenting such a variety of delightful music, is to be found nowhere else.

Mr. Fiedler announces the following programs for the second week:

SUNDAY EVENING, MAY 8

Introduction to Act III, "Lohengrin" Wagner
"Pinocchio," a merry overture........Toch
(First performance in Boston)
"The Girl with the Flaxen Hair".Debussy
Third Movement "Pathetic" Symphony Tchaikovsky
Overture to "Oberon"..............Weber
Concerto for Pianoforte No. 2 in C minor, Op. 18 ....Rachmaninoff
Soloist: Jesus Maria Sanroma
"Tales from the Vienna Woods," waltzes Strauss
Moto Perpetuo ....Strauss
March from "The Gypsy Baron"...Strauss

MONDAY EVENING, MAY 9

Coronation March from "The Prophet" Meyerbeer
"Poet and Peasant," overture......Suppe
Country Gardens ....Grainger
Fantasia, "Cavalleria Rusticana".Mascagni
Prelude to "Lohengrin"..........Wagner
Marche Slave ....Tchaikovsky
Fantasy, "Snow White and the Seven Dwarfs" ....Churchill-Bodge
"Espana," waltzes ....Waldteufel
March, "Stars and Stripes Forever" Sousa

TUESDAY EVENING, MAY 10

Marche Militaire ....Schubert
Overture to "Egmont"..........Beethoven
Liebestraum ....Liszt-Herbert
"Aida" Fantasia ....Verdi
Austrian Peasant Dances ....Schonherr
Meditation from "Thais" ....Massenet
Bolero ....Ravel
"By the Beautiful Blue Danube," waltzes ....Strauss
"Night and Day" ....Porter
American Patrol ....Meacham

WEDNESDAY EVENING, MAY 11

March, "Flag of Victory"................Blon
Overture to "The Marriage of Figaro" Mozart
Largo from "Xerxes"...............Handel
Ouverture Solennelle, "1812"..Tchaikovsky
French Military March, from the "Algerian" Suite ....Saint-Saens
Overture to "Benvenuto Cellini"..Berlioz
"Where the Citrons Bloom," waltzes Strauss
Divertissement ....Ibert
"On the Trail," from the "Grand Canyon" Suite ....Grofe
"Turkey in the Straw".Arranged by Guion
Torch Dance from "Henry VIII"...German

THURSDAY EVENING, MAY 12

Procession of the Sardar from the "Caucasian Sketches" ....Ippolitov-Ivanov
Overture to "Mignon"...............Thomas
Prelude to "The Afternoon of a Faun" Debussy
Fifth Hungarian Dance ....Brahms
"Peer Gynt," Suite No. 1.............Grieg
Londonderry Air
Arranged by Sir Hamilton Harty
Finale (Allegro con fuoco), Fourth Symphony ....Tchaikovsky
"The Chocolate Soldier," selection Oscar Strauss
"The Old Refrain" ....Kreisler
March, "Indigo" ....Johann Strauss

FRIDAY EVENING, MAY 13

Wedding March, "A Midsummer Night's Dream" ....Mendelssohn
Overture to "Russian and Ludmilla"
Andante from "Surprise" Symphony No. 94 ....Haydn
Glinka
Finale from the Suite, "Cinderella" Eric Coates
March of the Smugglers, and Gypsy Dance from "Carmen" ....Bizet
Overture to "Tannhauser" ....Wagner
Orphean Club of Lasell Junior College
"Estudiantina," waltzes ......Waldteufel
The Toy Trumpet ....Scott
Czardas fro m"Coppelia"..........Delibes

SATURDAY EVENING, MAY 14

March, "El Capitan" ....Sousa
Overture to "Stradella" ....Flotow
"Panis Angelicus" ....Franck
Irish Rhapsody ....Herbert
"New Vienna," waltzes ....Strauss
Ave Maria ....Schubert-Wilhelmj
Overture to "William Tell" ....Rossini
Victor Herbert Favorites
Arranged by Sanford
"La Camparsa" (Cuban Carnival Procession) ....Lecuona-Gould
Old Time Favorites

Prevalence of Contemporary Music a Marked Feature of the

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Symphonic Retrospect

Assaying the Repertory and the Performers of a Stimulating Year of Concerts

By MOSES SMITH

The fifty-seventh season of the Boston Symphony Orchestra was eventful and exciting. If there were any need it would have established the orchestra's series of concerts as perhaps the finest in the world on the basis of the several elements involved—the quality of orchestral playing, the musical sincerity and persuasiveness of the conductor and the artistic standard and scope of the programs. In the specific manifestation of one or another of these elements at a given time one might have taken exception, preferred the condition elsewhere. But one bases a judgment on the complex, and over a period of time. For the purposes of the present article, we may take conductor and orchestra for granted and concentrate on the programs and certain exceptional features of the concert season.

The most vigorous battle Dr. Koussevitzky has had to fight in Boston — and there have been others—has been on behalf of contemporary music. If many had suspected that in recent seasons the conductor was beginning to give up the fight, a survey of the present season is instructive (due allowance being made for the contributions of guest conductors). Of the eighty-six compositions that appeared on the twenty-four programs for Friday afternoons and Saturday evenings not less than thirty-two were written by living composers. Granted that some of this music was not entirely contemporary in spirit, even though bearing a twentieth century dateline. Set against this fact, on the other hand, an additional nine compositions by Ravel and another by Roussel, both deceased within the year. Add items like two works by Debussy and one by Scriabin and it is seen that half of the repertory for the season came out of music written in the present century. This is not only an extraordinary record; it is a commendable one. It cannot be said too often that if the art of music is to be alive it must not rest on past laurels. Similarly listeners must hear new music if they are not to become stultified.

Statistics and Opinion

Among the more recent composers Ravel was most handsomely represented. In fact, his nine constituted the greatest single entry for any, new or old, a fact for which the two separate (and exceptional) memorial programs were responsible. Next came Prokofiev, whose total of eight was due largely to the program of his own music for which he was conductor and pianist as well. Sibelius, with six, was next—and his popularity, now on a par with the masters of the past, was sufficient explanation. Of the other "moderns" only Debussy and Enesco, with a pair each, were represented by more than a single composition. The most significant negative item was the complete omission of music by Stravinsky, still regarded by many as the most forceful and original creative musician of our time.

Of the four compositions given first performance at these concerts three were significantly American. The other, Hartmann's 'Cello Concerto, was of importance merely as a vehicle for the exceptional talents of Paul Tortelier. Professor E. B. Hill's Third Symphony revealed him in more robust vein than did his previous works. Walter Piston's First Symphony impressed the present writer as an important American composition; and similarly, though with some reservation, the Organ Concerto of Leo Sowerby.

Of the other works new to the symphony concerts, and in most instances new to Boston as well, probably the most successful was Prokofiev's Second Violin Concerto, which this writer was unable to hear. In different veins, his "Kije" Suite and "Peter and the Wolf" were both delightful fare; the First Piano Concerto was a curiosity, and the Second Suite from "Romeo and Juliet" substantially a failure. There was stimulating or ingratiating quality in such works as Hindemith's "Kammermusik" for viola and orchestra, Malipiero's "Elegiaca" Symphony, Rachmaninov's "Paganini" Rhapsody, Starokadomsky's Concerto, Enesco's Suite, Pizzetti's "Concerto dell' Estate" and Marcel Poot's Symphony. With the exception of Amfitheatrov's "American Panorama" none of the unfamiliar music was quite a waste of time.

Visitors

In addition to Walter Piston, who conducted the first performances of his Symphony, and Richard Burgin, who presented one program, there were four conductors sharing the baton with Dr. Koussevitzky. Nadia Boulanger's presentation of the Faure Requiem was a notable experience. Both Georges, Ensecb and Prokofiev, each in his own way, made the symphonic season more vital by their appearances. The same could not be said of the two weeks during which Daniele Amfitheatrov presided over the Orchestra. He is a young man, perhaps with talent; but it is not easy to see why that talent should be culivated at the expense of the patrons of the Boston Symphony Orchestra. And before leaving the subject of guest-conductors reference may be made to a correspondent, who pleads for the re-engagement of Enesco and invitation to Bruno Walter, now an honored exile, for next season. The present writer is in hearty agreement in both instances.

Heifetz seemed to have been the best-liked of the soloists. But Gieseking, Menuhin and Rachmaninov were not far behind. Hindemith, in a different way, of course, was remarkably interesting, as was Prokofiev. And in some respects the outstanding "soloist" was the Helsinki chorus of Finland, come to expound the choral music of Sibelius.

In Sum

It is not possible here to do more than skim the surface. But one must at least mention certain other features. There was the Schumann Concerto, an uneven but frequently moving work, which would almost undoubtedly have fared better with musicians if it had not been blown up so much in advance. There was the revival, repeated later in the season, of Mahler's Fifth Symphony, magnificiently played under Dr. Koussevitzky's direction. The Ravel programs displayed conductor and orchestra at their best. Here and there the conductor's imagination and canny skill in program-building seemed to serve him less than well. But to expect him to pick a winner every time is unfair. It is the average that counts, and his average during the past season

Leaning to Gravity

JESUS MARIA SANROMA
Soloist in the Rachmaninov C Minor Piano Concerto at the Pops concert in Symphony Hall tomorrow evening

Berkshire Festival Program Detailed

Serge Koussevitzky, now on the high seas bound for France and vacation, stopped at Stockbridge the other day long enough to inspect the new "shed" in Tanglewood that will be occupied by the Boston Symphony Orchestra for the fifth annual Berkshire Symphonic Festival next August; to meet with the local committee, and to release the definitive programs for the six concerts. The list is substantially the same as printed in these columns some time ago, but is offered herewith for the sake of the record:

On Thursday evening, Aug. 4, the program will consist of a chorus and chorale from Bach's cantata, "Ein feste Burg ist unser Gott" and the Ninth Symphony of Beethoven. On Saturday evening, Aug. 6, Haydn's Symphony in E-flat (B & H No. 3), Debussy's "La mer" and Sibelius's First Symphony will be played. Mozart's "Eine kleine Nachtmusik," Brahms's Fourth Symphony, Copland's "Music for the Theater," Ravel's "Mother Goose" and Respighi's "Pines of Rome" will comprise the program for Sunday afternoon, Aug. 7.

A Wagner program, consisting of the introduction to the third act and the final scene of "Die Walkuere" and the entire third act of "Siegfried" will be given on Thursday evening, Aug. 11. Beethoven's "Pastoral" Symphony (repeated from last season), the slow movement from Henry Hadley's B minor Symphony and Tchaikovsky's "Pathetique" Symphony will be played on Saturday evening, Aug. 13. The closing concert on Sunday afternoon, Aug. 14, will be devoted to Schumann's B-flat Symphony, "Tapiola" by Sibelius and the Second Symphony of Brahms.

The opening concerts of each week, containing choral and operatic music, are a beginning in the direction of a more comprehensive festival in the future. The suggestion, thrown out in these columns some time ago, that the recent disturbances in Austria might reasonably be seized as an opportunity for such expansion immediately, gains some substance from a note from the Festival Committee to this department. It is to the effect that several persons will come from Toronto, Canada, to the Berkshire Festival instead of going to European festivals this summer, the assigned reason being the "existing chaos" in Europe and the desire to "support a festival in America free from political implications."

Programs for Pop Concerts

Jesus Maria Sanroma, Boston pianist intimately associated with the Pops Concerts for many years, will make his first solo appearance of the season in tomorrow's first Sunday night concert, playing the Second Concerto of Rachmaninov. The programs for next week will be prevailingly light, emphasizing a familiar side of an institution more than half a century old. The lists for the week, including that of tonight, follow:

Tonight

Military Polonaise.......Chopin-Glazounov
Largo, from the "New World" Symphony .... Dvorak
Entrance of the Little Fauns......Pierne
Waltz of the Flowers, from the "Nutcracker" Suite...........Tschaikowsky
"The Prince and the Princess" from "Scheherazade" ..... Rimsky-Korsakov
Ave Maria .... Bach-Gounod
Violin solo: Julius Theodorowicz
Bolero .... Ravel
College Medley by the Regis College Glee Club
Fantasy, "Snow White and the Seven Dwarfs" ....Churchill-Bodge
March, "Pomp and Circumstance"..Elgar

Sunday Evening

Introduction to Act III, "Lohengrin" Wagner
"Pinocchio," a Merry Overture......Toch
"The Girl with the Flaxen Hair".Debussy
Third Movement (Allegro molto Vivace) "Pathetic" Symphony....Tschaikowsky
Overture to "Oberon"............Weber
Concerto for Pianoforte No. 2 in D-minor, Op. 18............Rachmaninov
Soloist: Jesus Maria Sanroma
"Tales from the Vienna Woods," Waltzes Strauss
Moto Perpetuo.....................Strauss
March from "The Gypsy Baron"..Strauss

Monday Evening

Coronation March from "The Prophet" Meyerbeer
"Poet and Peasant," Overture....Suppe
Country Gardens .... Grainger
Fantasia, "Cavalleria Rusticana" Mascagni
Prelude to "Lohengrin" .... Wagner
Marche Slave .... Tchaikovsky
Fantasy, "Snow White and the Seven Dwarfs" .... Churchill-Bodge
"Espana" Waltzes .... Waldteufel
March, "Stars and Stripes Forever".Sousa

Tuesday Evening

Marche Militaire .... Schubert
Overture to "Egmont" .... Beethoven
Liebestraum .... Liszt-Herbert
"Aida," Fantasia .... Verdi
Austrian Peasant Dances......Schoenherr
Meditation from "Thais" ..... Massenet
Bolero .... Ravel
"By the Beautiful Blue Danube" Waltzes .... Strauss
"Night and Day" .... Porter
American Patrol .... Meacham

Wednesday Evening

March, "Flag of Victory"......... Blon
Overture to "The Marriage of Figaro" Mozart
Largo from "Xerxes" .... Handel
Ouverture Solennelle, "1812".Tchaikovsky
French Military March, from the "Algerian" Suite .... Saint-Saens
Overture to "Benvenuto Cellini"..Berlioz
"Where the Citrons Bloom," Waltzes Strauss
Divertissement .... Ibert
"On the Trail," from the "Grand Canyon Suite .... Grofe
Turkey in the Straw...... Arr. by Guion
Torch Dance from "Henry VIII"..German

Thursday Evening

Procession of the Sardar from the "Caucasian Sketches"..Ippolitov-Ivanov
Overture to "Mignon"..........Thomas
Prelude to "The Afternoon of a Faun" Debussy
Fifth Hungarian Dance..........Brahms
"Peer Gynt," Suite No. 1..........Grieg
Londonderry Air Arr. by Sir Hamilton Harty
Finale (Allegro con fuoco), Fourth Symphony .... Tchaikovsky
"The Chocolate Soldier," Selection Oscar Strauss
"The Old Refrain" .... Kreisler
March, "Indigo" .... Johann Strauss

Friday Evening

Wedding March, "A Midsummer Night's Dream" .... Mendelssohn
Overture to "Russlan and Ludmilla" Glinka
Andante from the "Surprise" Symphony .... Haydn
Finale from the Suite, "Cinderella" Eric Coates
March of the Smugglers, and Gypsy Dance from "Carmen" .... Bizet
Overture to "Tannhaeuser"..... Wagner
Orphean Club of Lasell Junior College
"Estudiantina," Waltzes .... Waldteufel
The Toy Trumpet...................Scott
Czardas from "Coppelia"........Delibes

Saturday Evening

March, "El Capitan" .... Sousa
Overture to "Stradella" .... Flotow
Panis Angelicus .... Franck
Irish Rhapsody .... Herbert
"New Vienna," Waltzes .... Strauss
Ave Maria .... Schubert-Wilhelmj
Overture to "William Tell".... Rossini
Victor Herbert Favorites..Arr. by Sanford
La Camparsa (Cuban Carnival Procession) .... Lecuona-Gould
Old Time Favorites

Pops Going Into Its Second Week

B. Post
May 8/38

The Pop concerts enter the second week of their 53d season in Symphony Hall tomorrow night, when Arthur Fiedler, their skilled conductor, presents the first Sunday concert of the season. These concerts which owe their popularity to their festive and sociable atmosphere as refreshments are served at the tables which cover the floor of Symphony Hall, are, of course, also an unexampled musical treat, for such a splendid symphony orchestra under such a conductor, presenting such a variety of delightful music, is to be found nowhere else.

Mr. Fiedler announces the following programs for tonight and tomorrow night:

TONIGHT

Military Polonaise ..... Chopin-Glazounov
Largo, from the "New World" Symphony Dvorak
Entrance of the Little Fauns .... Pierne
Waltz of the Flowers, from the "Nutcracker" Suite .... Tchaikovsky
"The Prince and the Princess," from "Scheherazade" ...... Rimsky-Korsakov
Ave Maria .... Bach-Gounod
Bolero .... Ravel
College Medley by the Regis College Glee Club
Fantasy, "Snow White and the Seven Dwarfs" .... Churchill-Bodge
March, "Pomp and Circumstance"..Elgar

SUNDAY EVENING

Introduction to Act III, "Lohengrin" Wagner
"Pinocchio," A Merry Overture ......Toch
"The Girl with the Flaxen Hair"..Debussy
Third Movement "Pathetic" Symphony Tchaikovsky
Overture to "Oberon" ....Weber
Concerto for Pianoforte No. 2 in D minor, Rachmaninoff
Soloist: Jesus Maria Sanroma
"Tales from the Vienna Woods," Waltzes Strauss
Moto Perpetuo .... Strauss
March from "The Gypsy Baron"..Strauss

Boston Orchestra's Concerts

Part Three

Monitor, May 11, 1938

—Boston News—

In Boston Today

(Continued from Page 9)

cities and by John H. Mahoney of Worcester, representative of the Massachusetts Federation of Taxpayers Associations, who said that Norman MacDonald, Executive Director of the Federation, has been informed by the Bureau of Public Roads that such use of highway fund money would be approved by it.

The distribution would mean, Mayor Tobin declared, possible reduction of the Boston tax rate by $1.24.

In arguing for the other bill, that the great majority of users of the East Boston tunnel are not residents of Boston, and that the tunnel is an integral part of the State highway system so it properly should be financed by the State, the Mayor declared the provision in the city budget of $450,000 for the tunnel deficit this year meant about 30 cents in the tax rate.

Check at Tunnel

In a 10-hour day, he reported, a recent check of cars using the tunnel showed that 2,163 owned by Boston residents passed through it, and 27,511 from other communities.

If the tunnel could be taken over by the State now, he continued, Boston probably would save $280,290 for the remainder of the year. Under his plan the State would pay the deficit—caused mainly by the $830,000 a year interest on the bonds issued for its construction, and the City would continue to operate it—unless the State preferred to do that also.

Tunnel tolls, he reported, now pay about 66 per cent of the cost of operation.

Robert I. Hunniman of the Boston Real Estate Exchange, stated Boston pays about 25 per cent of the State tax and receives in return only about 5 per cent.

Among representatives of other cities supporting the measures was Mayor William E. Kane of Woburn, who rose briefly to announce that the Woburn tax rate is $46.90—highest in the State.

'Largo' Scheduled At Pops Tonight

When Handel's "Largo" is played tonight by Arthur Fiedler and his Boston Pops Orchestra, for the first time this (fifty-third) season, it will have been before the public 200 years, three weeks and five days. Handel first presented it in London, April 15, 1738.

"Largo" has not missed a season at the Pops. In the annual balloting for the Request Program, it always polls one of the highest votes.

When played in a regular Boston Symphony program in 1884, the year before the Pops opened, the audience tried to have it repeated immediately. Is there any modern popular tune with such a record?

ALBANY, N. Y.
Knickerbocker News

MAY 4 - 1938

The Melting Pot

By C. R. ROSEBERRY

FROM A BRIDGE

BEAUTIFUL night maternal, hover here on
a thousand thresholds, cover
these sleeping places, lean thou over the
small, shut faces.

Remember, remember how the blind sank in
the streets, how dream hands find
the same cold corners sharpened with wind
and a cup to hold.

Remember, remember how dreams unbar
the married mind and the fastened door,
how old loves lie where they lay before
in springs gone by.

Remember, remember how streets that slumber
are peopled with children again, no stronger
than dreams, nor wiser; now hatred is hunger
and fear is the miser.

Beautiful night maternal, pity
this unguarded, marauded city.

—EDITH HENRICH, in The Phoenix.

DR. SERGE KOUSSEVITZKY, being of Russian descent, is in no danger of an offer to conduct at Salzburg this summer. Indeed, it appears that the Salzburg Festival people have decided they can get along very nicely without foreign attendance, which is a philosophical attitude to take.

Mozart was not born in Massachusetts, but this trifling oversight on the part of destiny does not militate against the fact that the Berkshire Symphonic Festival is assuming greater magnitude this year because of what has befallen Austria.

A birth certificate will not be a prerequisite for admission to the new music shed which will be inaugurated on the storied Tanglewood Estate where Nathaniel Hawthorne wrote. Even members of the German-American Bund will be admitted, providing they leave their uniforms at home.

THE reorganized Salzburg outfit is abandoning the field of international tourist competition, according to a triumphant cackle that comes from the Vienna newspaper, "Echo":

"Let us rejoice over the new Salzburg. It will—for the first time—belong to us Germans alone. And if we invite foreigners, let them regard themselves as guests, not as masters of the house."

Singers and actors from abroad must submit proof of Aryan ancestry before they are eligible for Salzburg, and offers to several Americans, including Metropolitan Opera artists, were held up pending investigation of their heritage, according to the Vienna correspondent of The Associated Press. Thousands of expensive festival prospectuses were scrapped when the Nazis came into power in Austria.

IT MAY come as something of a shock to Salzburg patrons of past years to know what their hosts really thought of them (as interpreted by "Echo"). The Hitler-controlled newspaper snipes away at "half-naked Parisiennes, Viennese Jewesses and flaxen-haired Englishwomen," and says:

"Who used to be in the audience? Who stood at the director's podium? Foreign Jews! Who staged Goethe, conducted Mozart, played the roles of German heroes? Jewish emigrants!

"Remember, we German Austrians were wall flowers at our own Salzburg Festival. We arrived there afoot, on bicycles, or third class on railroads, and they stuck the sign, 'Sold out!' before our noses."

THE fifth annual Berkshire Symphonic Festival will be held the first two weekends in August. Again the Boston Symphony Orchestra will assemble its illustrious personnel for concerts under the baton of its incomparable leader, Serge Koussevitzky. An auditorium with a seating capacity of 5,000 will be initiated at Tanglewood. Visitors are welcome.

SCHENECTADY, N. Y.
UNION - STAR

MAY 2 - 1938

Moment Musicale

By MAUD WELIN

THE Scotia Civic Chorus, Gordon Mason conducting, will offer its Spring Concert, May 13 at 8:30 p. m., in the Scotia M. E. Church.

An opening group of religious numbers will include the cheerful hymn of rejoicing, "In Thee Is Gladness," by Whitehead. Tosti's "Serenade," and Bantock's "Requiem," "Night Has a Thousand Eyes," by Nobel Cain, will also be featured. Among old favorites will be "Deep River," Negro Spiritual, and "Rollin' Down to Rio," the poem by Kipling, set to music by Edward German. A Russian dance song, "Dance My Comrades," Arthur Sullivan's "The Long Day Closes," the "Merry Widow" waltz and "Come to the Fair," will be included.

Royal Hamblet, tenor, of Albany, will be the soloist. Mr. Hamblet has appeared frequently in concert in his home City and in Schenectady and Scotia, where he formerly lived.

The committee in charge of arrangements for the concert includes Edgar Cottrel, business manager; Mrs. G. B. Cole, Miss Mildred Picard and Mr. Mason, music, and Harvey Hoyt, Treasurer, sale of tickets.

Mrs. L. A. Bishop will serve as chairman of the reception committee, assisted by Mrs. S. E. Percy, Mrs. G. F. Mason, Mrs. G. B. Cole and Mrs. L. O. Dunn.

SERGE KOUSSEVITZKY, after conducting the closing concert of the Boston Symphony Orchestra's 57th season at Symphony Hall in Boston Saturday, visited "Tanglewood," in the Berkshire Hills, where he and the orchestra will perform six concerts in August. He sails from New York on the Normandie Wednesday.

At Tanglewood, permanent home of the Berkshire Symphonic Festival between Lenox and Stockbridge, Mass., there is rapidly taking form a huge music shed with a seating capacity of more than 5,000 persons. Funds for this development have come from music lovers in all parts of America, ranging from modest bits to substantial donations.

The orchestra will inaugurate the shed August 4 with Beethoven's Ninth Symphony. Also appearing with the orchestra that evening will be the Cecilia Society Chorus of Boston and prominent soloists. The other concerts will be August 6, 7, 11, 13 and 14.

Today at Red Lion Inn, Stockbridge, Dr. Koussevitzky consulted with more than 50 members of the advisory board and committee workers who have been largely responsible for the success of the Festival to date. Miss Gertrude Robinson Smith of New York and Stockbridge, President of the Festival, sailed for Europe this week, and in her absence Mrs. Alice Gould Edman of Pittsfield, executive Vice-President, presided.

Accompanying Dr. Koussevitzky today were Bentley W. Warren, President of the Boston Symphony Orchestra Trustees; Henry B. Sawyer, a member of the orchestra's board; Professor Richard B. Fay of Massachusetts Institute of Technology, consultant on acoustics for the new shed, and Dr. Archibald Davison of Harvard University.

THE Etude Club will meet at the home of Mrs. C. C. Whelchel Thursday afternoon. Discussion of Programs for next season will be featured. The nominating committee will report. The usual musical program will be omitted, owing to an accumulation of business.

DOROTHY BAKER, soprano, who will be guest artist at the final Schubert Club concert, Wednesday night in Union College Chapel, will include in her program "Chanson des Bijoux," from Gounod's opera, "Faust," and "Inflammatus et Accensus," from Rossini's "Stabat Mater."

"Chanson des Bijoux," or the "Jewel Song," appears in the third act of the opera. Mephistopheles has placed a casket of jewels near Siebel's boquet. The tempter knows the heart of woman-flowers against gems? Marguerite enters the garden and discovers the casket and the flowers. She cannot resist the temptation to see what is in the casket. Jewels! To resist their lure would be to resist nature. She hesitates, then begins to deck herself with them. Looking at herself and the sparkling gems in the handglass that came with the casket she bursts into the brilliant "Jewel Song."

"Inflammatus et Accensus," is the climax of Rossini's "Stabat Mater." The brilliant soprano obligato will be sung by Miss Baker, with a powerful choral accompaniment. The solo requires a voice of exceptional range, power and flexibility. The full effect is intensely dramatic, and particularly fascinating by the manner i which the solo is set off against th choral background. The combinatio of this effective solo with the voic of the Schubert Club should provid a splendid climax for the program

A NATION-WIDE talent hunt to discover new American composers under way under the auspices of th American Music Department of th National Federation of Music Club The search is divided into two classifications. One applies to composer who have never had composition bought or published. The other to secure new compositions by already established composers. Th search will be conducted throug State contests under the direction o the various State Federations. Th first contest is open to club member who write music, but who have no had their compositions published an the composition sought is a solo fo medium voice with piano accompaniment.

The remaining contests are "fre for alls," open to any composer. The are for a piano solo composition, fo a violin solo with piano accompaniment and for selections for any sol instrument, for two pianos and strin orchestra or for piano or violin an full orchestra.

Mrs. Ralph E. Good of Patton Pennsylvania, is chairman of th Composition Contests Committee and will be assisted by Mrs. W. Carruth Jones of Baton Rouge, Louisiana Chairman of American Music, an Mr. A. Walter Kramer, former edito of "Musical America," now presiden of the Galaxy Music Corporation.

The contests will close January 1 1939. Winning compositions in the various states must be in the hand of the chairman by February 1, 1939 The intention is to present some of the outstanding compositions on the program for the 21st biennial convention of the National Federation of Music Clubs to be held in Baltimore May 16-23, 1939.

TWO major ballet companies, the World-Art Ballet, under the direction of Leonide Massine and the de Basil Ballet Russe, have joined forces, forming one of the strongest unions of the ballet forces in the world today. The new company will be called the Ballet Russe de Monte Carlo and annual seasons will be held in the United States, London and Monte Carlo.

The organizational structure of the ballet company, which will make its American debut at the Metropolitan Opera House for an extended engagement beginning October 12, is unique in the field. Heretofore, similar organizations were subsidized either by governments or individuals, or conducted for private gain. A board of governors will concern itself with matters of general policy, an executive committee will supervise administration affairs and an artistic council pass upon artistic problems in the Ballet Russe de Monte Carlo. Financing has been provided by a body of stockholders interested in the advancement of the ballet art.

The tour of the merged companies will be under the auspices of S. Hurok, who has managed in turn the de Basil organization and the World-Art Ballet. There will be a total of 110 productions in its repertoire, a company of 80 dancers of whom 14 will have the rank of first dancers and a staff of three orchestra conductors of which Efrem Kurtz will be the musical director.

The company will include on its tour engagements with the symphony orchestras of Philadelphia, Cleveland, Cincinnati, St. Louis, Minneapolis, San Francisco, Los Angeles and Seattle.

THE Octavo Singers are opening a membership drive Monday for their Fall concert which will begin their fifth season. Mrs. James R. Herron is chairman of the membership committee and extends a cordial invitation to any singer desiring to become a member of this mixed choral group. The chorus, under the direction of Gordon F. Mason, aims to study all types of music; religious, secular and classical—compositions of the early masters and those of the present day. Miss Jeannette Odasz is accompanist.

The Executive Committee has announced that the Chorus treasury will be able to assume a sizeable part of the cost of the music for this coming concert. Rehearsals are held Monday nights at 6 Mynderse Street from 8 to 10 p. m. with a half hour intermission. The few rehearsals at this season enable the chorus to present an early Fall concert. Anyone interested will be welcome at the Monday rehearsal. Additional information may be obtained from Mrs. Herron, 4-5077, the director, or the Executive Committee; Herbert Neander, William Grams, Ella Doring, Elizabeth Burmester, Naomi Grams, Catherine Schauber and Otto Samulovitch.

PROVIDENCE, R. I.
BULLETIN

MAY 5 - 1938

UNIQUE LIBRARY GIFT

A small library collected by the late Philip Hale of Boston has been given by his widow to Smith College and will be known as the Philip Hale Memorial Library. A donation of this size (it consists of only about two thousand books) might ordinarily attract little attention, but in this instance it has importance because of its exceptional character.

Philip Hale was one of the outstanding critics of music and drama in this country, as well as one of the most graceful of whimsical columnists. In all his writing he revealed himself as a figure of intellectual and cultural force, and at any time within the past 30 years it would have been taken for granted that books collected and prized by him would have special values.

Naturally, the majority of the volumes assembled by him have to do with music and the theatre, and many of these are written in French and are now out of print. Other books in the collection deal with the lives of musicians and actors and with criticism and the texts of plays. There are also bound volumes of the program notes which Mr. Hale wrote for the Boston Symphony Orchestra for a period of 20 years, a mine of erudite comment in themselves.

The miscellaneous works in this library include a considerable number of rare first editions. The collection as a whole is of unusual interest not only as bibliography of music and drama but as a reflection of the discriminating taste of a distinguished man who in his time exerted a pronounced influence on the cultural life of a large part of New England. Smith College is fortunate in the acquisition of such a treasure.

BENNINGTON, VT.
BANNER

MAY 6 - 1938

Symphony Program Is Announced

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, has announced the programs which will be given this August during the fifth annual Berkshire Symphony festival at Tanglewood. Six concerts are to be given in the open-air auditorium which seats 5000. The concerts will be heard on August 4, 6, 7, 11, 13, and 14.

The inauguration will be featured by the chorus and chorale from the cantata of Bach's "Ein Feste Burg Ist Unser Gott" and Beethoven's Ninth Symphony. The audience will be invited to join with the chorus in singing the second verse of the Bach chorale. The Cecilia Chorus of Boston, of which Arthur Fiedler is conductor, and outstanding solosits will appear with the orchestra at the opening concert. Soloists also will appear August 11.

The program, August 13, will be dedicated to the late Dr. Henry Hadley, first conductor of the Festival, and Dr. Koussevitsky has included on the program one of Dr. Hadley's works, Andante Tranquillo, from the Symphony number 3 in B minor Opus 60.

LAWRENCE, MASS.
TRIBUNE

MAY 6 - 1938

CHADWICK'S PLACE IN AMERICAN MUSIC

Hearing an instrumental work, written by the late George W. Chadwick, in a radio program recently reminded us again quite forcibly that he was one of this country's leading composers. The score performed was "Jubilee," styled symphonic sketches, and its deftness of tonal mixtures and apparent spontaneity, were ample evidence of Chadwick's sound musicianship and fertility of melodic invention.

Though born in Lowell, Mr. Chadwick lived and followed his profession in this city in early life before moving to Boston. From there he went to Germany, where he studied under some of the leading instructors, including Rheinberger. For many years he was dean of the New England Conservatory of Music in Boston. The local Chadwick club was organized in his honor and a number of years ago he visited this city to attend some of its functions.

As a composer George W. Chadwick ranks high in American music, embracing varied instrumental and vocal works. His larger scores have been performed by the Boston Symphony and other major orchestras of the country.

ALBANY, N. Y.
Knickerbocker News

MAY 7 - 1938

Programs Set For Symphony Festival

Before sailing for France this week for his annual vacation, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced the complete programs to be performed at Tanglewood for the fifth annual Berkshire Symphonic Festival in August.

The new shed, whose construction Dr. Koussevitzky viewed during his Berkshire visit, will be inaugurated Thursday evening, Aug. 4, at 8:30 p. m., with the chorus and chorale from Bach's "Ein Feste Burg Ist Unser Gott," and Beethoven's Ninth Symphony in D Minor. The audience will be invited to join with the chorus in singing of the second verse of the Bach cantata. The Cecilia Society Chorus of Boston, of which Arthur Fiedler is conductor, will join with the orchestra in this inaugural program.

Dubussy's "La Mer," whose performance by Dr. Koussevitzky and the orchestra has won acclaim from many critics, will be on the program Aug. 6.

An all-Wagner program with soloists will be presented Thursday evening of the second week. The program will include scenes from "Die Walkyrie" and Act III of "Siegfried" with soloists.

The program Aug. 13 will be dedicated to the late Dr. Henry Hadley, first conductor of the festival. Dr. Koussevitzky and the orchestra will perform the andante tranquillo from Dr. Hadley's Symphony No. 3 in B Minor, Opus 60.

The festival will close Sun. ay, Aug. 14, with Schumann's Symphony in B Flat No. 1, Sibelius' "Tapiola," and Brahms' Symphony No. 2 in D Major.

WINSTED, CONN.
CITIZEN

MAY 9 - 1938

Mrs. Bertrand Peck, chairman for Torrington and Winsted for the Berkshire symphonic festival, today reminded all music-lovers who wish to attend the concerts this summer at Tanglewood by the Boston Symphony orchestra under the direction of Serge Koussevitzky that membership lists close May 15.

week. The prize-winners in the poster contest conducted in conjunction with the observance of Air Mail week will also be selected this week and the successful contestants will receive their prizes Air Mail week.

NEW YORK, N. Y.
SUN
MAY 7 - 1938

The New Records

Two Versions of a Mozart Divertimento—The Schnabels—The Lighter Side.

By IRVING KOLODIN.

Usually when two versions of an extended work by a great composer appear simultaneously from two different companies, something more than a coincidence may be suspected. But in the instance of the B flat Divertimento of Mozart (Koechel No. 287) now available in versions from Columbia and Victor, this writer is in a position to know that the projects were conceived independently, and actually approach the work from two separate viewpoints.

The Victor version, played by Richard Burgin, concertmaster of the Boston Orchestra, and a string and horn quintet of his colleagues, reproduces the score in the chamber music dimensions specified by the composer. The Columbia version, which presents Joseph Szigeti and a chamber orchestra led by Max Goberman, accepts the soloistic implications of the first violin part, and treats the score as a specie of chamber concerto. Remarkably enough, both views of the score are musically valid, especcially when a musician of Szigeti's taste and discrimination assumes the responsibilities of the more brilliant, virtuoso approach.

The Two Performances.

It is a major misfortune, however, that this first important album to be made by Szigeti in America had not more fortunate results. His own performance is a model of that ardent, vibrant participation in the composer's thought which marks his art at its best, and the string players are competent. However, the recording is distressingly poor, lacking depth and resonance, with the solo violin much out of balance with the ensemble, and the horn players unequal to the difficulties of their part.

Though the Victor set (one of its New Friends of Music series) cannot offer a performance of the first violin part to match Szigeti's, the brilliance and fullness of the reproduction and the splendid capability of all the associated players (including, of course, the two excellent horns from the Boston Orchestra) present a heavy balance of merit in its favor. Moreover, Burgin's playing of the important first part is excellent fiddling in its own right, which would not be overshadowed by any effort less exceptional than Szigeti's. To this taste, the background of hall resonance (the recording was made in Symphony Hall) is an asset.

The Two Schnabels.

Also a New Friends of Music release are the two albums of music by Schubert for piano fourhands, played by the Schnabels, father and son. Half of the sixteen sides of the first album are given over to a delicate and finely turned performance of the lengthy "Divertissement a la Hongroise," which has not been recorded previously. This is music that is more enjoyable to play than to listen to, and the interruptions necessitated by a phonographic performance do not enhance its qualities. Nevertheless, there are some remarkable and original ideas in it that are finely revealed by the Schnabels. This album also contains the B minor "Andantino Varie," and the following Marches: Nos. 1, 2, and 3 of opus 51, and Nos. 2 and 3 of opus 40. The second album (four records) presents the A major Rondo and the "Lebensstuerme" allegro (opus 144). This will be reviewed at a later date. Both the recording and the playing of the first album maintain an excellent average quality.

Also for Two Pianists.

Timely also contributes an album of sonatas for two pianists, but here they operate on separate instruments. 'They'' are Grace Castagneta and Milton Kaye, performing the D major sonata of Mozart and the first two of Muzio Clementi's sonatas for two pianos, both in B flat. Heresy though it may be, the Clementi is more interesting and ingratiating music, lively in thought and finely detailed in its writing. The playing is deft and musical, but there is much that is wanting in dynamic shading and tonal variation. Timely's reproduction of the piano is acceptable, but the surface material could be much improved.

The Lighter Side.

The news of the week for swing fans is the appearance of two disks by the new Gene Krupa orchestra, with two of the sides offering the first vocal choruses by Helen Ward (of Goodman fame) in almost a year. Brunswick is the sponsor, No. 8124 offering the staple "I Know That You Know" and a tasty arrangement of "Grandfather's Clock," and No. 8123 concerned with the current commercials "Feeling High and Happy" and "One More Dream." Whether it was advisable for so new a band to put itself on record may be questioned, for all of the sides are marked by a tension which will probably be overcome in time. To this taste, "Grandfather's Clock" is the ablest job, a good idea well executed. However, "I Know That You Know" is over loud and too fast, distinguished only by some good solo work by tenorman Vido Musso, when he can be heard above the background; and the two commercials are routine. Krupa's tremendous vitality is basic in all these, but his drumming is too prominent to give the band the lift it should.

Admirers of the talented Bobby Hackett will find some of his best work on Vocalian 4062, where a group that includes George Wettling on drums, Joe Marsala on clarinet, Art Shapiro on bass, Pete Brown (alto) and Joe Bushkin (piano) offer jam versions of "Elementine" and an item titled "Jammin' the Waltz." The second of these is really a slow blues with a waltz flavor, in which the ponderable feat of swinging a waltz is attempted. It doesn't impress these ears as a waltz, but this is merely a pedantic point; for Hackett's fine horn playing is the major attraction here. On the reverse, Shapiro's bass playing and Wettling's drumming are also above the average.

HUDSON, N. Y.
REGISTER
MAY 10 1938

MEMBERSHIP LISTS CLOSE ON MAY 15

Mrs. Otis W. Bradley, chairman for Hudson, for the Berkshire Symphonic Festival, today reminded all music lovers who wish to attend the concerts this summer at "Tanglewood" between Stockbridge and Lenox, Mass., by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, that membership lists close May 15.

Mrs. Bradley points out that district privileges are extended to members including a substantial saving in the cost of admission, preference in the assignment of reserved seats and free admission to a rehearsal by the orchestra. Of added interest this year will be the inauguration of the new shed which will have a seating capacity of more than 500. Although a number of details will not be completed this summer, there will be ample protection from sun and storm. The Cecilias Chorus of Boston and distinguished soloists will be heard with the orchestra the opening night in Bach's "Ein Feste Burg Ist Unser Gott" and Beethovan's Ninth Symphony. Soloist also will be heard the opening night of the second week in the all Wagner program which will feature portions of "Die Walkyrie" and "Siegfried."

NEW YORK, N. Y.
HERALD - TRIBUNE
MAY 8 1938

FESTIVAL NOTES

THE Westchester Music Festival Association has announced the complete program for the junior concert which will open the fourteenth annual Westchester Music Festival at the County Center, in White Plains, on Friday night, May 13. Lowell Beveridge, associate professor of music at Columbia University, and Harwood Simmosn, conductor of the Columbia University Band, will conduct a chorus and band, including nearly four hundred high school students. The Columbia University Band also will take part in next Friday's program.

The program is as follows:

Invitation to the Dance	Weber
Peasants' march; adagio; Huntsman's Chorus from "Der Freischuetz"	Weber
March, Invercargill	Lithgow
County Student Band	
Jesu, Joy of Man's Desiring	Bach
Heavenly Light	Kopylow
Hear My Prayer	Arkhangelsky
Psalm 150	Franck
County Student Chorus	
The Sorcerer's Apprentice	Dukas
Columbia University Band	
Echo Song	Lassus
The Nightingale	Tchaikovsky
Listen to the Lambs	Dett
County Chorus	
Intermezzo from "L'Arlesienne"	Bizet
Sinfonia from "Orfeo"	Monteverdi
Prelude, Op. 28, No. 20	Chopin
Allegro from Organ Sonata, Op. 65, No. 2	Mendelssohn
County Band	
Hallelujah Chorus from "Messiah"	Handel

The student participants, representing eleven school systems of the county, have been rehearsing for several weeks. The chorus and band include pupils from Ardsley, Bronxville, Eastchester, Elmsford, New Rochelle, North Tarrytown, Tarrytown, Scarsdale, White Plains and Port Chester.

The second event of the festival will be a concert by the Philadelphia Orchestra, under Eugene Ormandy's direction, on Friday night, May 20. Hugh Ross, conductor of the Schola Cantorum, in his third season as musical director of the Westchester festival, will direct the senior county chorus and the Philadelphia Orchestra for the closing program on Saturday night, May 21. The principal numbers in this concert will be R. Nathaniel Dett's oratorio, "The Ordering of Moses"; Sibelius's "The Origin of Fire" and parts of Bach's B minor mass. The soloists will be Dorothy Barker, New York, soprano; Ellen Repp, New Rochelle, contralto; Donald Rogers, Scarsdale, tenor, and Mack Harrell, barytone.

Jubilee Program Thursday

The annual Westchester spring choral jubilee program of Negro spirituals will be held at the County Center next Thursday night, May 12, under the auspices of the county's recreation commission. The chorus of more than three hundred singers has been rehearsing in Tarrytown, White Plains, Yonkers, Ossining and Tuckahoe under the direction of Leviticus Lyon and Arsel Emmanuel. Besides conducting next Thursday's concert, Mr. Lyon also will take part in the program as a senior soloist.

Berkshire Programs

The Berkshire Symphonic Festival, to be given by the Boston Symphony Orchestra under Serge Koussevitzky's direction this summer in the new music shed at Tanglewood, near Lenox, Mass., will begin Thursday evening, August 4, with excerpts from Bach's "Ein Feste Burg" and Beethoven's ninth symphony, with the Cecilia Society of Boston, trained by Arthur Fiedler, as the assisting chorus. The audience will be invited to join in the singing of a verse from the cantata.

The other five Berkshire Festival programs are:

Saturday, August 6, 8:30

Symphony in E flat, No. 99	Haydn
La Mer	Debussy
Symphony No. 1	Sibelius

Sunday, August 7, 3:30

Eine kleine Nachtmusik	Mozart
Symphony No. 4	Brahms
Music for the Theater	Copland
Ma Mere l'Oye	Ravel
Pines of Rome	Respighi

Thursday, August 11, 8:30

Ride of the Valkyries and final scene from "Die Walkuere," Act III	Wagner
"Siegfried," Act III (with four soloists)	Wagner

Saturday, August 13, 8:30

Symphony No. 6 (Pastoral)	Beethoven
Andante from Symphony No. 3	Hadley
Symphony No. 6 (Pathetic)	Tchaikovsky

Sunday, August 14, 8:30

Symphony in B flat, No. 1	Schumann
Tapiola	Sibelius
Symphony No. 2	Brahms

The andante from Henry Hadley's third symphony will be played in memory of its composer, who conducted the first two Berkshire Festivals in 1934 and 1935. The membership list closes May 15. Members obtain admission at a minimum rate, have a preferential choice of seats and can attend a rehearsal at Tanglewood without charge. Complete information may be obtained from the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

SYRACUSE, N. Y.
POST - STANDARD

MAY 8 - 1938

New Phonograph Recordings

BY WILLIAM HENRY TUCKLEY

Considering the magnitude of the work and the large number of persons and instruments involved in its presentation, the successful recording of the Bach "St. Matthew Passion" is an achievement of which the Victor company and its technical staff may well be proud.

The recording was made at a public performance on Good Friday afternoon and evening, March 26, last year, and the third and final album of the set was released, quite appropriately, around Easter this year.

Serge Koussevitzky was the conductor and the Boston Symphony orchestra was assisted by the Harvard Glee club, the Radcliffe Choral society, and the following soloists: Jeannette Vreeland, soprano; Kathryn Meisle, contralto; John Priebe, tenor; Keith Faulkner and Fritz Lechner, bass; Dr. V. Ernst Wolff, harpischord, and Carl Weinrich, organ.

In addition there were solo violins, viola de gamba, flute, English horns and oboi d'amore.

It would be superfluous to comment upon the fine work of orchestra, chorus and soloists; they rank among the highest in their respective fields. The only unusual feature is that such an array of talent could be assembled for a single performance.

It is pertinent to state that the inspiration and exultation of the Bach score, ideally interpreted under the able direction of Mr. Koussevitzky, has been faithfully recorded on some 27 discs and the reproduction is as perfect as could be expected had the performance taken place in a specially equipped studio.

The complete work is incorporated in three Musical Masterpiece albums, 411, 412 and 413.

SPRINGFIELD, MASS.
REPUBLICAN

MAY 9 - 1938

TWO LOCAL WOMEN FESTIVAL COCHAIRMEN

Mrs Reynolds Clark and Mrs Hollis Carlisle Act for Berkshire Event

Mrs Reynolds Clark and Mrs Hollis Carlisle, cochairmen for Springfield for the Berkshire Symphonic festival, yesterday reminded all music lovers who wish to attend the concerts this summer at "Tanglewood," by the Boston Symphony orchestra under the direction of Serge Koussevitzky, that membership lists close the 15th. They point out the distinct privileges extended to members including a substantial saving in the cost of admission, preference in assignment of reserved seats and free admission to a rehearsal of the orchestra.

The Cecilia chorus of Boston, directed by Arthur Fiedler, and distinguished soloists will be heard with the orchestra the opening night in Bach's "Ein Feste Burg Ist Unser Gott" and Beethoven's Ninth Symphony. Soloists also will appear the opening night of the second week in the all-Wagner program which include portions of "Die Walkyrie" and "Siegfried."

Many other activities are being planned in the Berkshires during the festival weeks. Olin Downes, critic, will give four lectures at the Berkshire museum in Pittsfield on the principal works to be played by the orchestra. The lectures this year will be at 3 in the afternoon instead of in the morning. They will be given August 4 and 6 and August 11 and 13.

Ted Shawn and his men dancers will perform at their West Becket studio, Director William Miles has promised two outstanding plays at the Berkshire Playhouse in Stockbridge, there will be chamber music at South Mountain in Pittsfield on Friday afternoons at 4 the two weeks of the festival; there also will be chamber music at Music Mountain in Falls Village, Ct., Cummington and at Alexander Bloch's in Hillsdale, N. Y.

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WASHINGTON, D. C.
HERALD

MAY 9 - 1938

Stravinsky's Concerto Given Premiere Here

By GLENN DILLARD GUNN

The world premiere of Igor Stravinsky's "Dumbarton Oaks" concerto for small orchestra took place last night in the famous mansion for which it is named. The artists engaged in its presentation are renowned, the audience that heard it was made up in large part of celebrities, and the work developed elements of originality and clarity that oblige the most serious consideration.

Stravinsky is the first of the Russian modernists to gain world recognition, after Scriabine, and he brought to the art a greater technical resource than his eminent predecessor and a more practical imagination. He asked no impossible tasks of music; but in the height of his dissonant career he offered his listeners problems in cacophony that seemed to them quite unsolvable. As he turned from his ballets, with their dramatic programs, to the absolute forms of the art that exist for music alone, his idiom grew clearer.

This concerto, composed during 1937-38, is the most attractive modern page that a season filled with interesting new music has brought us.

Its three movements are rich in ideas of rhythm and sound that stimulate attention and excite the imagination. He has by no means abandoned dissonance; but he has grown more expert in defining it.

Beauty of Pattern

His themes have the value of mental concepts rather than of emotional images. They have the beauty of pattern rather than of expression. They are developed in a contrapuntal texture that takes its color from conflicting tonalities rather than from the denial of tonality.

This music needs no program. There is drama in the irregular rhythms. There is adventure in the themes that wander simultaneously in different keys. The trained ear follows its logic with ever-growing satisfaction and even the lover of the art whose responses are entirely of the senses and whose reactions derive from emotional stimuli only, found it exciting.

The performance was notable for its taste and understanding. Mlle. Nadia Boulanger, the gifted French musician who made history this year as the first woman to appear as conductor of the Boston Symphony Orchestra and who has done many things in Europe which she doubtless believes to be equally important, conducted. Her chamber orchestra was built around the celebrated Pro Musica String Quartet.

Dushkin at Violin

One of the three violins is Samuel Dushkin, who has been Stravinsky's associate in his American tours. The score called for one flute, one oboe, one clarinet, one bassoon, two French horns, three violins, three violas, two celli and two basses.

Another Stravinsky work on the program new to most of the listeners was the Duo Concertante for violin and piano, presented on this occasion by Dushkin and Beveredge Webster. It falls into the same category as to rhythmic interest and formal symmetry, developing its patterns in sound and sensation without any superimposed implication as to feeling. This, too, was brilliantly set forth.

Mlle. Boulanger offered excerpts from nine of the Bach cantatas, which were presented by Hughes Cueno and Doda Conrad of her vocal ensemble and instrumental ensemble, the conductor adding harpsichord parts at the piano. These, likewise, were beautifully presented and the contrast was instructive.

HARTFORD, CONN.
TIMES

MAY 4 - 1938

Koussevitzky Visits Canaan Music Hall

Special to The Hartford Times

Canaan—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who will conduct the musical festival the second season at Tanglewood, near Lenox, Mass., in August, was on a tour of inspection at the music hall Monday.

The grounds have been seeded and paths laid out. New roads leading to the hall are being constructed and landscaped. The builders now are putting on the sound-proof siding of the hall which will be inaugurated on Aug. 4 with Beethoven's Ninth Symphony. The Cecilia Society chorus of Boston and prominent soloists will appear with the orchestra for the inauguration.

SPRINGFIELD, MASS.
MORNING UNION
MAY 8 - 1938

Koussevitzky Announces Festival Program Lists

Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra announced the complete programs to be presented at Tanglewood, Stockbridge, for the fifth annual Berkshire Symphonic festival in August before sailing last week for his annual vacation.

The new shed, whose construction Dr Koussevitzky viewed during his Berkshire visit, will be inaugurated Thursday night, August 4, at 8.30 with the chorus and the chorale from Bach's "Ein Feste Burg is unser Gott," and Beethoven's Ninth symphony. The audience will be invited to join with the chorus in the singing of the Bach cantata. The Cecelia Society chorus of Boston, of which Arthur Fiedler is conductor, will join with the orchestra in this inaugural program.

Debussy's "La Mer," whose performance by Dr Koussevitzky and the orchestra has won acclaim from many critics, will be on the program of August 6. An all-Wagner program with soloists will be presented Thursday night of the second week, including scenes from "Die Walkuere" and the third act of "Siegfried" with soloists.

The program of August 13 will be dedicated to the late Dr Henry Hadley, first conductor of the festival. At this time the orchestra will perform the Andante Tranquillo from Dr Hadley's Symphony No 3 in B-minor, Op 60.

The festival will close on Sunday, August 14, with Schumann's symphony in B-flat, No 1, Sibelius's "Tapiola" and Brahms's symphony No 2 in D-major.

NEW YORK, N. Y.
HERALD-TRIBUNE

MAY 12 1938

1,300 Enroll for Six Concerts

The membership campaign for the fifth Berkshire Symphonic Festival next August, to be given by the Boston Symphony Orchestra under Serge Koussevitsky's direction, will clo[illegible]unday. The final campaign meeting will be held tomorrow afternoon at the festival site, Tanglewood, Lenox, Mass. According to an announcement yesterday from the festival office at Stockbridge, 1,300 members have been enrolled and 127 boxes taken for the six concerts in August. It is hoped to have an enrollment of 2,000 members when the campaign closes. Last year's total was 1,750.

OWOSSO, MICH.
ARGUS PRESS
MAY 6 - 1938

Do I feel heart-broken over the loss of my music? No. On the contrary, I now feel I am giving the people something fundamental, and I am happy. —Frederic Fradkin, former concertmaster of the Boston Symphony Orchestra, whose doctors ordered "No music," and who has gone into the restaurant business.

BROOKLYN, N. Y.
EAGLE
MAY 10 1938

Reception Held For Institute's New President

Ingersoll Gives Official Greeting to McDonald at Academy Meeting

James G. McDonald, recently elected president of the Brooklyn Institute of Arts and Sciences, was officially greeted by Borough President Ingersoll, for many years an ardent supporter of the Institute's cultural activities, at an informal reception held yesterday afternoon in the ballroom of the Academy of Music.

Edward C. Blum, chairman of the board of trustees, greeted Mr. and Mrs. McDonald in behalf of the institute, while members of the board, the official staff and representatives of the institute's advisory bodies took turns in welcoming Mr. McDonald on his assumption of office. Some 75 persons prominent in cultural, social and many other circles attended the reception.

Foreign Affairs Authority

Mr. McDonald, recognized as an authority on foreign affairs and a former member of the editorial staff of the New York Times, was selected for the newly created post of president of the institute by the board of trustees at the board's annual meeting April 14. Considered one of the country's most responsible posts in adult education, the office provides for a chief executive in charge of the general supervision of the institute as a whole.

The annual program of the institute is conducted at four centers, namely the Academy of Music, the Brooklyn Museum, the Brooklyn Children's Museum and the Brooklyn Botanic Garden. During the 1936-1937 season the attendance at the four centers approximated nearly 3,000,000.

Other Trustees Present

In addition to Mr. Blum, trustees present at the reception included Walter H. Crittenden, Miss Hilda Loines, Robert Alfred Shaw, Mrs. William H. Good, Mrs. Dean C. Osborne, Miss Mary E. Dillon, Dr. Edwin G. Warner, Dr. Bernard H. Smith, John C. Parker, Henry A. Ingraham, Robert E. Blum, Walter Hammitt, Dr. John H. Denbigh, Francis T. Christy, Charles Pratt and Alfred E. Mudge.

The four centers were represented by Dr. C. Stuart Gager, director of the Botanic Garden; Miss Irene Miles, acting director of the department of education, which presents an annual program of concerts, lectures and classes at the Academy of Music; Laurence P. Roberts, acting director of the museums, and Mrs. William Lloyd Garrison 3d, curator-in-chief of the Children's Museum, and their official staffs.

Represent Education Council

The council of the department of education was represented by Dr. Edward Howard Griggs, president; Stansbury Hagar, secretary; Miss Isabel N. Tuthill, Charles W. Elmer, Arne Dehli, Walter T. Voege, Howard W. Vernon, Frank L. Bryant, Miss Amy Bonner, Walter E. Owen, F. T. Forster, Dr. Ernest R. von Nardroff, L. T. Brush and Dr. John T. Knudson.

Others attending the reception included Mrs. Edward C. Blum of the executive board of the Brooklyn Committee for the Boston Symphony Orchestra Concerts; Mrs. Glentworth Reeve Butler and Mrs. Henry J. Davenport of the Women's Auxiliary of the Botanic Garden, Mrs. John B. Clark and Mrs. Floyd S. Neeley of the auxiliary of the Children's Museum, Lloyd R. McDonald, assistant treasurer of the institute; H. P. Schoenberner, auditor; Delmer D. Martin, manager of the mortgage department; Herbert T. Swin, managing superintendent of the building department; Mrs. Evelyn W. Allen, Dr. John J. Loftus, William Slater and Alfred A. Tausk of the extension school's advisory committee and C. R. Jenkins, representing Park Commissioner Moses.

N. ADAMS, MASS.
TRANSCRIPT
MAY 9 - 1938

MEMBERSHIP LIST CLOSES MAY 15TH

For Boston Symphony Concerts at Tanglewood

FOR THIS SEASON

Many Other Activities Besides Concerts Planned for Berkshires During Festival Weeks.

Mrs. Shelley W. Potter, chairman for North Adams for the Berkshire Symphonic Festival, today reminded all music lovers who wish to attend the concerts this summer at "Tanglewood" by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, that membership lists close May 15. Mrs. Theodore R. Plunkett and Mrs. James Cashin are co-chairmen for Adams.

Mrs. Potter points out that distinct privileges are extended to members including a substantial saving in the cost of admission, preference in assignment of reserved seats and free admission to a rehearsal of the orchestra. Of added interest this year will be the inauguration of the new shed which will have a seating capacity of more than 5000. Although many details such as a permanent floor, encased pillars and permanent platform will be lacking, there will be protection from sun and storm. The Cecilia Chorus of Boston directed by Arthur Fiedler and distinguished soloists will be heard with the orchestra the opening night in Bach's "Ein Feste Burg Ist Unser Gott" and Beethoven's Ninth Symphony. Soloists also will appear the opening night of the second week in the all-Wagner program which includes portions of "Die Walkyrie" and "Siegfried".

Many other activities are being planned in the Berkshires during the Festival weeks. Olin Downes, well known critic, will give four lectures at the Berkshire Museum in Pittsfield on the principal works to be played by the orchestra. The lectures this year will be at 3 in the afternoon instead of in the morning. They will be given Aug. 4, anl 6; Aug. 11 and 13.

Ted Shawn and his men dancers will perform at their West Becket studio, Director William Miles has promised two outstanding plays at the Berkshire Playhouse in Stockbridge, there will be chamber music at South Mountain in Pittsfield on Friday afternoons at 4 the two weeks of the Festival; there also will be chamber music at Music Mountain in Falls Village, Ct., Cummington and at Alexander Bloch's in Hillsdale, N. Y.

Mrs. Potter, Mrs. Plunkett and Mrs. Cashin will be pleased to answer inquiries about the Festival or persons interested may communicate directly with Stockbridge. Charles L. Stafford is the chairman in Williamstown. Under the membership plan it is possible to have the more expensive seats or to secure admission for either series or for all six concerts at 83 1-3 cents per concert.

Other community chairmen in Western Massachusetts, Connecticut, Vermont and New Hampshire include the following: Becket, Miss Esther McCormick; Bennington, Mr. and Mrs. E. C. Smith; Burlington, Harlie E. Wilson; Chatham, Miss Annabelle Terrell; Dalton, Mrs. Bruce Crane; Dublin, Mrs. Edward T. Shaw; Great Barrington, Mrs. George L. Taylor; Greenfield, Mrs. Mary Robbins Champney; Hillsdale, Mrs. Alexander Bloch; Hinsdale, Miss Alma Haydock; Housatonic, Mrs. Charles Giddings; Hudson, Mrs. Otis Bradley; Kinderhook, Mrs. Frederick B. Downing; Lakeville, and Salisbury, Mrs. Maurice M. Firuski; Lanesboro, Berkshire and Cheshire, Miss Margery Whiting; Lebanon Valley, Mrs. Harry Adams; Lee, Mrs. James T. Owens; Lenox, Miss Estelle Hutchinson and Lester Roberts; Middlebury, Professor Lewis J. Hathaway; Monterey, Mrs. Earle Stafford; New Boston, Mrs. Norton Perkins; Keene, Mrs. Gorham Brooks; New Haven, Mrs. William W. Walcott; Norfolk, Mrs. David Goodnow; Northampton, Miss Dorothy M. Bement; Pittsfield, Miss Elizabeth Gamwell and Mrs. Louise E. Underwood; Poughkeepsie, Miss Rebecca H. Rider and Professor George Dickinson; Richmond, Miss Inez Eldridge; Schenectady, Mrs. Dudley Diggs; Springfield, Mrs. Reynolds Clark and Mrs. Hollis Carlisle; Stockbridge, Mrs. John C. Lynch; Torrington, Mrs. Bertrand Peck; Troy, Miss Betsy Polk; Tyringham, Mrs. Harry C. Holloway; Westboro, Mrs. Noah Nason; Westfield, Mrs. Paul Mackie; Williamstown, Charles

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NORTHAMPTON, MASS.
GAZETTE

MAY 10 1938

Miss Dorothy Bement Is Chairman Here for Berkshire Festival

Membership Lists Close May 15. Distinct Privileges Extended to Members

Miss Dorothy M. Bement, chairman in Northampton for the Berkshire Symphonic festival, today reminded all music lovers who wish to attend the concerts this summer at "Tanglewood" by the Boston Symphony orchestra, under the direction of Serge Koussevitzky, that membership lists close Sunday, May 15.

She pointed out that distinct privileges are extended to members, including a substantial saving in the cost of admission, preference in assignment of reserved seats and free admission to a rehearsal of the orchestra. Of added interest this year will be the inauguration of the new shed which will have a seating capacity of more than 5,000. Although many details such as a permanent floor, encased pillars and permanent platform will be lacking, there will be protection from sun and storm. The Cecilia chorus of Boston, directed by Arthur Fiedler, and distinguished soloists will be heard with the orchestra the opening night in Bach's "Ein Feste Burg Ist Unser Gott" and Beethoven's Ninth Symphony. Soloists also will appear the opening night of the second week in the all-Wagner program which includes portions of "Die Walkyrie" and "Siegfried."

Many other activities are being planned in Berkshires during the festival week. Olin Downes, well known critic, will give four lectures at the Berkshire museum in Pittsfield on the principal works to be played by the orchestra. The lectures this year will be at 3 in the afternoon instead of in the morning. They will be given Aug. 4, 6. 11 and 13.

Ted Shawn and his men dancers will perform at their West Becket studio. Director William Miles has promised two outstanding plays at the Berkshire playhouse in Stockbridge. There will be chamber music at South mountain in Pittsfield on Friday afternoons at 4 the two weeks of the festival. There also will be chamber music at Music mountain in Falls Village, Ct., Cummington and at Alexander Bloch's in Hillsdale, N. Y.

Miss Bement, principal of the Northampton School for Girls, will be pleased to answer inquiries about the festival or persons interested may communicate directly with Stockbridge. Under the membership plan it is possible to have the most expensive seats or to secure admission for either series or for all six concerts.

Times. May 8/38

Berkshire Programs

The Berkshire Symphonic Festival, to be given by the Boston Symphony Orchestra under Serge Koussevitzky's direction this summer in the new music shed at Tanglewood, near Lenox, Mass., will begin Thursday evening, August 4, with excerpts from Bach's "Ein Feste Burg" and Beethoven's ninth symphony, with the Cecilia Society of Boston, trained by Arthur Fiedler, as the assisting chorus. The audience will be invited to join in the singing of a verse from the cantata.

The other five Berkshire Festival programs are:

Saturday, August 6, 8:30

Symphony in E flat, No. 99........Haydn
La Mer........Debussy
Symphony No. 1........Sibelius

Sunday, August 7, 3:30

Eine kleine Nachtmusik........Mozart
Symphony No. 4........Brahms
Music for the Theater........Copland
Ma Mere l'Oye........Ravel
Pines of Rome........Respighi

Thursday, August 11, 8:30

Ride of the Valkyries and final scene from "Die Walkuere," Act III..Wagner
"Siegfried," Act III (with four soloists)........Wagner

Saturday, August 13, 8:30

Symphony No. 6 (Pastoral)....Beethoven
Andante from Symphony No. 3....Hadley
Symphony No. 6 (Pathetic)....Tchaikovsky

Sunday, August 14, 8:30

Symphony in B flat, No. 1........Schumann
Tapiola........Sibelius
Symphony No. 2........Brahms

The andante from Henry Hadley's third symphony will be played in memory of its composer, who conducted the first two Berkshire Festivals in 1934 and 1935. The membership list closes May 15. Members obtain admission at a minimum rate, have a preferential choice of seats and can attend a rehearsal at Tanglewood without charge. Complete information may be obtained from the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

Renewing the Discussion Of Symphonic Programs

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B. Trans. May 14/38

Facts, Figures and Reflections as Disclosed by a Recent Survey Here and Afield

By MOSES SMITH

Examination of the programs of the recently completed fifty-seventh season of the Boston Symphony Orchestra, a subject with which this space was occupied last week, recalls the article in which, some weeks ago, Drs. John H. Mueller and Kate Herner of Indiana University stated some illuminating conclusions derived from their careful survey of programs of the principal American orchestras over more than half a century. The matter is even more interesting if one examines the charts which the authors prepared and which, because of considerations of space and for other reasons, it was impossible to publish at that time. Each of the charts furnishes a ready comparison between the Boston Orchestra and seven other symphony orchestras of this country.

On one of the charts the relative preponderance of music by Beethoven, Wagner and Sibelius on orchestral programs is indicated. Beginning in the late seventies and early eighties, cent of the programs consisted of Beethoven's music, there was a sharp but evenly spaced drop for about fifteen years, at the end of which time the percentage had fallen to about thirteen. From then until the period '31-'35, which is the last one considered by the authors, the decline was more gradual to about ten per cent. There are more jagged peaks naturally in the case of the Boston Symphony Orchestra than in the case of the average taken from seven other orchestra's repertories. But otherwise, the coincidence in the two curves is striking.

As for Wagner, for the first fifteen years the Boston Orchestra followed the trend of the others, dropping from about nine per cent to about five. Probably because of the stimulus of the first Bayreuth Festivals there was a rapid rise again almost to ten per cent for the other orchestras. The "curve" remained at about the same level for ten or fifteen years, shot up again to about twelve per cent at the turn of the century, and since then has declined gradually to a little more than five per cent. The Boston curve, meanwhile, shows on the whole, a surprisingly level tendency, with a more or less gradual decline to just under five per cent.

Sibelius does not appear at all, of course, until the late nineties. His music has shown a steady increase in popularity, the Boston programs showing a slightly higher percentage from the beginning. With the coming of Koussevitzky, fourteen years ago, the Boston curve is considerably higher than that of the other orchestras. In the period '31-'35 music by Sibelius represented about 2½ per cent of the music in the repertory of the seven orchestras; about 7 per cent of Boston's. The percentage was approximated during the season just past, when six works out of eighty-seven for the long subscription series were by Sibelius.

The second chart contains curves for German and American music. In both cases the programs of the Boston orchestras follows the tendencies displayed elsewhere. In the eighties about 60 per cent of the music played by American orchestras was German. There was a slight and gradual decline until the period of the World War, when the percentage dropped quickly to less than 40, where it has remained since. The last entries show Bostonians listening to a little more American and a little less German music than do the inhabitants of any of the other cities.

The last chart is concerned with modern music in the repertories since the quinquennial, '96-'00. Exactly how modern music is defined is not indicated. Presumably a modernist of the turn of the century is not so regarded by the authors now. At any rate, there has been a persistent rise from less than five per cent to more than twenty. Here again Boston soon took the lead, which it has maintained for thirty years. In the last period covered, the Boston percentage was almost thirty. The summary of the past season's programs, treated in last week's article, was strong confirmation, of course.

In sum, the Boston Orchestra's programs have tended, on the whole, to resemble those of other orchestras in significant traits, except that they have been a little more or less so. In the case of Beethoven we have followed the prevalent fashion (or it has followed us). We have persistently heard less Wagner than is heard in other cities, and somewhat more Sibelius. In modern music we have for years been a little in the van. In American and German music our curve is close to the average, except for a deficiency in German music during the Koussevitzky regime. That last condition has been, in the opinion of the present writer, a healthy one: not because of any defects in German music but because of the virtues of music that had previously been neglected.

The most surprising single conclusion, for many, will be not Koussevitzky's variation from the norm but his closeness to it. Under his regime and that of his predecessor, Pierre Monteux, the ratio of modern music has risen steadily and has disgruntled many a subscriber. But the same thing, to a lesser degree, it is true, has been happening elsewhere. For better or (as some may say) worse, the old "comfortable" days in the concert-hall have departed. The notion, so prevalent in the nineteenth century, that the art of music had arrived at some sort of perfection, has been happily outmoded. We have begun to realize that an art which consists of rearranging the word-order of familiar sentences is not an art at all, but a species of game. Without growth and change (and consequent discomfort) there is no vitality. Without vitality there is certainly no art.

HOUSTON, TEX.
POST

MAY 12 1938

Hoffmann Plans Summer Stay In East

Ernst Hoffmann, conductor of the Houston Symphony orchestra, left Wednesday for New York and Boston, where he will spend the summer in work and study. He will return to Houston Sept. 1.

While in the East, Mr. Hoffmann will conduct a popular concert for the Boston Symphony orchestra. He also will engage players for several recently-created vacancies in the Houston organization.

Mr. Hoffmann and the orchestra will play a larger number of out-of-town concerts during the 1938-39 season, Walter H. Walne, president of the Houston Symphony society said Wednesday.

The Houston Symphony orchestra made only two appearances last season outside of Houston—in Beaumont and Galveston, but several other South Texas cities will very likely be visited next fall. A contract has already been signed for a concert in San Antonio for late October, and negotiations are under way for additional engagements elsewhere.

"Now that such excellent progress has been made in assembling a really fine orchestra," said Mr. Walne, "one of the very serious problems encountered is to find enough work to keep it busy."

Mr. Walne said that with a small increase in its budget, the orchestra could play 50 concerts each season as easily as it has played 20 during the season just closed.

In a financial report mailed to directors of the society this week, Mr. Walne reported that the organization closed the 1937-38 season with a cash balance of $1,257.56. The new budget will provide $33,000 for salaries to the musicians, and a much stronger orchestra is in prospect. Several excellent players have already been obtained for positions where they were badly needed, and two or three others are under consideration.

Study of Music at Harvard

Methods and Results of System That Stresses the Academic in the Pursuit of an Art

B. Trans. May 14/38

The emergence of several Harvard students of music as performers of considerable ability during the course of the past season has done much to make the interested observer wonder just how "academic" the study of music is at our local seat of learning. The frequent performances of the work of Walter Piston, to say nothing of younger Harvard graduates like Randall Thompson and Elliott Carter, has long since made us realize that whatever method is pursued at Harvard, its results are certainly not all of the same stamp or overly conventional. One's curiosity is also attracted by those Harvardians still members of the student body who seem well able to combine instrumental playing with their scholastic pursuits.

What makes these public performances so remarkable is that the division of music at Harvard is one of the few places for the advanced study of music which cannot be classified under the heading of conservatory. Many Harvard students who take music as their field of special study have no interest in playing an instrument in any professional way—nor does the department intend that they should. Music at Harvard is taught more as a "facet of culture" than anything else. The long list of Harvard musicians who have made their mark as composers, teachers and musicologists stands in testimony to the worth of the system, even if the latter does not always produce excellent oboists.

What are the advantages of studying music at Harvard? What are the students like, and why do they choose Harvard rather than a conventional conservatory? One of the great assets of the division is its comparatively small size. There are approximately thirty undergraduates and twenty graduate students in the field. Membership in the department is limited, with the natural result that there is more personal contact between faculty and students and a more informal atmosphere than is possible in some of the larger departments.

The obvious musical advantages of Boston, with its abundance of concerts, are well utilized by the young men of Harvard. The average music student is no supercilious specialist who declines to visit a concert hall from one year's end to the other. The many local recitals and chamber music programs, and the concerts of the Boston Symphony Orchestra provide a valuable part of their education. (Where is there a better opportunity to study orchestration than in the superlative performances of the Boston Orchestra?) Constant concert-going is urged by the faculty, and the division even provides tickets for many Boston events. It also sponsors a multitude of free concerts in Cambridge, often through the generosity of Mrs. Elizabeth Sprague Coolidge. Hindemith's recital in Cambridge, the concerts by the Helsinki Chorus, the Stradivarius Quartet, and the Fiedel Trio are only a few of those organized under the auspices of the division.

It would be a difficult task to give a cross-section of the music students at Harvard without falling into the errors of overgeneralization. It would be safe to say, however, that the majority plan to go on with music in some way after they finish their studies. In general, the preferences of the undergraduates tend toward teaching, composing or performing, while many of the graduate students are immersed in musical research under such noted musicologists as Dr. Hugo Leichtentritt and Dr. Willi Appel. The more ambitious aim for the John Knowles Paine fellowship for study abroad, although they are by no means blind to the advantages of continuing to work right at Harvard.

It is worthwhile to mention the names of few music "concentrators" who should be more than just names before long. Raphael Silverman, graduate student, is already known hereabouts as a violinist and a member of the faculty of the Longy School; he recently played with the State Symphony Orchestra in Prokofiev's First Concerto. Leonard Bernstein, pianist and composer, has likewise appeared with the W P A orchestra in Ravel's Concerto. Others of distinction are Gail Kubik, whose compositions are not unknown to Boston audiences; students now working abroad, like Everett Helm and Arthur Berger, formerly of the music department of the Transcript; Grovenor Cooper, now a member of the faculty; Jan La Rue, promising clarinettist; Arnold Hartmann and Irving Fine, pianists, and Frank Green, prolific undergraduate composer.

The typical student is not so precious or prejudiced in his musical tastes as he is popularly supposed to be. He is outstandingly open-minded to almost all modern music. Hindemith is his current god. Stravinsky declines in favor, while Malipiero and Prokofiev are increasingly popular. The student does not sneer at the nineteenth century, although he is still a little wary of it. He even finds much to admire in Tschaikovsky, composer now in least repute with the musically well-dressed.

A reflection of the tastes of the mass of the young musicians is found in the institution of the Harvard Music Club, organized entirely by students. The majority of the members of the department, in addition to some members of the faculty and interested outsiders, make up the membership. Meetings, held once a month, are informal, with programs of music which find infrequent performance elsewhere. A public concert is given every spring—this year on May 25.

It goes without saying that the distinguished members of the Harvard music faculty are held in the highest esteem by their pupils. Professors Hill, Ballantine, Piston and Merritt could find no stronger supporters than their students. The friendly spirit which exists between guiders and guided is as much responsible for this as is the exceptional instruction.

JEANNETTE EYRE
RICHARD BEATTY

Pops' Prospects

B. Trans. May 12/38

The Pops concerts in Symphony Hall, which have thus far in the season pursued a more or less uneventful course, will take on considerable excitement during next week. On Sunday night eight of the solo players of the orchestra will play Mozart's Octet for oboes, clarinets, bassoons and French horns in pairs. Among the other numbers of the most pretentious program of the season thus far are Beethoven's Fifth Symphony and Ravel's "Bolero."

Jesus Maria Sanroma will be soloist on two successive evenings, playing George Gershwin's "Rhapsody in Blue" on Tuesday and the Rachmaninov C minor Piano Concerto on Wednesday. An exceptional evening at the Pops will be that of Sunday, May 22, when Fritz Mahler, Viennese conductor now living in this country, will be the guest leader of a program consisting of excerpts from "Die Walkuere." The soloists will be Margaret Halstead, Hazel Hayes, Colin O'More and Raymond Lutz. The selections will be the Introduction, Siegmund's Narrative and Love Duet from Act I; Introduction and Bruennhilde's Shout from Act II, ad the Ride of the Valkyries, Wotan's Farewell and Magic Fire Music from Act III.

The following evening there will be three guest conductors for the annual "Harvard Night," each of them a Harvard graduate. Ernst Hoffman, of the class of '18, was a familiar figure here for some time in the Federal Music Project; more recently he has been conducting the Houston (Tex.) Symphony Orchestra. G. Wallace Woodworth, of the class of '24, is of course principally known as conductor of the Harvard Glee Club, which will share in the proceedings. Leroy Anderson, of the class of '29, is now living in New York city.

At Pops Tonight

Arthur Fiedler and the Boston Pops Orchestra will present the following program in Symphony Hall this evening:

Procession of the Sardar from the "Caucasian Sketches" . . Ippolitov-Ivanov
Overture to "Mignon" . . . . Thomas
Prelude to "The Afternoon of a Faun" Debussy
Fifth Hungarian Dance . . . . Brahms
"Peer Gynt," Suite No. 1 . . . . Grieg
Londonderry Air Arr. by Sir Hamilton Harty
Finale (Allegro con fuoco), Fourth Symphony . . . . Tchaikovsky
"The Chocolate Soldier," Selection Oscar Strauss
"The Old Refrain" . . . . Kreisler
March, "Indigo" . . . . Johann Strauss

—In the rear of Alexander Stephens's home at Crawfordville, Ga., is a burial ground where fifteen of the statesman's dogs are buried.

WHEELING, W. VA.
NEWS

MAY 8 - 1938

MUSIC AND

By IRWIN F

Popularizing Music

Boston's annual "Pop" concerts started last Wednesday night, and for the next nine weeks the good people of the "Bean" city will be treated to good music that is, at the same time, not necessarily high-brow nor essentially long-haired, as many consider the strictest of symphony music to be. This will be the fifty-third season that musicians of the Boston Symphony Orchestra have given a spring season of light and semi-classical works, liberally sprinkled with the more popular classics, at popular prices.

This year the orchestra will be under the direction of Arthur Fiedler, the first native Bostonian ever to conduct the "Pop" concerts.

The orchestra strives to reach the widest possible audience among music lovers. The atmosphere of the concerts is one of easy informality. The audience is seated at tables, where soft drinks and other light refreshments are available, and listens to the gayest of good music played by a full-sized orchestra comprising some of the country's outstanding artists.

Fiedler, a virtuoso of the piano, violin and viola, studied in Europe until the World War interrupted his training, and then continued his studies in the United States. He has been associated with the Boston Symphony for many years.

45

Numerous Soloists Dot the Course of the Pops Concerts

Complete Pops Programs for the Week

Mozart's Octet for oboes, clarinets, bassoons and French horns in pairs will constitute an exceptional item on the Pops program for tomorrow evening. The list will also contain Beethoven's Fifth Symphony, Ravel's "Bolero" and other pieces. Appearances on successive evenings by Jesus Maria Sanroma will further mark the week at Pops, while a week from tomorrow Fritz Mahler, as guest, will direct a program of excerpts from "Die Walkuere" by Wagner.

The complete programs for the week as well as that for this evening follow:

Tonight

March, "El Capitan" ....Sousa
Overture to "Stradella"..........Flotow
Panis Angelicus ....Franck
Irish Rhapsody ....Herbert
"New Vienna" Waltzes ....Strauss
Ave Maria ....Schubert-Wilhelmj
Overture to "William Tell"..........Rossini
Victor Herbert Favorites.Arr. by Sanford
La Camparsa (Cuban Carnival Procession) ....Lecuona-Gould
Old Time Favorites.

Sunday Evening

Overture to "The Marriage of Figaro." Mozart
Symphony in C minor ....Beethoven
Serenade for Eight Wind Instruments (K. No. 388) ....Mozart
Louis Speyer and Jean Devergie, oboes; Manuel Valerio and Rosario Mazzeo, clarinets; Raymond Allard and Ernst Panenka, bassoons; Willem Valkenier and Walter MacDonald, French horns.
Norwegian Melodies, for string orchestra ....Grieg
Bolero ....Ravel
Reve Angelique ("Kammenoi Ostrow"). Rubinstein
The Old Refrain ....Kreisler
Tambourin Chinois ....Kreisler

Monday Evening

March, "Pomp and Circumstance," Elgar
First Movement, "Unfinished Symphony" ....Schubert
Song to the Evening Star, "Tannhaeuser" ....Wagner
Finlandia ....Sibelius
Waltz Scene from "Faust"..........Gounod
The Lost Chord ....Sullivan
Trumpet solo, Roger Voisin
Ouverture Solennelle, "1812".Tchaikovsky
"Tales from the Vienna Woods," Waltzes ....Strauss
Hora Staccato (Roumanian).Dinicu-Heifetz
Procession of the Sardar, from the "Caucasian Sketches".Ippolitov-Ivanov

Tuesday Evening

March, "Washington Post"..........Sousa
Overture to "Raymond" ....Thomas
Allegretto from Second Symphony.Brahms
Fantasia, "Mme. Butterfly"..........Puccini
Legend from "Indian Suite".MacDowell
Largo from "Xerxes" ....Handel
Rhapsody in Blue ....Gershwin
Soloist, Jesus Maria Sanroma
"Jolly Fellows" Waltzes..........Vollstedt
Sophisticated Lady..........Ellington-McBride
"Tritsch-Tratsch," Polka ....Strauss

Wednesday Evening

Hungarian March, "Rakoczy"..........Berlioz
Fantasy, "Zion" ....Phillipson
Mazurka from "A Life for the Czar," Glinka
"Carmen," Fantasia ....Bizet
Overture to "The Impresario"..........Mozart
Prelude to Act III, "Die Meistersinger" ....Wagner
Piano Concerto in C minor .Rachmaninov
Soloist, Jesus Maria Sanroma
"Briar Rose," Waltz from "The Sleeping Beauty" ....Tchaikovsky
Song of Volga Bargemen...Arr. Jacchia
Sixth Hungarian Dance..........Brahms

Thursday Evening

"Tannhaeuser," Entrance of the Guests into the Wartburg..........Wagner
Scherzo from the "Eroica" Symphony. Beethoven
Sandman's Song and Evening Prayer from "Hansel and Gretel".Humperdinck
Seventh Slavonic Dance..........Dvorak
Second Hungarian Rhapsody ....Liszt
Pavane for a Dead Infanta..........Ravel
Prelude to "Die Meistersinger"..Wagner
"Wine, Woman and Song" Waltzes. Strauss
Deep River ....Arr. by Jacchia
"Up the Street," March ....Morse

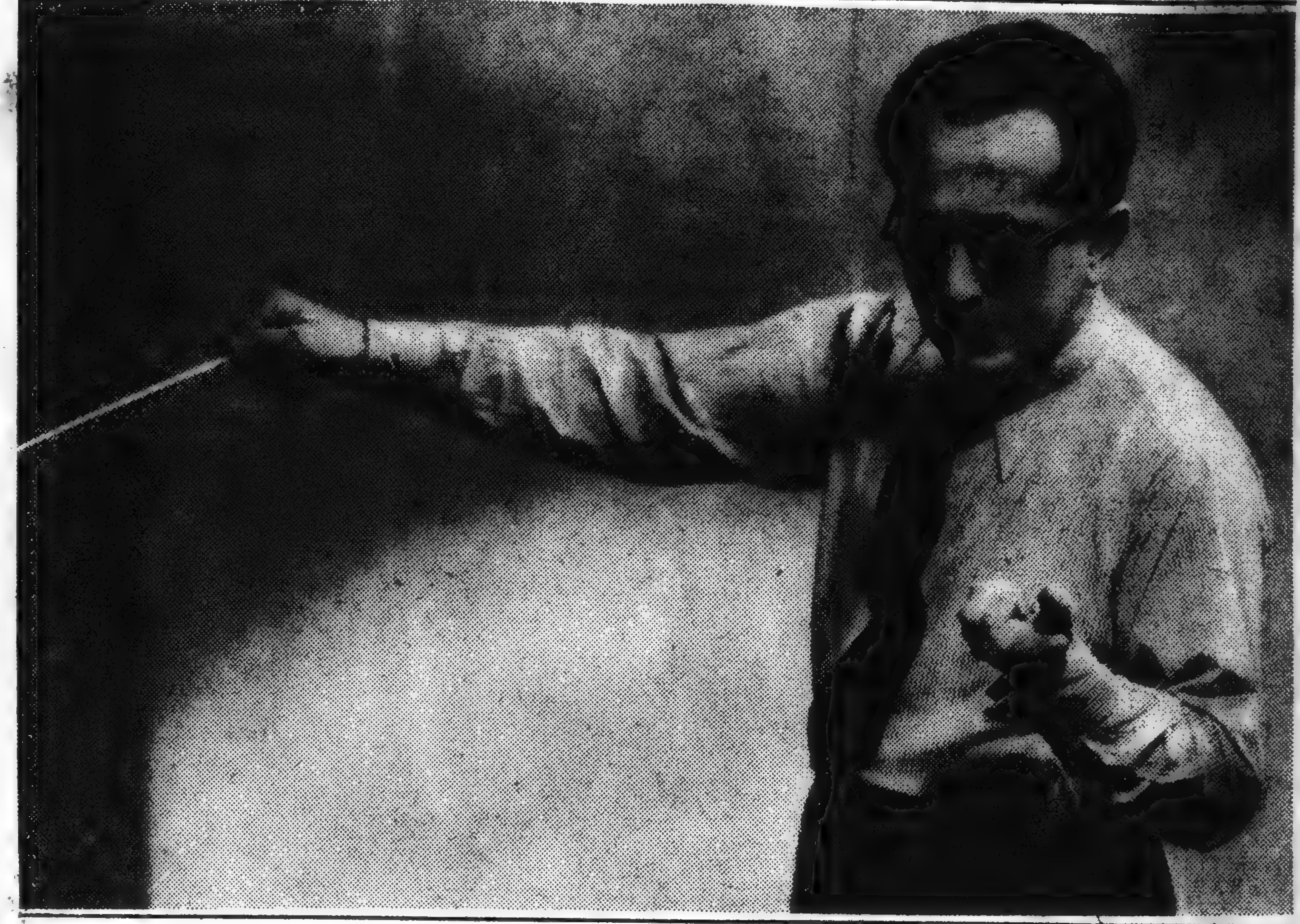
Friday Evening

March, "Old Roxbury" ....Zach
Academic Festival Overture..........Brahms
Hopak from "The Fair at Sorotchintzy" ....Moussorgsky
"Espana," Rhapsody ....Chabrier
Joyeuse Marche ....Chabrier
The Animals' Carnival..........Saint-Saens
Violoncello, J. Langendoen; pianos, J. M. Sanroma, L. Litwin
Bolero ....Ravel
Fantasy, "Snow White and the Seven Dwarfs" ....Churchill-Bodge
Night and Day ....Porter
"Semper Fidelis," March ....Sousa

Saturday Evening

Georgian March from the "Caucasian Sketches" ....Ippolitov-Ivanov
Overture to "Orpheus in Hades." Offenbach
Minuet ....Bolzoni
Soviet Iron Works..........Mossolov
"La Source," Ballet Suite..........Delibes
Intermezzo from "Cavalleria Rusticana" ....Mascagni
Overture to "Rienzi" ....Wagner
"Of Thee I Sing," Selection.....Gershwin
Malaguena ....Lecuona
Sailors' Dance from "Red Poppy".Gliere

Fire That Springs from Conviction



FRITZ MAHLER

Former Viennese conductor, now resident in America, who will be guest-leader of the Boston Pops Orchestra in a program of excerpts from "Die Walkuere," by Wagner, at Symphony Hall, on Sunday evening, May 22.

Pop Concerts Begin Third Week

Trans
May 14/38

The third week of the Pop concert in Symphony Hall, under the direction of Arthur Fiedler, begins tomorrow. Coming soloists next week include eight individual players on tomorrow evening: Jesus Maria Sanroma in Gershwin's "Rhapsody in Blue" on Tuesday evening, and Rachmaninoff's Second Piano Concerto on Wednesday evening; and four Wagner singers in the Wagner program which is to be presented on Sunday, May 22, which date marks the 125th anniversary of the composer's birth. In this, a Pension Fund concert, Fritz Mahler, the nephew of the famous Austrian composer, will make his first appearance in Boston as guest conductor. The anual Harvard night will take place on the day following—Monday, May 23.

The program for tonight and tomorrow night follow:

March, "El Capitan"..........Sousa
Overture to "Stradella"..........Flotow
"Panis Angelicus"..........Franck
Irish Rhapsody..........Herbert
"New Vienna," Waltzes..........Strauss
Ave Maria..........Schubert-Wilhelmj
Oveture to "William Tell"..........Rossini
Victor Herbert Favorites Arranged by Sanford
"La Camparsa" (Cuban Carnival Procession) .... Lecuona-Gould
Old Time Favorites

SUNDAY EVENING

Overture to "The Marriage of Figaro" Mozart
Symphony No. 5 in C minor, Op. 67 Beethoven
Serenade for Eight Wind Instruments (K. No. 388)..........Mozart
Louis Speyer and Jean Devergie, oboes; Manuel Valerio and Rosario Mazzeo, clarinets; Raymond Allard and Ernest Panenka, bassoons; Willem Valkenier and Walter MacDonald. French horns
Norwegian Melodies, for string orchestra Grieg
Bolero .... Ravel
Reve Angelique (Kammenoi Ostrow) Rubenstein
The Old Refrain..........Kreisler
Tambourin Chinois..........Kreisler

FRIDAY THE 13TH NOTE

Arthur Fiedler, conductor of the Pops, declares the No. 13 a lucky one for him, and also finds it harmlessly associated with himself in several ways.

There are 13 letters in his full name.

He was the 13th aspirant in a list of 54 to compete for a scholarship in the Royal Academy, Berlin. He was successful, and received his first instruction in conducting while in the academy, thus laying the foundation for his future career.

There are 13 letters in the words "Pop programmes."

Pops Soloist

Margaret Halstead, soprano, who will appear in the Pops all-Wagner program for the pension fund, Sunday evening, May 22. She will sing the role of Bruennhilde in excerpts from "Die Walkuere." Fritz Mahler will be guest conductor.

DRIVE-IN-THEATER

William Powell in, "My Man Godfrey" opens at the Drive-in-theater, Weymouth, South Shore, Route 3-A to Nantasket, on Saturday, May 14, continuing through Tuesday, May 17. The supporting cast includes: Alice Brady, Gail Patrick, Jean Dixon and Alan Mowbray.

OGDEN, UTAH
STANDARD EXAMINER

MAY 11 1938

Boston Symphony In Second Recital

Arthur Fiedler will conduct the Boston Symphony orchestra in the second broadcast of the series tonight from six-thirty to seven-thirty o'clock over KLO and the NBC-Blue network.

Fiedler has programmed the French Military March from Saint-Saens' "Algerian" suite to open the program, followed by the Overture to Berlioz's "Benvenuto Cellini."

SPRINGFIELD, MASS.
REPUBLICAN

MAY 13 1938

XAVIER REITER DIES

Valhalla, N. Y., May 12—(AP)—Xavier Reiter, 82, former symphony French horn player, died at his home here today. He had played with the Boston Symphony orchestra, the New York Philharmonic and the Metropolitan Opera orchestra.

Amusements

SYMPHONY HALL—COM. 1492
TONIGHT 8:30
TOMORROW 8:30
MOZART, Serenade with 8 Soloists
BEETHOVEN, 5th Symphony—RAVEL, Bolero
POPS
ARTHUR FIEDLER, Conductor
TUESDAY, MAY 17—8:30
RHAPSODY in BLUE
Soloist—SANROMA
SUNDAY, MAY 22
PENSION FUND CONCERT
WAGNER PROGRAM
FRITZ MAHLER, Guest Conductor
Tickets .50, .75, $1.00, $1.50
MONDAY, MAY 23
HARVARD NIGHT
TICKETS AT ALL PRICES 2 Weeks in Advance: .25, .50, .75, $1.

THE CHRISTIAN SCIENCE MONITO

British Symphony Conductor To Radiocast at New York

May 14/38

The Week-End Radio

Symphonic music as it might be heard in England over the "wireless," will come tonight over the NBC-Red network to WNAC hookup at 10 p. m. when Sir Adrian Boult, music director of the British Broadcasting Corporation and conductor of its symphony orchestra, steps to the podium in New York City for the first of two concerts with the NBC Symphony Orchestra. The English and American orchestras are both "house" orchestras with the exception that the B. B. C. is government-owned whereas the NBC is a private corporation.

Sir Adrian's program includes Busoni's "Comedy Overture"; Beethoven's Symphony No. 7 in A major; William Walton Concerto for Viola and Orchestra, with William Primrose, first chair violist of the NBC Orchestra, soloist; and Aaron Copland's "El Salon Mexico."

Juan Sanroma

Jesus Maria Sanroma

Pianist, Who Will Air Rachmaninoff's Second Concerto for Piano and Orchestra in a Pops Radiocast, Wednesday, May 18, at 9:30 p. m., Over WBZ

Drama:
"The Yankee Art," NBC-Blue to WBZ, 8:30 p. m., which will try to prove that "hoss" trading has not gone out of New England—even in the age of automobiles.

Popular:
Saturday Night Swing Session, CBS to WEEI, 8 p. m., to present Gene Krupa, drummer; Buddy Frank, youthful clarinetist; and Clay Boland, college song writer, in program from Philadelphia.

Sunday

Serious music:
Sibelius's Fifth Syphony, feature item in Radio City Symphony Orchestra concert, NBC-Blue to WBZ, 12:30 p. m., with Bach Prelude, Chorale and Fugue to open; aria from Korngold's "The Dead City" and Straus's "Liebeswaltzer," by Viola Philo, soprano.
Northfield Schools sacred concert, NBC-Red to WNAC, 2:30 p. m., featuring annual "sing" of the combined Northfield Seminary (girls) and Mount Hermon School (boys') choirs at East Northfield, Mass.
"Everybody's Music," CBS to WEEI, 3 p. m., return of annual summer period replacing Philharmonic programs, with orchestra conducted by Howard Barlow and Henry M. Neely, commentator. Program: Lalo's Overture to "Le Roi d'Ys"; Brahms's Variations on a Theme by Haydn; Sibelius's Symphony No. 7.
Bruna Castagna, contralto, in Sunday Evening Hour, CBS to WEEI, 9 p. m., singing aria from Gounod's "Sappho" and "Habanera" from "Carmen," also popular ballads by Hagemann, Tchaikovsky and Bizet; Nicolai's Overture to "Merry Wives of Windsor," Debussy's "Petite Suite," and Overture to Strauss's Die Fledermaus," by orchestra.

Drama:
Love story of Robert Emmet and Sarah Curran and Irish revolution of 1803 in "There Was a Woman," NBC-Blue to WBZ, 8 p. m.
"I, Gregory Orlov," with Tyrone Power as "Gregory," and Constance Bennett as "Catherine the Great," portrayal of historical Russian romance, NBC-Blue to WBZ, 9 p. m.

Monday

Special event:
Listeners may get an idea of how radiocasting might be used in war when residents of Farmingdale, L. I., are instructed over air to "black out" every light in the city in preparation for a mock air raid, CBS to WEEI, NBC-Blue to WBZ, 10:30 p. m.

In Advance

Mid-week listeners may care to note that Jesus Maria Sanroma, pianist, will be heard playing the Rachmaninoff Second Concerto for Piano and Orchestra from the Pops Wednesday evening, May 18, at 9:30 p. m., over the NBC-Blue to WBZ combination.

A. D. H.

ST. PAUL, MINN.
PIONEER-PRESS

MAY 11 1938

Arthur Fiedler will conduct the Boston Symphony orchestra in the second Pop concert broadcast of the series at 7:30 P. M. He has programmed the "French Military March" from Saint-Saens' "Algerian Suite", the Overture to Berlioz's "Benvenuto Cellini" and "Where the Citrons Bloom" by Strauss. The broadcast originates in Symphony hall, Boston.

N. Y. Tribune – May 15/38

THE ORCHESTRAS

By FRANCIS D. PERKINS

WHILE Boston's music lovers have their nightly "Pop" concerts in Symphony Hall, those of New York must content themselves with reminiscence and anticipation, so far as orchestral concerts under private sponsorship are concerned, during the seven weeks between the last regular Carnegie Hall event of this kind and the opening Stadium concert on June 23. The three resident orchestras of the Federal Music Project are, however, pursuing an intensive schedule, and the radio continues to offer a considerable variety of symphonic programs.

With the restoration of four of the six weeks which were taken from the Philharmonic-Symphony schedule two years ago, the total number of concerts given here by large orchestras under private sponsorship shows an increase of fourteen concerts during the season which closed this month, 152 events, as compared with 138 in 1936-'37. The Philharmonic-Symphony Orchestra gave 105 concerts, and also took part in a benefit concert for the Henry Hadley Foundation and in the World's Fair preview concert of May 1. The Philadelphia Orchestra gave its usual ten subscription concerts in Carnegie Hall and an extra benefit program. The Boston Symphony Orchestra, as before, gave ten concerts in Carnegie Hall and five in the Brooklyn Academy of Music. The New York Women's Symphony, in its fourth season, gave four concerts. The National Orchestral Association gave six concerts in its Monday night series, and four in its cello concerto series with Emanuel Feuermann as soloist.

The N. B. C. Symphony Orchestra emerged from the National Broadcasting Company's largest studio to give three benefit concerts in Carnegie Hall, two under Arturo Toscanini and one under Artur Rodzinski. Joseph Hofmann's jubilee concert on November 28 and a Spanish Loyalist benefit concert under Leon Barzin on December 12 complete the list. The 1937-'38 total is less than the 171 concerts of 1935-'36, when the Philharmonic-Symphony was in session for thirty weeks, but the activities of the W. P. A. orchestras undoubtedly make this season's total larger even than that of seasons in the 1920's, when there were three resident concert orchestras in active session.

In a reminiscent survey of the orchestral season of 1937-'38, the principal landmark for most of us probably is the return of Mr. Toscanini last December to conduct the new orchestra organized by the National Broadcasting Company, but the record of its first season can better be considered separately after its close in June. Apart from this, a prominent feature of the local orchestral season was its programmatic diversity; the total number of composers represented and of works performed exceeds that of any season since the Philharmonic-Symphony amalgamation in 1928, except for 1929-'30. Three orchestras offered the first three symphonies of Brahms, but otherwise there was little programmatic duplication; Wagner and Beethoven, the most represented composers in the Philharmonic programs, had relatively few performances in the Carnegie Hall concerts of the other orchestras.

Only seven works received five or more performances. Weber's overture to "Der Freischütz" was played seven times and Brahms's second symphony six times. Brahms's first symphony, the Franck symphony, Schumann's fourth symphony, Wagner's prelude to "Die Meistersinger" and Weber's overture to "Oberon" were played five times each. Ten years ago fourteen works were played more than five times each and the "Meistersinger" prelude was heard fourteen times. If this represents a trend toward more programmatic variety and away from coincidental or competitive concentration of familiar favorites, it is an encouraging sign.

The differences in this season's representation of composers, as compared with 1936-'37, do not seem to represent any particularly significant trends. The heavy loss in Mozart's total can hardly mean anything more than that the conductors happened to give less of his music this season; the falling off in Stravinsky's representation is due to the fact that he did not pay us a return visit. In the comparison with ten years ago the most significant item is probably the increased attention paid to Sibelius, to whose music conductors have been as solicitous in recent years as they were neglectful in the 1920's.

The 1937-'38 Novelties

Thirty-four works, five less than in 1936-'37, were played for the first time in New York. Of these, seventeen were played by the Philharmonic-Symphony; the others were introduced as follows:

By the National Orchestral Association:

Dupuis, *Overture to "Hermann and Dorothea"; Fuleihan, **Piano Concerto; Schoenberg, Cello Concerto (after clavicembalo concerto by G. M. Monn); McBride, Fugato on a well known theme; Bilotti, **Piano Concerto; Toch, Concerto for cello and chamber orchestra; Giorni, **Symphony in D minor.

By the Boston Symphony:

Prokofieff, suite from "Lieutenant Kije" and ballet suite, "Romeo and Juliet"; Sibelius, the Captive Queen.

By the Philadelphia Orchestra:

McBride, Music to a Ballet; Still, Symphony in G minor; Stokowski, (arr.) Two Ancient Liturgical Melodies; Wagenaar, Concerto for flute, harp and cello; McDonald, Symphony No. 4.

By the New York Women's Symphony: James, **Song of the Night.

In the Hadley Foundation concert:

Hadley, **A Summer Idyll.

One asterisk refers to a first performance in this country; two to a first performance anywhere. There were nine world premieres during the last season. The list might also include several new transcriptions of works originally in other musical mediums, such as those of Leopold Stokowski and Lucien Cailliet in the Philadelphian repertoire; first performances in orchestral form, such as those of Schumann's violin concerto and Jacob Weinberg's "Gettysburg Address," and first concert performances of excerpts from operas and ballets.

Twenty-nine works by twenty-eight American composers were played this season, as compared with nineteen works by eighteen composers in 1936-'37 and twenty-one works by the same number of composers in 1935-'36. Twelve American works were played by the Philharmonic-Symphony; the National Orchestral Association and the Philadelphia Orchestra played six each; the Women's Symphony played James's "Song of the Night," which had won its American Composers' prize, and six works by concerto for flute, harp and cello aroused more than usual interest, especially in its emphasis upon the special characteristics in tone and style of the three solo instruments. Most of the new works introduced were relatively conservative in style and harmonies. This might be interpreted as indicating an avoidance by conductors of the more radically minded composers here and abroad (with an eye, perhaps, to the susceptibilities of their audiences) or as reflecting a turning away from music of an overtly innovating character on the part of many contemporary creative musicians.

Meanwhile, despite the catholicity of the programs, a second season has passed without offering anything by Anton Burckner in a New York concert by a privately sponsored major orchestra.

Philharmonic Finances

In the annual meeting of the Philharmonic-Symphony Society last week, Marshall Field, its president, announced that the present privately raised maintenance fund should, with careful management, be sufficient to meet the deficits of the next two seasons and possibly part of a third (1940-'41)—assuming, of course, that the attendance remains on its present level. The directors, he added, preferred the plan of raising a large endowment fund to afford the society a permanent financial basis, rather than to continue the present method of raising a maintenance fund every few years, and a campaign for such a fund may be expected at some time before the society reaches its centenary in 1942. In raising this fund, the society will undoubtedly look to its radio listeners as well as to its friends and patrons here.

SPRINGFIELD, MASS.
REPUBLICAN

MAY 12 1938

LEE

Lee, May 11—Mrs James T. Owens, chairman of the Berkshire Symphonic festival, has announced that as the time for closing of the drive for membership is May 15, those intending to become members for 1938 are reminded to do so this week. After May 15 there is an increase in the price. Application blanks or information may be obtained from Mrs Owens or members of the committee who are: Mrs Frank J. Diamond, Miss Catherine Lippincott, Miss Magdaline Tracy, Miss Julie Owens. In addition to receiving the advantage of reduced costs of admission to the concerts, members will have the privilege of attending a rehearsal of the Boston Symphony orchestra at Tanglewood and preference in assignment of reserved seats.

The annual banquet of the Lee Brotherhood Bowling league will be held at St George's parish house tomorrow night. During the turkey supper which will be held from 6.30 to 7.30 an entertainment will be witnessed. After the supper there will be a sleight-of-hand performance. Members of winning teams, both men and women, will receive prizes. The remainder of the evening will be devoted to bowling.

Mrs Albert N. Nettleton, worthy matron of Morning Star chapter, Order of Eastern Star, and Mrs R. Henry Barnes are in Boston attending the grand chapter session.

United States Commissioner Milton B. Warner of Pittsfield was the guest speaker at the weekly luncheon of the Lee Rotary club held yesterday at the East Lee inn.

Marriage intentions have been filed with Town Clerk Edward J. Maloney by Miss Emma Bertelli of Lois street and Carl Albert McDarby of Pleasant street. The wedding will take place in St Mary's church Saturday May 21.

SCHENECTADY, N. Y.
GAZETTE

MAY 10 1938

Music Festival Plans Revealed

Boston Symphony and Cecilia Chorus Slated for Opening Concert

The Boston Symphony orchestra, assisted by the Cecilia Chorus of Boston, directed by Serge Koussevitzky, will give Beethoven's Ninth Symphony at the opening concert of the Berkshire festival this season.

Mrs. Dudley M. Diggs, Schenectady chairman for the Berkshire festival this season.

Mrs. Dudley M. Diggs, Schenectady chairman for the Berkshire Symphonic Festival, has announced membership lists will close Sunday, May 15. The concerts to be held in the new auditorium at "Tanglewood," between Lenox and Stockbridge, will be in two series, Thursday, Saturday and Sunday, August 4, 6 and 7, and Thursday, Saturday and Sunday, August 11, 13 and 14. The Sunday concerts are held at 3:30 o'clock in the afternoon. There is a considerable reduction in the price of seats for members who join early in the season, as well as preference in the assignment of reserved seats and free admission to a rehearsal of the orchestra.

Of added interest this year will be the inauguration of the new shed which will have a seating capacity of more than 5,000. Although a number of details will have to wait for completion, there will be protection from sun and storm.

The Cecilia Chorus and distinguished soloists will be heard with the orchestra the opening night in Bach's "Ein Feste Burg Ist Unser Gott," and Beethoven's Ninth Symphony. Soloists also will be heard the opening night of the second week in the all-Wagner program featuring portions of "Die Walkyrie" and "Siegfried."

Mrs. Diggs will answer inquiries concerning the festival or anyone interested may write to the festival office at Stockbridge.

Many other activities are on the calendar festival time. Olin Downes, well known critic, will give four lectures on the important music to be presented by the orchestra. These lectures will be given August 4, 6, 11 and 13 at the Berkshire Museum in Pittsfield at 3 p. m. Ted Shawn and his men dancers will perform at their West Becket studio. There will be chamber music at South Mountain in Pittsfield, Music Mountain in Fa Village, Conn., at Alexander Bloc in Hillsdale and Cummingt Director William Miles of the Berkshire Playhouse in Stockbridge has promised two outstanding plays with Broadway stars the two weeks of the festival.

The chairman for Troy is Miss Betsy Polk and the chairman for Albany and vicinity is Mrs. Ronald Kinnear.

Complete Recording of Bach's St. Matthew Passion

B. Her. May 15/38

By ALEXANDER WILLIAMS

About a year after the memorable performance of the St. Matthew Passion by the combined forces of the Boston Symphony Orchestra, Harvard and Radcliffe choruses and soloists, both instrumental and vocal, under Dr. Koussevitzky, the records taken at the time have been issued. The experiment was considered to be hazardous, since there could be no retakes. Everything had to function smoothly, the audience had to co-operate, and the experts from the RCA Victor Company had to be constantly on their toes to see that the records ended logically.

Some doubts were expressed at the time and have since been repeated in one or two critical reviews of the completed records as to whether a really satisfactory result could be obtained from the experiment. These doubts, we feel, have been exaggerated. The value of the undertaking, of actually transscribing for posterity a good performance of a long and difficult masterpiece is so great that the pauses at the beginning of many records before the music begins and the several inconvenient breaks at the end can readily be discounted.

What is more important is that the music is heard with remarkable clarity. The soloists and the instrumentation are heard to excellent advantage, and the chorus sounds less massive than it appeared to do in Symphony Hall. It has always been one of the complaints of Bach scholars that the modern custom of large choruses has been everywhere retained to the disadvantage of the highly significant orchestra voices. On the records the size and vigor of the chorus is somehow less objectionable.

Much depends in any performance of the St. Matthew Passion on the skill of the soloists. Dr. Koussevitzky had at his command three first-rate singers: Mr. Priebe, who had the exceedingly hard task of singing the recitatives of the Evangelist; Miss Vreeland and Mr. Falkner, who were both eminently trustworthy in this tpye of work. Miss Meisle, the alto soloist, was at the least adequate. Mr. Lechner was handicapped by his odd English diction.

The greatest reason for minimizing occasional, and in such a work inevitable, faults in the performance and recording of the St. Matthew Passion is, of course, its tremendous stature as a work of art. There is no choral work by any other composer which can touch it for purity of spirit, for the combination of the devout and the dramatic. It is the greatest musical account of the profoundest experience of Christianity, the Passion and Crucifixion of Our Lord. No pains, therefore, should be spared for the transmission of a full and reasonably authentic and vital production of such a work.

It is easy and very possibly healthy for scholars to take issue with various points about the interpretation of Bach's larger works and indicates their vitality in the musical life of today. The achievement of the RCA Victor Company has been a marvel of scientific ingenuity. The work of the forces under Dr. Koussevitzky, subject to one or two reservations, also is superb accomplishment. Even the audience, whose right to cough and leave concerts early is held to sacred, refrained entirely from the latter privilege and only rarely indulged in the former. As a matter of fact the unavoidable shortcomings in timing on the records, without the benefit of studio conditions, gives one the not disagreeable impression of being present at a real performance. There is something less smugly mechanical as a result.

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SPRINGFIELD, MASS.
MORNING UNION

MAY 9 - 1938

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Other community chairmen in Western New England include the following: Adams, Mrs. Theodore R. Plunkett and Mrs. James Cashin; Becket, Miss Esther McCormic; Bennington, Mr. and Mrs. E. C. Smith; Burlington, Harlie E. Wilson; Chatham, Miss Annabelle Terrell; Dalton, Mrs. Bruce Crane; Great Barrington, Mrs. George L. Taylor; Greenfield, Mrs. Mary Robbins Champney; Hillsdale, Mrs. Alexander Bloch; Hinsdale, Miss Alma Haydock; Housatonic, Mrs. Charles Giddings; Hudson, Mrs. Otis Bradley; Keene, Mrs. Gorham Brooks; Lanesboro, Berkshire, and Cheshire, Miss Margery Whiting; Lee, Mrs. James T. Owens; Lenox, Miss Estelle Hutchinson and Lester Roberts; Middlebury, Prof. Lewis J. Hathaway; Monterey, Mrs. Earle Stafford; New Boston, Mrs. David Goodnow; North Adams, Mrs. Shelley W. Potter; Northampton, Miss Dorothy M. Bement; Pittsfield, Miss Elizabeth Gamwell and Mrs. Louise E. Underwood; Richmond, Miss Inez Eldridge; Stockbridge, Mrs. John C. Lynch; Tyringham, Mrs. Harry C. Holloway; Westboro, Mrs. Noah Nason; Westfield, Mrs. Paul Mackie; Williamstown, Charles Safford and Roderick Danaher; Windsor, Mrs. Elizabeth C. T. Miller; Worcester, Mrs. Frank C. Smith and Mrs. Frederick Williams; Woodstock, Mrs. Frank London.

N. Y. Tribune May 15/38

THE ORCHESTRAS

By FRANCIS D. PERKINS

WHILE Boston's music lovers have their nightly "Pop" concerts in Symphony Hall, those of New York must content themselves with reminiscence and anticipation, so far as orchestral concerts under private sponsorship are concerned, during the seven weeks between the last regular Carnegie Hall event of this kind and the opening Stadium concert on June 23. The three resident orchestras of the Federal Music Project are, however, pursuing an intensive schedule, and the radio continues to offer a considerable variety of symphonic programs.

With the restoration of four of the six weeks which were taken from the Philharmonic-Symphony schedule two years ago, the total number of concerts given here by large orchestras under private sponsorship shows an increase of fourteen concerts during the season which closed this month, 152 events, as compared with 138 in 1936-'37. The Philharmonic-Symphony Orchestra gave 105 concerts, and also took part in a benefit concert for the Henry Hadley Foundation and in the World's Fair preview concert of May 1. The Philadelphia Orchestra gave its usual ten subscription concerts in Carnegie Hall and an extra benefit program. The Boston Symphony Orchestra, as before, gave ten concerts in Carnegie Hall and five in the Brooklyn Academy of Music. The New York Women's Symphony, in its fourth season, gave four concerts. The National Orchestral Association gave six concerts in its Monday night series, and four in its cello concerto series with Emanuel Feuermann as soloist.

The N. B. C. Symphony Orchestra emerged from the National Broadcasting Company's largest studio to give three benefit concerts in Carnegie Hall, two under Arturo Toscanini and one under Artur Rodzinski. Joseph Hofmann's jubilee concert on November 28 and a Spanish Loyalist benefit concert under Leon Barzin on December 12 complete the list. The 1937-'38 total is less than the 171 concerts of 1935-'36, when the Philharmonic-Symphony was in session for thirty weeks, but the activities of the W. P. A. orchestras undoubtedly make this season's total larger even than that of seasons in the 1920's, when there were three resident concert orchestras in active session.

In a reminiscent survey of the orchestral season of 1937-'38, the principal landmark for most of us probably is the return of Mr. Toscanini last December to conduct the new orchestra organized by the National Broadcasting Company, but the record of its first season can better be considered separately after its close in June. Apart from this, a prominent feature of the local orchestral season was its programmatic diversity; the total number of composers represented and of works performed exceeds that of any season since the Philharmonic-Symphony amalgamation in 1928, except for 1929-'30. Three orchestras offered the first three symphonies of Brahms, but otherwise there was little programmatic duplication; Wagner and Beethoven, the most represented composers in the Philharmonic programs, had relatively few performances in the Carnegie Hall concerts of the other orchestras.

Only seven works received five or more performances. Weber's overture to "Der Freischütz" was played seven times and Brahms's second symphony six times. Brahms's first symphony, the Franck symphony, Schumann's fourth symphony, Wagner's prelude to "Die Meistersinger" and Weber's overture to "Oberon" were played five times each. Ten years ago fourteen works were played more than five times each and the "Meistersinger" prelude was heard fourteen times. If this represents a trend toward more programmatic variety and away from coincidental or competitive concentration of familiar favorites, it is an encouraging sign.

The differences in this season's representation of composers, as compared with 1936-'37, do not seem to represent any particularly significant trends. The heavy loss in Mozart's total can hardly mean anything more than that the conductors happened to give less of his music this season; the falling off in Stravinsky's representation is due to the fact that he did not pay us a return visit. In the comparison with ten years ago the most significant item is probably the increased attention paid to Sibelius, to whose music conductors have been as solicitous in recent years as they were neglectful in the 1920's.

The 1937-'38 Novelties

Thirty-four works, five less than in 1936-'37, were played for the first time in New York. Of these, seventeen were played by the Philharmonic-Symphony; the others were introduced as follows:

By the National Orchestral Association:

Dupuis, *Overture to "Hermann and Dorothea"; Fuleihan, **Piano Concerto; Schoenberg, Cello Concerto (after clavicembalo concerto by G. M. Monn); McBride, Fugato on a well known theme; Bilotti, **Piano Concerto; Toch, Concerto for cello and chamber orchestra; Giorni, **Symphony in D minor.

By the Boston Symphony:

Prokofieff, suite from "Lieutenant Kije" and ballet suite, "Romeo and Juliet"; Sibelius, the Captive Queen.

By the Philadelphia Orchestra:

McBride, Music to a Ballet; Still, Symphony in G minor; Stokowski, (arr.) Two Ancient Liturgical Melodies; Wagenaar, Concerto for flute, harp and cello; McDonald, Symphony No. 4.

By the New York Women's Symphony: James, **Song of the Night.

In the Hadley Foundation concert: Hadley, **A Summer Idyll.

One asterisk refers to a first performance in this country; two to a first performance anywhere. There were nine world premieres during the last season. The list might also include several new transcriptions of works originally in other musical mediums, such as those of Leopold Stokowski and Lucien Cailliet in the Philadelphian repertoire; first performances in orchestral form, such as those of Schumann's violin concerto and Jacob Weinberg's "Gettysburg Address," and first concert performances of excerpts from operas and ballets.

Twenty-nine works by twenty-eight American composers were played this season, as compared with nineteen works by eighteen composers in 1936-'37 and twenty-one works by the same number of composers in 1935-'36. Twelve American works were played by the Philharmonic-Symphony; the National Orchestral Association and the Philadelphia Orchestra played six each; the Women's Symphony played James's "Song of the Night," which had won its American Composers' prize, and six works by Henry Hadley were played in the Hadley Foundation benefit program.

Few Modernistic Works

As in the case of the Philharmonic's novelties, few of those presented by the other orchestras seemed likely to enter the regular repertoire, although Mr. Wagenaar's concerto for flute, harp and cello aroused more than usual interest, especially in its emphasis upon the special characteristics in tone and style of the three solo instruments. Most of the new works introduced were relatively conservative in style and harmonies. This might be interpreted as indicating an avoidance by conductors of the more radically minded composers here and abroad (with an eye, perhaps, to the susceptibilities of their audiences) or as reflecting a turning away from music of an overtly innovating character on the part of many contemporary creative musicians.

Meanwhile, despite the catholicity of the programs, a second season has passed without offering anything by Anton Burckner in a New York concert by a privately sponsored major orchestra.

Philharmonic Finances

In the annual meeting of the Philharmonic-Symphony Society last week, Marshall Field, its president, announced that the present privately raised maintenance fund should, with careful management, be sufficient to meet the deficits of the next two seasons and possibly part of a third (1940-'41)—assuming, of course, that the attendance remains on its present level. The directors, he added, preferred the plan of raising a large endowment fund to afford the society a permanent financial basis, rather than to continue the present method of raising a maintenance fund every few years, and a campaign for such a fund may be expected at some time before the society reaches its centenary in 1942. In raising this fund, the society will undoubtedly look to its radio listeners as well as to its friends and patrons here.

SCHENECTADY, N. Y.
GAZETTE

MAY 1 0 1938

Music Festival Plans Revealed

Boston Symphony and Cecilia Chorus Slated for Opening Concert

The Boston Symphony orchestra, assisted by the Cecilia Chorus of Boston, directed by Serge Koussevitzky, will give Beethoven's Ninth Symphony at the opening concert of the Berkshire festival this season.

Mrs. Dudley M. Diggs, Schenectady chairman for the Berkshire festival this season.

Mrs. Dudley M. Diggs, Schenectady chairman for the Berkshire Symphonic Festival, has announced membership lists will close Sunday, May 15. The concerts to be held in the new auditorium at "Tanglewood," between Lenox and Stockbridge, will be in two series, Thursday, Saturday and Sunday, August 4, 6 and 7, and Thursday, Saturday and Sunday, August 11, 13 and 14. The Sunday concerts are held at 3:30 o'clock in the afternoon. There is a considerable reduction in the price of seats for members who join early in the season, as well as preference in the assignment of reserved seats and free admission to a rehearsal of the orchestra.

Of added interest this year will be the inauguration of the new shed which will have a seating capacity of more than 5,000. Although a number of details will have to wait for completion, there will be protection from sun and storm.

The Cecilia Chorus and distinguished soloists will be heard with the orchestra the opening night in Bach's "Ein Feste Burg Ist Unser Gott," and Beethoven's Ninth Symphony. Soloists also will be heard the opening night of the second week in the all-Wagner program featuring portions of "Die Walkyrie" and "Siegfried."

Mrs. Diggs will answer inquiries concerning the festival or anyone interested may write to the festival office at Stockbridge.

Many other activities are on the calendar festival time. Olin Downes, well known critic, will give four

YS

Complete Recording of Bach's St. Matthew Passion

B. Her.

By ALEXANDER WILLIAMS

May 15/38

About a year after the memorable performance of the St. Matthew Passion by the combined forces of the Boston Symphony Orchestra, Harvard and Radcliffe choruses and soloists, both instrumental and vocal, under Dr. Koussevitzky, the records taken at the time have been issued. The experiment was considered to be hazardous, since there could be no retakes. Everything had to function smoothly, the audience had to co-operate, and the experts from the RCA Victor Company had to be constantly on their toes to see that the records ended logically.

Some doubts were expressed at the time and have since been repeated in one or two critical reviews of the completed records as to whether a really satisfactory result could be obtained from the experiment. These doubts, we feel, have been exaggerated. The value of the undertaking, of actually transscribing for posterity a good performance of a long and difficult masterpiece is so great that the pauses at the beginning of many records before the music begins and the several inconvenient breaks at the end can readily be discounted.

What is more important is that the music is heard with remarkable clarity. The soloists and the instrumentation are heard to excellent advantage, and the chorus sounds less massive than it appeared to do in Symphony Hall. It has always been one of the complaints of Bach scholars that the modern custom of large choruses has been everywhere retained to the disadvantage of the highly significant orchestra voices. On the records the size and vigor of the chorus is somehow less objectionable.

Much depends in any performance of the St. Matthew Passion on the skill of the soloists. Dr. Koussevitzky had at his command three first-rate singers: Mr. Priebe, who had the exceedingly hard task of singing the recitatives of the Evangelist; Miss Vreeland and Mr. Falkner, who were both eminently trustworthy in this tpye of work. Miss Meisle, the alto soloist, was at the least adequate. Mr. Lechner was handicapped by his odd English diction.

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SPRINGFIELD, MASS.
REPUBLICAN

MAY 1 2 1938

LEE

Lee, May 11—Mrs James T. Owens, chairman of the Berkshire Symphonic festival, has announced that as the time for closing of the drive for membership is May 15, those intending to become members for 1938 are reminded to do so this week. After May 15 there is an increase in the price. Application blanks or information may be obtained from Mrs Owens or members of the committee who are: Mrs Frank J. Diamond, Miss Catherine Lippincott, Miss Magdaline Tracy, Miss Julie Owens. In addition to receiving the advantage of reduced costs of admission to the concerts, members will have the privilege of attending a rehearsal of the Boston Symphony orchestra at Tanglewood and preference in assignment of reserved seats.

The annual banquet of the Lee Brotherhood Bowling league will be held at St George's parish house tomorrow night. During the turkey supper which will be held from 6.30 to 7.30 an entertainment will be witnessed. After the supper there will be a sleight-of-hand performance. Members of winning teams, both men and women, will receive prizes. The remainder of the evening will be devoted to bowling.

Mrs Albert N. Nettleton, worthy matron of Morning Star chapter, Order of Eastern Star, and Mrs R. Henry Barnes are in Boston attending the grand chapter session.

United States Commissioner Milton B. Warner of Pittsfield was the guest speaker at the weekly luncheon of the Lee Rotary club held yesterday at the East Lee inn.

Marriage intentions have been filed with Town Clerk Edward J. Maloney by Miss Emma Bertelli of Lois street and Carl Albert McDarby of Pleasant street. The wedding will take place in St Mary's church Saturday May 21.

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MORNING UNION

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47

Sanroma Pops Soloist Tuesday

WASHINGTON, D. C.
TIMES

MAY 9- 1938

Stravinsky Concert Pleases Audience

By WILLIAM NEWMAN

Igor Stravinsky, most important of modern Russian composers, was represented yesterday afternoon by the world premiere of his most recent composition, a concerto for the small orchestra entitled "Dumbarton Oaks." The performance took place in that famous mansion in Georgetown.

The conductor is Mlle. Nadia Boulanger, first of her sex to conduct the Boston Symphony Orchestra. Her orchestra was composed of musicians of note, among them Samuel Dushkin, who has assisted Stravinsky in his American tours, and the celebrated members of the Pro Musica String Quartet.

The new concerto gives the clearest and liveliest definition of the composer's personality that has yet come from his pen. Those who admire him for his sentimental "Fire Bird" ballet, his dramatic "Petrouchka," or his brutal and realistic "Rites of Spring" will find in this almost mathematical study in rhythmic complexity and formal simplicity an exposition of his artistic purposes and methods that is fascinating and exciting.

Its beauties appeal to the mind rather than to the senses. They are concerned more with invention than with expression; with clean-cut contrasts in opposed tonalities used simultaneously; with patterns developed with the logic and precision of geometrical design. There is a new kind of stimulus in this music that reaches the casual music lover almost as quickly and definitely as the technically trained listener.

The distinguished audience that heard it yesterday liked it enormously. They liked the quality of the performance which took on so much authority from Mlle. Boulanger's insight and understanding, and so much finish from the executive art of the participants.

Stravinsky's Duo Concertant for violin and piano, also an unfamiliar example of his art, found place on this program. It was presented by Samuel Dushkin and Beveridge Webster Mlle. Boulanger called on two members of her vocal ensemble, Hughes Cueno and Doda Conrad, to present excerpts from several of Bach's sacred cantatas, the voices supported by the small orchestra and the gifted conductor adding harpsichord parts on the piano.

HOUSTON, TEX.
PRESS

MAY 1 0 1938

City to Get Bigger Symphony Orchestra

Walter Walne, President, Reports Favorable Financial Status; Expansion Planned

By LLEWELLYN GARDINER

With only a small balance owing for last season's operations, the Houston Symphony Orchestra is being organized for the 1938-39 season—to be the largest in its history.

According to the financial statement issued to the board of directors by Walter H. Walne, president, the remaining income from unpaid donations, ticket sales and advertising accounts, necessary to carry the orchestra through the summer and clear off last season's debts, will soon be collected.

Of next year's $50,000 budget, tickets already sold amount to $21,288 and donations, $15,500. remaining is $5000 in additional ticket sales and about $7000 to be raised through donations.

Last season, the orchestra was better organized, contained better musical talent and gave more concerts than it has since it made its first appearance in 1913. Concerts included 20 by the entire group, five by the woodwind section in Sunday serenade concerts in Houston and one in Galveston, and two appearances of 50 orchestra members during the Texas State Saengerfest, May 2 and 3.

Without increasing the budget, the orchestra could play 50 concerts a season as easily as it could 20. Concerts have already been arranged for next year in San Antonio, and are assured in Beaumont and Galveston. Active negotiations are on for other out-of-town engagements.

Personnel of next season's orchestra has almost been completed by Conductor Ernst Hoffmann. J. Lukatsky, first oboe player, has been permanently employed by Serge Koussevitzky, of the Boston Symphony Orchestra. Austin Dedwith, first bassoon player, has refused a contract with a large orchestra to return to the Houston orchestra for another season. Several substitutions have been made and others which have been needed for some time are under consideration, it was said.

Total receipts for last season, ending April 30, were $45,147.65. This includes ticket sales, $17,355.13; donations, $16,938; single admissions to all concerts, $7296.62; program advertising, 1937-38, $2780.80; program advertising 1936-37, $306.39 and miscellaneous items, $470.71.

Total disbursements have been $43,890.09. Included are salaries of musicians and conductor, $32,363.41; guest artists, $950; office salaries and publicity writers, $2599 and incidentals, $7967.

Cash on hand and to be collected is $2562.56. This includes cash on hand, $1257.56; due on unpaid donations, $685; due from season ticket sales, $159.50, and due from program advertising ,$460.50.

Pops in 3d Week; Sanroma Soloist; Wagner Program

The third week of the Pop concerts in Symphony Hall, under the direction of Arthur Fiedler, is here announced. Coming soloists include eight individual players this evening; Jesus Maria Sanroma in Gershwin's "Rhapsody in Blue" on Tuesday evening, and Rachmaninoff's Second Piano Concerto on Wednesday evening; and four Wagner singers in the Wagner program which is to be presented on Sunday, May 22, which date marks the 125th anniversary of the composer's birth. In this, a Pension Fund concert, Fritz Mahler, the nephew of the famous Austrian composer, will make his first appearance in Boston as guest conductor. The annual Harvard night will follow Monday, May 23.

The program of the week follow:

Sunday Evening, May 15

Overture to "The Marriage of Figaro" Mozart
Symphony No. 5 in C minor, Op. 67 Beethoven
Serenade for Eight Wind Instruments (K. No. 388)..................Mozart
Louis Speyer and Jean Devergie, oboes.
Manuel Valerio and Rosario Mazzeo, clarinets.
Raymond Allard and Ernst Panenka, bassoons.
William Valkenier and Walter MacDonald, French horns.
Norwegian Melodies, for string orchestra Grieg
Bolero ....Ravel
Reve Angelique ("Kammenoi Ostrow") Rubinstein
The Old Refrain...................Kreisler
Tambourin Chinois...................Kreisler

Monday Evening, May 16

March, "Pomp and Circumstance"...Elgar
First Movement (Allegro moderato) "Unfinished Symphony"..............Schubert
Song of the Evening Star, "Tannhaeuser" Wagner
"Finlandia," Symphonic Poem.....Sibelius
Waltz Scene from "Faust".........Gounod
The Lost Chord...................Sullivan
Trumpet solo, Roger Voisin
Ouverture Solennelle "1812"...Tchaikovsky
"Tales from the Vienna Woods," Waltzes Strauss
Hora Staccato (Roumanian)..Dinicu-Heifetz
Procession of the Sardar, from the "Caucasian Sketches"...Ippolitov-Ivanov

Tuesday Evening, May 17

March, "Washington Post"..........Sousa
Overture to "Raymond"...........Thomas
Allegretto from the Second Symphony Brahms
Fantasia, "Madame Butterfly".....Puccini
Legend from the "Indian Suite".MacDowell
Largo from "Xerxes"..............Handel
Rhapsody in Blue..............Gershwin
Soloist, Jesus Maria Sanroma
"Jolly Fellows," Waltzes.........Vollstedt
"Sophisticated Lady"....Ellington-McBride
"Tritsch-Tratsch," Polka..........Strauss

Wednesday Evening, May 18

Hungarian March, "Racockzy".....Berlioz
Fantasy, "Zion".................Phillipson
Mazurka from "A Life for the Czar..Glinka
"Carmen," Fantasia..................Bizet
Overture to "The Impresario"......Mozart
Prelude to Act III, "Die Meistersinger" ....Wagner
Piano Concerto No. 2 in C minor, op. 18, Rachmaninoff
Soloist, Jesus Maria Sanroma
"Briar Rose," waltz from "The Sleeping Beauty"................Tchaikovsky
Song of the Volga Bargemen, arr by Jacchia
Sixth Hungarian Dance............Brahms

Thursday Evening, May 19

"Tannhauser," Entrance of the Guests Into the Wartburg...............Wagner
Scherzo from the "Eroica" Symphony, No. 3.....................Beethoven
Sandman's Song and Evening Prayer, from "Hansel and Gretel"..Humperdinck
Seventh Slavonic Dance............Dvorak
Second Hungarian Rhapsody..........Liszt
Pavane for a Dead Infanta..........Ravel
Prelude to "Die Meistersinger von Nurnberg" ....Wagner
"Wine, Woman, and Song," waltzes.Strauss
"Deep River"...............arr. by Jacchia
"Up the Street," march.............Morse

Friday Evening, May 20

March, "Old Roxbury"...............Zach
Academic Festival Overture........Brahms
Hopak from "The Fair at Sorotchintzy," Moussorgsky
"Espana," rhapsody..............Chabrier
Joyeuse Marche..................Chabrier
"The Animals' Carnival," grand zoological fantasy.............Saint-Saens
Violoncello, J. Langendoen; pianos, J. Mª Sanroma-L. Litwin.
Bolero ....Ravel
Fantasy, "Snow White and the Seven Dwarfs" ....Churchill-Bodge
Night and Day.....................Porter
"Semper Fidelis," march............Sousa

Saturday Evening, May 21

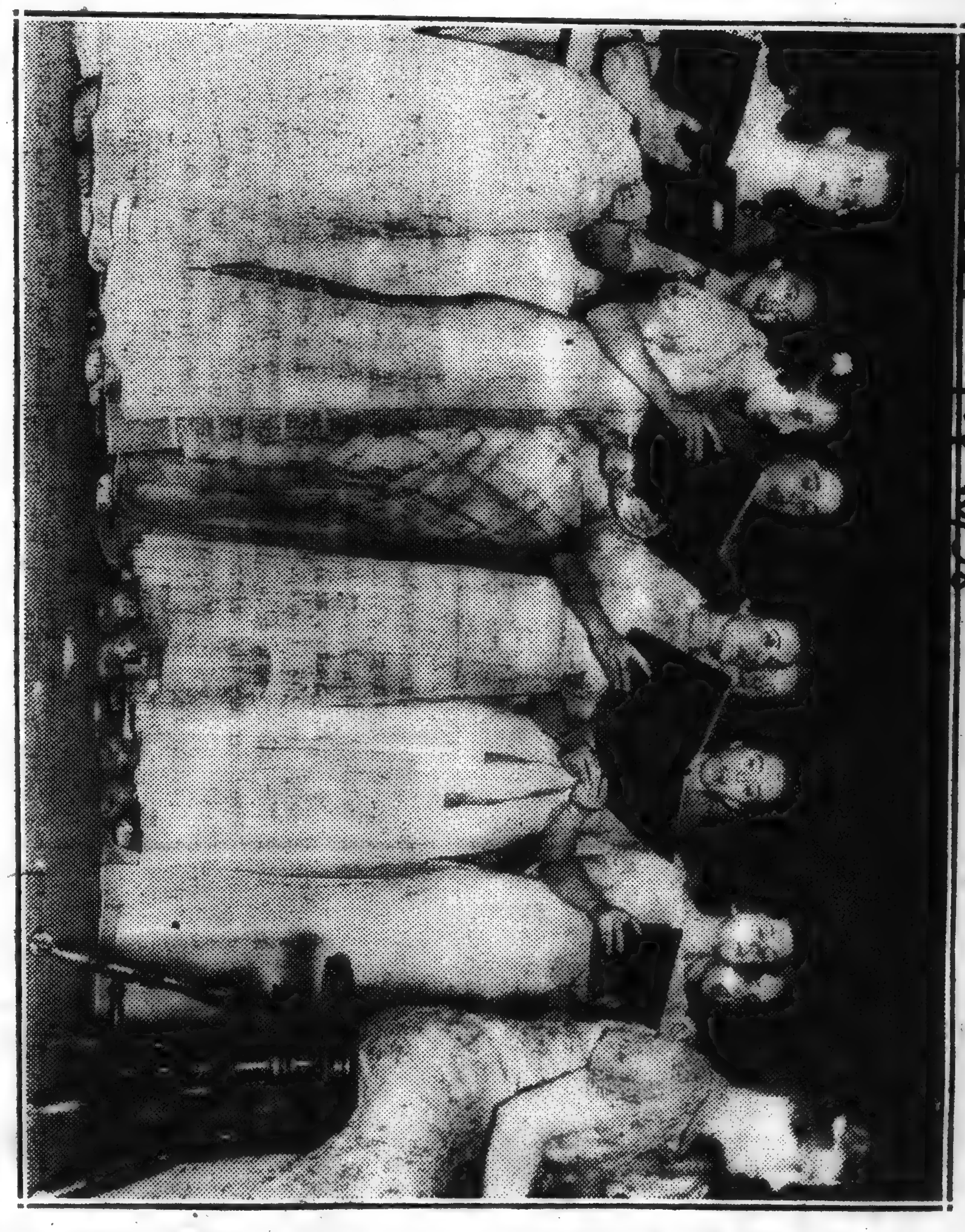
Georgian March from the "Caucasian Sketches" ....Ippolitov-Ivanov
Overture to "Orpheus in Hades"..Offenbach
Minuet ....Bolzoni
Soviet Iron Works.................Mossolov
"La Source," ballet suite.........Delibes
Intermezzo from "Cavalleria Rusticana," Mascagni
Overture to "Rienzi"..............Wagner
"Of Thee I Sing," selection......Gershwin
Malaguena ....Lecuona
Sailors' Dance from "Red Poppy"...Gliere

Sunday Evening, May 22
WAGNER PROGRAMME
Fritz Mahler, Guest Conductor.
Soloists: Margaret Halstead, Soprano
Hazel Hayes, Soprano
Colin O'More, Tenor
Raymond Lutz, Bass
Excerpts from "Die Walkure" (in concert form).

Fritz Mahler, who will conduct the Pension Fund Pop Concert to be given at Symphony Hall on Sunday evening, May 22, the program consisting entirely of Wagnerian selections. Mr. Mahler is the nephew of the celebrated Austrian composer, Gustav Mahler.

TALENTED NURSES SING AT POPS

B. Post - May 10/38



Nurses shown singing at Pops concert last night sponsored by Massachusetts General Hospital Nurses Alumnae Association. The gifted singing of the attractive young women brought forth long applause from the large audience.

DAILY WORKER
NEW YORK, N. Y.

MAY 1 3 1938

Music

Freiheit Gezang Concert; New Bach Recordings

By Martin McCall

The St. Matthew Passion of Bach has finally been issued in its entirety by the Victor Co. There are three Albums (411, 412, 413) including a total of 27 records. The records were made at an actual performance at which the Boston Symphony Orchestra, under Koussevitzky, participated; other participants besides the soloists were the Harvard Glee Club and the Radcliffe Choral Society. Not all is perfect with this set: the work is sung in English, for example, which is shocking. Bach thought penetratingly in terms of the vivid German text. The soloists are only fair. There are technical fluctuations in volume.

On the other hand, the choral portions are fine and often exceptional. At any rate, the complete work is finally available, and the entire text accompanies the records.

Also by Bach is the bright Concerto in C major for two claviers or pianos (Victor Album M-357), played clearly by the Schnabels, father and son. The London Symphony Orchestra, under Adrian Boult, accompanies.

INFORMATION OBSCURED

BENNINGTON, VT.
BANNER

18

MAY 10 1938

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Mr. and Mrs. Smith will be pleased to answer inquiries about the Festival or persons interested may communicate directly with Stockbridge. Under the membership plan it is possible to have the more expensive seats or to secure admission for either series or for all six concerts at 83 1-3 cents per concert.

Other community chairmen in Vermont include: Harlie E. Wilson, Burlington, Professor Lewis Hathaway, Middlebury, Vt.

PITTSBURGH, PA.
POST - GAZETTE

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Miss Antoine's concert is expected to be of particular interest in that her lark-like, warbling voice should blend particularly well with those of the undergraduate chorus.

Gieseking will be making his first visit to North America this winter since 1935. The German pianist has received great acclaim since his Aeolian Hall debut in 1926.

NORTHAMPTON, MASS.
GAZETTE

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Tanglewood Shelter Nears Completion

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Membership cards for the season are transferable and may be used by a different person at each concert. There will be a large section of reserved seats at slightly higher prices. To secure one's membership before May 15 means a substantial savings in cost. Application blanks for membership may be secured at Miss Cutler's Gift Shop, at Amherst college from Prof. Morgan and at State college from Prof. Goding. Copies of the programs to be presented may also be seen at these places. Further information will be gladly supplied by Mrs. Goding.

NEW YORK, N. Y.
HERALD - TRIBUNE

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THE ARGONAUT
SAN FRANCISCO, CAL.

MAY 13 1938

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Another reason for the enormous popularity of these concerts is the gay, carefree atmosphere in which they are played. Symphony Hall is completely transformed until it resembles an old German beer garden brought indoors, if such a thing can be imagined. Tables and chairs are substituted for the rows of uncomfortable seats on the main floor, and refreshments are served and consumed during the music. All in all, the "Pops" constitute one of the best-known and best-loved features of Boston life.

PORTLAND, ME.
NEWS

MAY 12 1938

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By J. Daniel MacDonald

A concert program that has rarely been equalled in the long musical history of Portland that was given in City Hall Auditorium last evening, by the combined forces of the Immaculate Conception Choristers, under the direction of the Rev. Henry Boltz, and the State Symphony Orchestra of Boston, under the direction of Alexander Thiede. Music of the highest type, orchestral and choral, was performed in such expert fashion as to hold the rapt attention of one of the largest audiences of the present season. The concert was presented under the auspices of the Works Progress Administration, Federal Music Project of Massachusetts, and was sponsored locally by the Portland Council, Knights of Columbus.

The work of the Cathedral Choristers under the guidance of Father Boltz is always something to anticipate. These young singers occupy a position in our musical life all their own, with none to challenge them in their particular field of choral singing. Father Boltz is past master in handling young voices and his musicianship was evidenced in his masterly direction of the fine numbers sung by the Choristers. Good tone color, precision, and accurate pitch were but a few features of the Choristers performance.

Opening their part of the program, the young singers were heard in six selections of a religious character, nearly all sung without accompaniment. The first three were from the Liturgy of the Church and were sung in the traditional Latin. This difficult music, with its interlocking parts was skillfully welded together by Father Boltz, and sung with ardent fervor by the Choristers. The last three numbers in this group were from the music of the Russian Church, sung in English, and of these the best work was done in the anthem, The Day of Judgment, by Arkangelsky. This sombre, compelling music was splendidly harmonized by the boys and Father Boltz achieved a strikingly dramatic interpretation.

In its second group, the Choristers had six short songs of great popular appeal and these were sung with infectious abandon by the Choristers. Of particular appeal were the numbers, Soldier, Soldier, a Virginia folk song, and An Annapolis Lullaby, by Klenim. The first was an intricate marching song, given with precise rhythmic effects and the Lullaby was notable for fine vocal quality. Other things in this group included Bragging Dan, a Norwegian folk song, the Negro Spiritual, the Battle of Jericho, a charming ballad, Pretense and the Russian, Carillon of Kharkov, by Arensfy. Prolonged applause greeted both groups of numbers but Father Boltz declined an encore until the close of the program.

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In its first appearance the orchestra played the magnificent 4th Symphony, by Tschaiowsky, and it was a privilege to hear such a splendid performance of this master work. It was given an inspired reading by Mr. Thiede and an impeccable rendition by the orchestra. That the merit of the performance was fully appreciated by the audience was manifested in the prolonged ovation which greeted the conclusion of the work.

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GREENWICH, CONN.
TIME

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Miss Kaskas and Miss Vreeland will be two of the four soloists at the opening concert of the fifth annual Festival. Appearing also the opening night with the orchestra will be the well known Cecilia Society Chorus of Boston. The program will consist of the chorus and the chorale from the Bach cantata, "Ein feste burg ist unser Gott" and Beethoven's Ninth Symphony. At the opening concert the following week, Miss Kaskas will sing the role of Erda when the orchestra performs the third act of Wagner's "Siegfried."

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She entered the Metropolitan Opera audition contest the spring before last and was awarded first place over all contestants. Seven hundred voices were heard out of which 48 were chosen for the contest. Nine reached the semi-finals and two were finally selected for appearances in the Metropolitan's spring season. In Miss Kaskas's capable hands were placed the roles of Maddalena in "Rigoletto" and Lola in "Cavalleria Rusticana" as well as the title role in the ng-heralded revival of Gluck's rpheus and Euridice." Her ex- ence won her a contract to ap- in leading roles in the Metro- n's regular winter season. pring Miss Kaskas toured Metropolitan, was soloist New York Philharmonic y under Rodzinski r's "King David," sa Detroit Civic Opera mmunity Concert eng

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PITTS

Anna
Vreel

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BANNER

118

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PASTE OVER

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PITTSFIELD, MASS.
EAGLE

MAY 1 2 1938

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Drove Borrowed Car

During this time she made two trips a week to New York driving herself in all kinds of weather in a borrowed car to study with Enrico Rosati, teacher of Gigli, Lauri-Volpi and Rosa Tentoni. She entered the Metropolitan Opera audition contest the spring before last and was awarded first place over all contestants. Seven hundred voices were heard out of which 48 were chosen for the contest. Nine reached the semi-finals and two were finally selected for appearances in the Metropolitan's spring season. In Miss Kaskas's capable hands were placed the roles of Maddalena in "Rigoletto" and Lola in "Cavalleria Rusticana" as well as the title role in the long heralded revival of Gluck's "Orpheus and Euridice." Her excellence won her a contract to appear in leading roles in the Metropolitan's regular winter season. Last spring Miss Kaskas toured with the Metropolitan, was soloist with the New York Philharmonic-Symphony under Artur Rodzinski in Honegger's "King David," sang with the Detroit Civic Opera and filled Community Concert engagements.

Native of Denver

Miss Vreeland is a native of Denver, Col. Percy Rector Stephens, voice teacher in New York heard her sing, was impressed, and urged her to come to New York to study. She married her teacher (Mr. Stephens) and in 1922 made her first professional appearance. She has appeared repeatedly at festivals throughout the country and often has sung in Beethoven's Ninth Symphony and other great works. She appeared in the premiere of Ernst Krenek's "Triumph der Empfindsamkeit," with the New York Philharmonic and in the American premiere of Schoenberg's "Gurreleider" with the Philadelphia Orchestra. Her latest appearance with the Boston Symphony Orchestra was last month. She appeared in Pittsfield with the Berkshire Musical Association under Horace Hunt's direction in 1935 and 1936.

Campaign Ends Sunday

Memberships for the Festival will be available through Sunday. Those wishing them may communicate with local chairmen or write directly to the office at Stockbridge. Reservations bearing the May 15 postmark will be honored.

Local chairmen in Berkshire and vicinity include the following: Pittsfield, Miss Elizabeth Gamwell (telephone Miss Julia Ellen Kinney after Friday); Lenox, Miss Estelle G. Hutchinson and Lester Roberts; Stockbridge, Mrs. John C. Lynch; Lee, Mrs. J. T. Owens; Great Barrington, Mrs. George L. Taylor; Lanesboro, Berkshire and Cheshire, Miss Margery Whiting; Dalton, Mrs. Bruce Crane; Becket, Miss Esther McCormick; Chatham, Miss Annabelle Terrell; Hillsdale, Mrs. Alexander Bloch; Hinsdale, Miss Alma Haydock; Housatonic, Mrs. Charles Giddings; Lebanon Valley, Mrs. Harry Adams; Monterey, Mrs. Earle Stafford; New Boston, Mrs. Norton Perkins; Richmond, Miss Inez Eldridge; Tyringham, Mrs. Harry C. Holloway; Williamstown, Charles L. Safford and Roderick Danaher; Windsor, Mrs. Elizabeth C. T. Miller.

Mrs. Louise E. Underwood is co-chairman with Miss Gamwell for Pittsfield and will be in charge of the subscription campaign.

NEW YORK, N. Y.
HERALD - TRIBUNE

MAY 1 7 1938

To Entertain in Providence

Mrs. Henry D. Sharpe Giving Tea for 'Friends of Boston Symphony'

Special to the Herald Tribune

PROVIDENCE, May 16.—Mrs. Henry Dexter Sharpe will give a large tea at her home Wednesday for the group known as "Friends of the Boston Symphony Orchestra." Mrs. Gilbert Maurice Congdon and Mrs. Royal Little will preside at the tea table.

Mrs. Arthur B. Lisle departed today for Washington, where she will be the guest of her cousin, Miss Bertha A. Noyes. Mrs. Lisle will represent Rhode Island at the annual meeting tomorrow of the National Cathedral Association, of which she is the honorary chairman for the Rhode Island committee.

Mrs. Thomas H. West jr. has arrived at her country estate at Woods Hole, Mass., for the season.

Mr. and Mrs. Rush Sturges and family will go to their country estate, Shepherd's Run, in Wakefield on Tuesday of next week.

NEW YORK, N. Y.
WORLD - TELEGRAM

MAY 1 8 1938

Music Notes

Plans for the summer concerts at the Lewisohn Stadium are making rapid headway, according to an announcement from Mrs. Charles S. Guggenheimer, chairman. On Monday evening, July 11, the first anniversary of the death of George Gershwin, a program will be given in his memory. Paul Whiteman will conduct the Philharmonic-Symphony Orchestra, augmented by musicians from his own band.

Alexander Smallens, one of the batonists to appear during the course of the series, has prepared a Stravinsky Festival program, which will include a first Stadium performance of "Les Noces," the "Symphony of Psalms" and the "Firebird" suite, to take place on Thursday, August 11. Mr. Smallens is also scheduled to conduct two performances of "Carmen," with Bruna Castagna in the title role.

* * *

At the opening concert of the fifth annual Berkshire Symponic Festival on August 4, Anna Kaskas, Metropolitan contralto, and Jeannette Vreeland, soprano, will assist in the inaugural of the festival's new music shed at "Tanglewood." Appearing also in the opening program will be the Cecilia Society Chorus of Boston, and, of course, the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

The music to be offered on that occasion will consist of the ninth symphony of Beethoven and the chorus and chorale from Bach's cantata, "Ein fester burg ist unser Gott."

HARTFORD, CONN.
TIMES

MAY 1 3 1938

Stockbridge to Hear Kaskas With Koussevitzky Directing

ANNA KASKAS

Boston Symphony Will Appear for Inaugural Of New Music Shed

Anna Kaskas, Hartford's member of the Metropolitan Opera, will be soloist with the Boston Symphony Orchestra and Serge Koussevitzky at the inaugural of the Berkshire Symphonic Festival's new music shed in Stockbridge, Mass., Aug. 4.

The young contralto, who has won a firm place in the affections of music lovers with her voice and her unspoiled naturalness, will sing the role of Erda when the Boston Symphony performs the third act of Wagner's "Siegfried" at Tanglewood, the week following the opening of the new shed.

She also will be one of the soloists at the opening concert Aug. 4, when the Cecelia Society Chorus of Boston will appear with the orchestra. Jeannette Vreeland, soprano, nationally known on the concert stage, also will be a soloist at this performance. The program will consist of the chorus and chorale from the Bach cantata, "Ein feste Burg ist unser Gott" and Beethoven's Ninth Symphony.

N. ADAMS, MASS.
TRANSCRIPT

MAY 1 3 1938

Noted Artists To Sing At Berkshire Festival

Anna Kaskas, Contralto, of Metropolitan Opera Company, a Native of Bridgeport, Ct., and Jeannette Vreeland, Soprano, Will Appear With Berkshire Symphony Orchestra at "Tanglewood" Inaugural on June 4—Well Known Cecilia Society Chorus of Boston Will Also Be Heard on Opening Night—Two Other Soloists Listed For Opening Program.

Anna Kaskas, glamorous contralto of the Metropolitan Opera, native of Bridgeport, Ct., and Jeannette Vreeland, soprano, nationally known in the concert field, will appear with the Boston Symphony orchestra and Serge Koussevitzky at the inaugural of the Berkshire Symphonic Festival's new music shed at "Tanglewood," between Lenox and Stockbridge, August 4.

Miss Kaskas and Miss Vreeland will be two of the four soloists at the opening concert of the fifth annual Festival. Appearing also the opening night with the orchestra will be the well known Cecilia Society chorus of Boston. The program will consist of the chorus and chorale from the Bach cantata, "Ein feste burg ist unser Gott" and Beethoven's Ninth Symphony. At the opening concert the following week, Miss Kaskas will sing the role of Erda when the orchestra performs the third act of Wagner's "Siegfried."

From stenographer to radio contest winner to Metropolitan Opera and concert stage—that is the spectacular story of Miss Kaskas. Born in Bridgeport of Lithuanian parents, she moved to Hartford when a girl with her family. There she studied in the conservatory. To pay for her lessons she found a position as stenographer. Her ability caught the interest of a music lover who financed a trip to Lithuania. There she remained in Kovno for a year after which the Lithuanian government sent her to Milan for two years' study. She returned to America and for four years was soloist in the Catholic Cathedral at Hartford. During this time she made two trips a week to New York driving herself in all kinds of weather in a borrowed car to study with Enrico Rosati, teacher of Gigli, Lauri-Volpi and Rosa Tentoni.

She entered the Metropolitan Opera audition contest the spring before last and was awarded first place over all contestants. Seven hundred voices were heard out of which 48 were chosen for the contest. Nine reached the semi-finals and two were finally selected for appearances in the Metropolitan's spring season. In Miss Kaskas' capable hands were placed the roles of Maddalena in "Rigoletto" and Lola in "Cavalleria Rusticana" as well as the title role in the long-heralded revival of Gluck's "Orpheus and Euridice." Her excellence won her a contract to appear in leading roles in the Metropolitan's regular winter season. Last spring Miss Kaskas toured with the Metropolitan, was soloist with the New York Philharmonic Symphony under Artur Rodzinski in Honegger's "King David," sang with the Detroit Civic Opera and filled community concert engagements.

Miss Vreeland is a native of Denver, Colorado. Percy Rector Stephens, voice teacher in New York, heard her sing, was impressed and urged her to come to New York to study. She married her teacher and in 1922 made her first professional appearance. She has appeared repeatedly at festivals throughout the country and often has sung in Beethoven's Ninth Symphony and other great works. She appeared in the premiere of Ernst Krenek's "Triumph der Empfindsamkeit," with the New York Philharmonic and in the American premiere of Schoenberg's "Gurreleider" with the Philadelphia orchestra. Her latest appearance with the Boston Symphony orchestra was last month..

Complete program details of the Berkshire Symphonic Festival may be obtained by writing to the office at Stockbridge, Mass. The Festival's membership campaign closes May 15.

SPRINGFIELD, MASS.
MORNING UNION

MAY 1 3 1938

Opera and Concert Stars to Sing

ANNA KASKAS

JEANNETTE VREELAND

STOCKBRIDGE, May 12 — Anna Kaskas, glamorous contralto of the Metropolitan Opera, and Jeannette Vreeland, soprano, nationally known in the concert field, will appear with the Boston Symphony Orchestra and Serge Koussevitzky at the inaugural of the Berkshire Symphonic Festival's new music shed at "Tanglewood" Aug. 4.

Miss Kaskas and Miss Vreeland will be two of the four soloists at the opening concert of the fifth annual festival. Appearing also the opening night with the orchestra will be the well-known Cecilia Society Chorus of Boston. The program will consist of the chorus and chorale from the Bach cantata, "Ein feste burg ist unser Gott" and Beethoven's Ninth Symphony. At the opening concert the following week, Miss Kaskas will sing the role of Erda when the orchestra performs the third act of Wagner's "Siegfried."

From stenographer to radio contest winner to Metropolitan Opera and concert stage — that is the spectacular story of Miss Kaskas. Born in Bridgeport of Lithuanian parents, she moved to Hartford when a girl with her family. There she studied in the conservatory. To pay for her lessons she found a position as stenographer. Her ability caught the interest of a music lover who financed a trip to Lithuania. There she remained in Kovno for a year after which the Lithuanian government sent her to Milan for two years' study. She returned to America and for four years was soloist in the Catholic Cathedral in Hartford. During this time she made two trips a week to New York driving herself in all kinds of weather in a borrowed car to study with Enrico Rosati, teacher of Gigli, Lauri-Volpi and Rosa Tentoni.

She entered the Metropolitan Opera audition contest the spring before last and was awarded first place over all contestants.

Miss Vreeland is a native of Denver, Colo. Percy Rector Stephens, voice teacher in New York heard her sing, was impressed and urged her to come to New York to study. She married her teacher and in 1922 made her first professional appearance.

The festival's membership campaign closes Sunday.

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MONTREAL, CAN.
GAZETTE

MAY 14 1938

Berkshire Festival Programme Announced by Koussevitzky

Before sailing for France recently for his annual vacation, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced the complete programmes to be performed at Tanglewood for the fifth annual Berkshire Symphonic Festival in August.

The new building whose construction Dr. Koussevitzky viewed during his Berkshire visit, will be inaugurated Thursday evening, August 4 at 8.30 with the chorus and the chorale from Bach's "Ein Feste Burg Ist Unser Gott," and Beethoven's Ninth Symphony in D Minor. The audience will be invited to join with the chorus in singing of the second verse of the Bach cantata. The Cecilia Society Chorus of Boston, of which Arthur Fielder is conductor, will be heard with the orchestra in this inaugural programme.

Debussy's "La Mer," whose performance by Dr. Koussevitzky and the orchestra has won acclaim from many critics, will be on the programme for August 6.

An all-Wagner programme will be presented Thursday evening of the second week. The programme will include scenes from "Die Walkyrie" and Act III of "Siegfried" with soloists.

The programme on August 13 will be dedicated to the late Dr. Henry Hadley, first conductor of the Festival. Dr. Koussevitzky and the orchestra will perform the andante tranquillo from Dr. Hadley's Symphony No. 3 in B Minor, Opus 60.

The full programme for the Festival with dates of performance follows: Thursday evening, August 4, at 8.30—Chorus from the cantata "Ein Feste Burg Ist Unser Gott" No. 80 (Bach); Chorale from the cantata "Ein Feste Burg Ist Unser Gott" (Bach); Symphony No. 9 in D Minor with final chorus on Schiller's Ode to Joy, Op. 125 (Beethoven); Cecilia Society, Arthur Fiedler, conductor and soloists.

Saturday evening, August 6, at 8.30—Symphony in E Flat No. 99 (Haydn); "La Mer," three symphonic sketches (Debussy); Symphony No. 1 in E Minor, Op. 39 (Sibelius).

Sunday afternoon, August 7, at 3.30—"Eine Kleine Nachtmusik," Serenade for string orchestra (Mozart); Symphony in E Minor No. 4, Op. 98 (Brahms); Music for the Theatre (Copeland); "Ma Mere l'Oye" ("Mother Goose") Five children's pieces (Ravel); Symphonic Poem, "The Pines of Rome" (Respighi).

Thursday evening, August 11, at 8.30—"Die Walkyrie" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene. Act III., "Siegfried" (Wagner).

Saturday evening, August 13, at 8.30—Symphony No. 6 in F Major, Op. 68, "Pastoral." Andante tranquillo from the Symphony No. 3 in B Minor, Op. 60. (Hadley); Symphony No. 6 in B Minor "Pathetic," Op. 74 (Tchaikowsky).

Sunday afternoon, August 14, at 3.30—Symphony in B. Flat, No. 1, Op. 38. (Schuman); "Tapiola," a Tone Poem for Orchestra. (Sibelius); Symphony No. 2 in D. Major, Op. 73. (Brahms).

Several music lovers from Toronto, Canada, will attend the Berkshire Symphonic Festival, August 4-14, instead of attending one of the well known festivals in Europe, according to information received this week by the Berkshire Festival. The woman writing for tickets for all six concerts stated she had attended the European festival for many years, but because of existing chaos she preferred to support a Festival in America which is free from political implications.

FREDERICKSBURG, VA.
FREE LANCE - STAR

MAY 14 1938

'Round the Radio Dial

WITH

Ernest D. McIver, Jr.

Sir Adrian Boult, music director of the British Broadcasting Corporation and distinguished conductor of the BBC Symphony Orchestra in London, has arrived in New York to conduct the NBC Symphony Orchestra's broadcasts tonight and next Saturday.

A great record of achievement places Sir Adrian among the foremost music personalities of England. After many years of orchestral training he was, in 1932, placed in charge of the music department of the BBC, and as director of the BBC Symphony Orchestra his contributions to the advancement of music culture have won him worldwide recognition. For these notable services he was knighted in 1937.

For his broadcast tonight (WEAF-9) with the NBC Symphony, Sir Adrian has chosen a program of international contrasts.

SELECTIONS LISTED

First on the list to be offered is Ferruccio Busoni's "Comedy Overture," Opus 38, a work which the Italian-German composer wrote in 1897 and revised in 1904. This Overture, somewhat Mozartian in character, was dedicated to Wilhelm Gericke, conductor of the Boston Symphony Orchestra from 1884 to 1889 and from 1898 to 1906.

The symphony will be Beethoven's Seventh, the A Major, Opus 92, which Berlioz labelled "the apotheosis of the dance."

Following the Beethoven symphony Sir Adrian has programmed a work by one of England's outstanding contemporary composers, William Walton's Concerto for Viola and Orchestra, with the famous viola virtuoso, William Primrose, as soloist. Primrose, a native of Glasgow, Scotland, known internationally as a soloist and violinist of the celebrated London String Quartet until its disbandment, is now a first-desk violist of the NBC Symphony.

A work by Aaron Copeland, a gifted young New York composer, "El Salon Mexico," will conclude the program. Copeland wrote this in Mexico two years ago. Carlos Chaves immediately gave it its premiere performance in Mexico City. Sir Adrian has already played it in England.

British Director

Sir Adrian Boult, distinguished conductor of the BBC Symphony Orchestra and music director of the British Broadcasting Corporation, who is directing the NBC Symphony concert tonight and next Saturday.

NEW YORK, N. Y.
TIMES

MAY 15 1938

CONDUCTOR DISCUSSES HIS ART

By OLIN DOWNES

IN an address made recently before the American Academy of Arts and Sciences, in Boston, and here quoted with the Academy's permission, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, made pertinent and provocative observations upon the art of interpretation as affecting music and poetry.

Both these arts were considered by Dr. Koussevitzky in the interpretative connection, because "in remote times they existed in a united and indivisible tonal art * * * one may follow the rise of poetry out of music or consider the inverse: the birth of music from poetry. Both modern philology and modern musical research agree that once poetry and music formed one art and dwelt in the midst of one united element."

* * *

The relationship, the "passionate attraction" between music and poetry is the more evident if a comparison is made between their harmonious attributes and the character of other arts. Thus "one cannot, on a sound basis, consider painting as the mother of poetry, or affirm that literature gave birth to architecture. To admit that would seem, if not an obvious absurdity, in any case a great paradox." Whereas, "if we make a parallel between poetry and music, the situation changes."

"Poetry is silent music. * * * Music is the singing voice of poetry."

"This is the real reciprocal relation between poetry and music. * * * As much as they attract each other before their incarnation into form and images, so much do they repulse each other when taking a literary or tonal shape. This erotic union and disjunction (which reminds one of the Myth of Androgene) is like a symbol, eternally repeating and calling to remembrance the by-gone existing unity and the rapture which once occurred. * * *

"Music which does not sound appears to be a dead world and loses its significance; its meaning dwells only in the tonal realization. Verses which are not even read (let alone not pronounced) do not lose their active power, but keep in a mysterious manner the ascendancy of poetry. Goethe and Petrarch do not lose their power and strength, but are independent of the fact whether they are remembered and read. * * *

"As an auxiliary art, interpretation is, above all, most closely connected with music."

* * *

Now, Dr. Koussevitzky continues, "the realm of interpretation in music, and especially the realm of conducting, is still very young, when we think that Berlioz, Mendelssohn and Wagner, who appeared about the same time as the leading conductors of their epoch, were, indeed, the first conductor-interpreters. In fact, they founded a new school. As I said, at that time the art of interpretation in conducting was not known. The conductors were mostly 'time beaters' who did not even trouble to rehearse, letting the concertmaster rehearse in their stead. Hence originated the word 'concertmaster.' The performance consisted in playing in time, without any consideration of details or perfection. If there was in the orchestra a virtuoso player, and if he had a solo passage to play, he performed his musical phrase with the utmost individuality, disregarding the whole conception of the work, its general meaning or line.

"Wagner and Mendelssohn created a real revolution in the sphere of conducting. They no longer 'beat time'; they built up the musical phrase. (Yet this, of course, was far from the modern art of conducting!) The geniuses of Wagner and Mendelssohn were totally opposite: Wagner was essentially romantic; Mendelssohn essentially constructive.

"It is also interesting to mark the difference of their conceptions of musical compositions. The metronomic difference of their tempi in one and the same work reached, sometimes, 20 per cent, 30 per cent and more—Mendelssohn's tempi being generally the faster.

"Which of the two was right? We cannot say.

* * *

"Here we actually come to the problems of interpretation.

"Before the World War, interpretative art was strongly influenced by the romantic school. That is, the interpreter regarded a musical composition as an artist-painter would regard a landscape. To him it is a 'fragment of Nature.' He takes that 'fragment of Nature' and reflects it as he sees, feels and understands it. Therefore, one and the same landscape in the hands of two artists will have a different reflection. Also, the form of one and the same object will be given different lights and shadings.

"In all ages, artists were prophets of either the rise or downfall of a culture. In the pre-war period, leading artists introduced decadence into art before it manifested itself in the social and political life of the post-war period. Decadence in musical interpretation in some countries grew to such proportions that not only were the lights-and-shadings distorted, but the form itself was lost. At the same time, artists in other countries, also instinctively foreseeing that decline, attempted to straighten the distorted line of classical art."

What is interpretation? Dr. Koussevitzky goes far. "We have a great deal of evidence that musical performers have a right to interpret compositions freely. They hold that right from the composer.

"There was the case of the tempo in the trio of the scherzo of the Fourth symphony. I recall a personal experience with the most outstanding contemporary composer, Jean Sibelius. When I studied his Fourth symphony for a performance here, I found that the tempo of the last ninety-eight bars of the scherzo was marked twice as slow as the preceding tempo—and that, I could neither feel nor understand. I wrote to Sibelius asking for an explanation, thinking that it was a possible misprint and saying I did not feel that tempo. And Sibelius answered:

"'The right tempo is the one that the artist feels.' Where is, after all, the truth of interpretation, and how can an artist justify that truth? Personally, I believe that a composer, when creating a work, transfuses it not only with his musical creative power, but also with the entire meaning of his life—the essence of his being.

"That is why we can and we must find a central line in the creation of every composer. What is the central line of a composer? It is the meaning of his life and ideals, which he brings to us through the medium of his music.

"With Bach, his central line is religion. Bach came to glorify God. And we find in his entire life his praise of God, exaltation of Heaven and Divinity.

"If we analyze his creative work, we will find how free Mozart was of any outward influence: he believed in music for the sake of music; sound for sound, beauty for beauty. Let us take Beethoven. His central line is transcendentality: He reflects universal emotion in music. When Beethoven grieves, he grieves with the world; when Beethoven is joyful, it is universal joy; when he feels a tragedy, it is a world tragedy. We can well say that the central line of Beethoven's art is the unifying element of universality."

* * *

"Here emerges the truth of interpretative art. When the artist-interpreter is able to perceive the inner meaning, "the central line" of a composition, he will find in himself the right and illuminating emotion to perform it.

"A perfect interpretation may have two different aspects, equally faithful to the score of the composer. One may be called mechanically perfect. The other, organically perfect. The first gives the beauty of mathematical balance, symmetry and clarity. The second is an indivisible, living, pulsating 'élan vital' of the composition. One aims to present a beautified surface or reflection of the composition. In the other the composition—its central idea—lives as a reality. One may be compared to a perfectly symmetrical building. The other to a great Gothic cathedral, with its partly assymetrical yet organic order of unity.

"The one is always enjoyable, pleasant and delightful, but remains, like a beautiful scene, external to the listener. The other takes and carries him with the 'élan vital' of the work, merges him with the reality of its central meaning. Like a mystic experience, the organic interpretation puts the listener in direct touch with the absolute reality hidden in the great score. Approaching further the question of orchestral performance, I must say that at no time was the standard of musical performances set as high as it is in America today. This is not a mere verbal statement: facts speak for themselves. In Europe, even in the best old days, the symphony orchestras had not by far the same possibilities as we have here. Nor was there the same intensity of work and interest."

* * *

He spoke of America's musical life. "It is a mistake to think that musical life in America develops only because of America's wealth. This is wrong. Musical life in this country grows because there is the need for music.

"That need for music today has an explanation: men seek an outlet for their best and deeper emotions and they find it in music. For music is the recovered word of true feeling, liberated from the banality, hypocrisy and cruelty of life. Music is to help the soul of men. It is the pure language, regenerating, like the mountain air."

PITTSBURGH, PA.
SUN - TELEGRAPH

MAY 15 1938

Association Lists Five Concerts

Announcement was made yesterday by Mrs. William Thaw, Jr., president of the Pittsburgh Orchestra Association, of plans for the twenty-third season of visiting orchestra concerts.

A series of five concerts will be given at Syria Mosque by the Boston Symphony Orchestra, Serge Koussevitsky, conductor, and the Philadelphia Orchestra, Eugene Ormandy, conductor.

The opening concerts will bring the Philadelphia Orchestra on Saturday evening and Sunday afternoon, November 5 and 6. The Boston Symphony will be here for a pair of concerts on Saturday evening and Sunday afternoon, December 10 and 11. The fifth event will be a concert by the Philadelphia Orchestra, on Tuesday evening, April 18.

To avoid conflict with the Pittsburgh Symphony Society, the Orchestra Association, through its manager, May Beegle, has arranged to open its concerts two weeks in advance of the Symphony Society.

PHILADELPHIA, PA.
RECORD

MAY 15 1938

Forum to Present Boston Orchestra

The Philadelphia Forum announces an imposing musical program for next season.

Events scheduled include the only Philadelphia appearance of the Boston Symphony Orchestra — under Serge Koussevitzky—Lawrence Tibbett, Jussi Bjoerling, new Metropolitan Opera tenor; Kathryn Meisle, Met contralto, and Gregor Piatigorsky, cellist, in joint recital; and Josef Hofmann playing two pianos, Fritz Reiner conducting.

Also, Elisabeth Schumann, soprano; the Wagnerian Singers; the Salzburg Trapp Choir, and Robert Casadesus, pianist. Argentinita and her Andalusian company of dancers will make their first and only appearance, and Trudi Schoop and her Dancing Comedians again will make their solo appearance.

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NEW YORK, N. Y.
HERALD - TRIBUNE
MAY 15 1938

SYMPHONIC RECORD

THIS table includes the composers represented and the number of performances of their works in the Manhattan concerts of the Philharmonic-Symphony, Boston Symphony and Philadelphia Orchestras, New York Women's Symphony Orchestra and National Orchestral Association, in addition to five benefit concerts and the orchestral works in the Metropolitan Opera concerts.

Composer	No. Works Performed	Times Performed
Wagner	20	49
Beethoven	17	43
Strauss, R.	13	27
Brahms	7	25
Mozart	15	22
Sibelius	12	20
Ravel	8	17
Tchaikovsky	10	16
Mendelssohn	8	16
Berlioz	6	16
Weber	4	16
Strauss, J.	4	14
Bach	10	12
Elgar	5	12
Debussy	7	11
Delius	5	11
Schubert	5	11
Haydn	6	10
Schumann	3	10
Dvorak	5	9
Purcell	3	9
Franck	2	9
Rimsky-Korsakoff	5	8
Stravinsky	5	7
*Hadley	6	6
Handel	3	6
Saint-Saens	5	5
Verdi	4	5
Prokofieff	3	3

Two works: Albeniz, 2; C. P. E. Bach, 2; Bloch, 2; Chausson, 2; Enesco, 3; Faure, 4; Liszt, 4; Mahler, 2; Massenet, 2; *McBride, 2; Rachmaninoff, 5; Roger-Ducasse, 3; Rossini, 2; Rubinstein, 3.

One work: *Achron, 2; Alessandresco, 2; Andrico, 2; Balakireff, 3; *Barber, 2; Bax, 2; *Bilotti, Bizet, Bonporty, Boccherini, Borodin, Bruch, 2; Byrd, *Cadman, 2; *Chasins, 3; Chopin, Corelli, 3; *Dubensky, Dukas, Duparc, Dupuis, Flotow, *Foote, Frescobaldi, *Fuleihan, Gardiner, *Giorni, Glinka, 2; Gluck, 2; Golestan, Gomes, Goossens, 2; Grieg, Hindemith, Hofmann, Humperdinck, Ireland, *James, Kodaly, Lalo, 2; Liadoff, *MacDowell, *Maganini, 2; Malipiero, 2; *Malotte, *Mason, 3; *McDonald, Moussorgsky, Palestrina, *Piston, 2; *Porter, 2; Poulenc, 3; Rameau, *Read, 2; Respighi, 3; Rogalski, 2; Satie, Schoenberg, Shostakovitch, Sinigaglia, 4; Smetana, 4; *Stokowski, *Still, Tailleferre, Tansman, Tartini, *Taylor, 2; Toch, Thomas, Vieuxtemps, Vivaldi, 2; *Wagenaar, Walton, 4; *Weinberg, Weinberger, Wolf, Wolf-Ferrari, 3.

(*) American composer.

Difference in representation from 1936-'37: Wagner, 0; Beethoven, 1; Strauss, R., 4; Brahms, —4; Mozart, —18; Sibelius, 7; Ravel, 4; Tchaikovsky, 2; Mendelssohn, 9; Berlioz, 14; Weber, 1; Strauss, J., 14; Bach,—3; Elgar, 7; Debussy, —4; Delius, 9; Schubert, 5; Haydn, 0; Schumann; 6; Stravinsky, —13.

Difference in representation from ten years ago (1927-'28): Wagner, —33; Beethoven, —16; Brahms, —6; Mozart, —2; Sibelius, 17; Ravel, —6; Tchaikovsky, —8; Mendelssohn, 3; Berlioz, 3; Weber, 8; J. Strauss, 0; Bach, —9; Elgar, 5; Debussy, —12; Delius, 2; Schubert, 3; Haydn, —1; Schumann, 2; Rimsky-Korsakoff, —2; Stravinsky, 7; Saint-Saens, —7; Liszt, —11; Honegger, —10; Vivaldi, —8; Rossini, —11.

A figure not preceded by a minus sign means an increase in representation this season as compared with the one cited above. A zero means an unchanged total.

Number of composers represented, 121. In 1936-'37, 106; in 1935-'36, 112.

Number of Compositions performed, 310. In 1936-'37, 267; in 1935-'36, 285.

WASHINGTON, D. C.
POST
DEC 15 1937

Hofmann Derides 'Temperamental' Fellow Musicians

"Unnecessary" is the term Josef Hofmann applies to the antics of his temperamental fellow musicians.

The world-famed pianist, who will appear tonight with the National Symphony Orchestra at Constitution Hall, has been playing for 50 years and never has walked off the stage in a huff.

"It really shouldn't be done," he said yesterday at the Mayflower. He was referring particularly to Sergei Koussevitzky's recent action in cutting short a concert because of late arrivals.

Hofmann concedes, however, that American audiences have a lot to learn when it comes to arriving at concerts on time. He suggests that music-lovers might wake up 15 minutes earlier the day of a concert, thus leaving themselves more leeway.

This year Hofmann celebrates the golden jubilee of his first performance in the United States. The first of music's "child prodigies," he made his American debut at the Metropolitan Opera House in New York at the age of 10.

One of his favorite compositions is one he has never played. It is Chopin's third concerto, which the composer dedicated to him.

"But Chopin played it so magnificently I've never dared try it myself," Hofmann says.

PHILADELPHIA, PA.
INQUIRER
MAY 15 1938

Forum Announces 1938-39 Season

Next season the Philadelphia Forum will present a distinguished musical program, including the only Philadelphia appearance of the Boston Symphony Orchestra, with Serge Koussevitzky conducting; Lawrence Tibbett, baritone; Jussi Bjoerling, the new tenor of the Metropolitan; Kathryn Meisle, leading contralto of the Metropolitan Opera, and Gregor Piatigorsky, 'cellist, in joint recital; Josef Hofmann, pianist, playing two concertos with the Curtis Symphony Orchestra, with Fritz Reiner conducting; Elisabeth Schumann, leading soprano of the Vienna State Opera; the Wagnerian Singers, an extraordinary European ensemble; the Salzburg Trapp Choir, and Robert Casadesus, pianist.

The Forum will also present the first and only appearance of Argentinita, Spanish dancer, and her Andalusian company, and Trudi Schoop and her dancing comedians again in their only Philadelphia performance. The musical events are in addition to a list of noted personalities in political, dramatic, scientific and other fields.

LEADER

Fritz Mahler, who is to be guest conductor of the Pops orchestra at the All-Waqner concert for the Symphony Orchestra pension fund, Sunday, May 22.

PEABODY PLAYHOUSE
Dance Recital
by LETITIA BRUGNANI
AND GROUP
Friday Even'g, May 20, 1938
TICKETS, .55; .85; $1.10

Post & Sun,
May 15/38

NEW YORK, N. Y.
HERALD - TRIBUNE
MAY 15 1938

THE ORCHESTRAS

By FRANCIS D. PERKINS

WHILE Boston's music lovers have their nightly "Pop" concerts in Symphony Hall, those of New York must content themselves with reminiscence and anticipation, so far as orchestral concerts under private sponsorship are concerned, during the seven weeks between the last regular Carnegie Hall event of this kind and the opening Stadium concert on June 23. The three resident orchestras of the Federal Music Project are, however, pursuing an intensive schedule, and the radio continues to offer a considerable variety of symphonic programs.

With the restoration of four of the six weeks which were taken from the Philharmonic-Symphony schedule two years ago, the total number of concerts given here by large orchestras under private sponsorship shows an increase of fourteen concerts during the season which closed this month, 152 events, as compared with 138 in 1936-'37. The Philharmonic-Symphony Orchestra gave 105 concerts, and also took part in a benefit concert for the Henry Hadley Foundation and in the World's Fair preview concert of May 1. The Philadelphia Orchestra gave its usual ten subscription concerts in Carnegie Hall and an extra benefit program. The Boston Symphony Orchestra, as before, gave ten concerts in Carnegie Hall and five in the Brooklyn Academy of Music. The New York Women's Symphony, in its fourth season, gave four concerts. The National Orchestral Association gave six concerts in its Monday night series, and four in its cello concerto series with Emanuel Feuermann as soloist.

The N. B. C. Symphony Orchestra emerged from the National Broadcasting Company's largest studio to give three benefit concerts in Carnegie Hall, two under Arturo Toscanini and one under Artur Rodzinski. Joseph Hofmann's jubilee concert on November 28 and a Spanish Loyalist benefit concert under Leon Barzin on December 12 complete the list. The 1937-'38 total is less than the 171 concerts of 1935-'36, when the Philharmonic-Symphony was in session for thirty weeks, but the activities of the W. P. A. orchestras undoubtedly make this season's total larger even than that of seasons in the 1920's, when there were three resident concert orchestras in active session.

In a reminiscent survey of the orchestral season of 1937-'38, the principal landmark for most of us probably is the return of Mr. Toscanini last December to conduct the new orchestra organized by the National Broadcasting Company, but the record of its first season can better be considered separately after its close in June. Apart from this, a prominent feature of the local orchestral season was its programmatic diversity; the total number of composers represented and of works performed exceeds that of any season since the Philharmonic-Symphony amalgamation in 1928, except for 1929-'30. Three orchestras offered the first three symphonies of Brahms, but otherwise there was little programmatic duplication; Wagner and Beethoven, the most represented composers in the Philharmonic programs, had relatively few performances in the Carnegie Hall concerts of the other orchestras.

Only seven works received five or more performances. Weber's overture to "Der Freischütz" was played seven times and Brahms's second symphony six times. Brahms's first symphony, the Franck symphony, Schumann's fourth symphony, Wagner's prelude to "Die Meistersinger" and Weber's overture to "Oberon" were played five times each. Ten years ago fourteen works were played more than five times each and the "Meistersinger" prelude was heard fourteen times. If this represents a trend toward more programmatic variety and away from coincidental or competitive concentration of familiar favorites, it is an encouraging sign.

The differences in this season's representation of composers, as compared with 1936-'37, do not seem to represent any particularly significant trends. The heavy loss in Mozart's total can hardly mean anything more than that the conductors happened to give less of his music

(Continued from page six)

this season; the falling off in Stravinsky's representation is due to the fact that he did not pay us a return visit. In the comparison with ten years ago the most significant item is probably the increased attention paid to Sibelius, to whose music conductors have been as solicitous in recent years as they were neglectful in the 1920's.

The 1937-'38 Novelties

Thirty-four works, five less than in 1936-'37, were played for the first time in New York. Of these, seventeen were played by the Philharmonic-Symphony; the others were introduced as follows:

By the National Orchestral Association:

Dupuis, *Overture to "Hermann and Dorothea"; Fuleihan, **Piano Concerto; Schoenberg, Cello Concerto (after clavicembalo concerto by G. M. Monn); McBride, Fugato on a well known theme; Bilotti, **Piano Concerto; Toch, Concerto for cello and chamber orchestra; Giorni, **Symphony in D minor.

By the Boston Symphony:

Prokofieff, suite from "Lieutenant Kije" and ballet suite, "Romeo and Juliet"; Sibelius, the Captive Queen.

By the Philadelphia Orchestra:

McBride, Music to a Ballet; Still, Symphony in G minor; Stokowski, (arr.) Two Ancient Liturgical Melodies; Wagenaar, Concerto for flute, harp and cello; McDonald, Symphony No. 4.

By the New York Women's Symphony: James, **Song of the Night.

In the Hadley Foundation concert:

Hadley, [illegible]

One asterisk refers to a first performance in this country; two to a first performance anywhere. There were nine world premieres during the last season. The list might also include several new transcriptions of works originally in other musical mediums, such as those of Leopold Stokowski and Lucien Cailliet in the Philadelphian repertoire; first performances in orchestral form, such as those of Schumann's violin concerto and Jacob Weinberg's "Gettysburg Address," and first concert performances of excerpts from operas and ballets.

Twenty-nine works by twenty-eight American composers were played this season, as compared with nineteen works by eighteen composers in 1936-'37 and twenty-one works by the same number of composers in 1935-'36. Twelve American works were played by the Philharmonic-Symphony; the National Orchestral Association and the Philadelphia Orchestra played six each; the Women's Symphony played James's "Song of the Night," which had won its American Composers' prize, and six works by Henry Hadley were played in the Hadley Foundation benefit program.

Few Modernistic Works

As in the case of the Philharmonic's novelties, few of those presented by the other orchestras seemed likely to enter the regular repertoire, although Mr. Wagenaar's concerto for flute, harp and cello aroused more than usual interest, especially in its emphasis upon the special characteristics in tone and style of the three solo instruments. Most of the new works introduced were relatively conservative in style and harmonies. This might be interpreted as indicating an avoidance by conductors of the more radically minded composers here and abroad (with an eye, perhaps, to the susceptibilities of their audiences) or as reflecting a turning away from music of an overtly innovating character on the part of many contemporary creative musicians.

Meanwhile, despite the catholicity of the programs, a second season has passed without offering anything by Anton Burckner in a New York concert by a privately sponsored major orchestra.

Philharmonic Finances

In the annual meeting of the Philharmonic-Symphony Society last week, Marshall Field, its president, announced that the present privately raised maintenance fund should, with careful management, be sufficient to meet the deficits of the next two seasons and possibly part of a third (1940-'41)—assuming, of course, that the attendance remains on its present level. The directors, he added, preferred the plan of raising a large endowment fund to afford the society a permanent financial basis, rather than to continue the present method of raising a maintenance fund every few years, and a campaign for such a fund may be expected at some time before the society reaches its centenary in 1942. In raising this fund, the society will undoubtedly look to its radio listeners as well as to its friends and patrons here.

Sprightly Mozart Varies Pops Fare

B. Trans.
May 16/38

Mozart's Serenade for eight wind instruments (K. 388), which was the exceptional item on last night's Pops program at Symphony Hall, was a happy choice. It is light music, clearly a desideratum for such a concert. Those who, noting the name of Mozart, automatically settle themselves into a mood of "serious" listening, make a sad mistake. For Mozart, like many of his contemporaries and predecessors, wrote great quantities of music designed primarily for entertainment purposes. He would scarcely understand the solemnity with which many a twentieth-century listener approaches such music.

Because the Serenade is entertainment music does not mean that it does not have more robust virtues. These were admirably displayed in last night's beautiful performance by eight of the Boston Symphony wind players under the direction of Arthur Fiedler. Impeccable intonation, splendid ensemble and sensitive phrasing were constantly to be noted. The rough-and-ready style, which inevitably must accompany presentation of many a piece in a daily Pop concert, was happily absent.

For the string section alone Mr. Fiedler selected three Norwegian Melodies, which were also finely presented in appropriate style, naturally much different from that accorded Mozart. The tone had warmth and resonance as well as precision and flexibility. The pieces themselves, of a sentimental cast, were similarly a good choice for a Pops program.

Mozart's "Figaro" Overture opened the concert, heard by the customary large and enthusiastic audience. The principal number was Beethoven's Fifth Symphony. Ravel's "Bolero" and pieces by Rubinstein and Kreisler brought up the rear.

M. S.

The Pops Tonight

Arthur Fiedler will lead the Boston Pops Orchestra in the following program at Symphony Hall this evening:

"Tannhaeuser," Entrance of the Guests into the Wartburg .... Wagner
Scherzo from the "Eroica" Symphony. Beethoven
Sandman's Song and Evening Prayer from "Hansel and Gretel". Humperdinck
Seventh Slavonic Dance .... Dvorak
Second Hungarian Rhapsody ...... Liszt
Pavane for a Dead Infanta .... Ravel
Prelude to "Die Meistersinger" .. Wagner
"Wine, Woman and Song" Waltzes. Strauss
Deep River .... Arr. by Jacchia
"Up the Street," March .... Morse

Trans. May 19

Pops Prospects

Considerable departure from routine marks the fourth week of the Pops, during which Arthur Fiedler will be assisted by several guest artists and conductors. On Sunday night a performance of excerpts from Wagner's "Die Walkuere" will be given in concert form under the direction of Fritz Mahler, with Margaret Halstead, soprano; Hazel Hayes, contralto; Colin O'Moore, tenor, and Raymond Lutz, baritone, assisting. Monday night will be "Harvard Night," and three guest-conductors, Ernst Hoffman, G. Wallace Woodworth and Leroy Anderson, Harvard alumni, will conduct, with the Harvard Glee Club assisting.

Other features of the week include Wheeler Beckett as guest-conductor in his own First Symphony on Thursday night and Jesus Maria Sanroma as soloist in Gershwin's "Rhapsody in Blue" on next Saturday night.

Another event on the immediate horizon will be the appearance of Hans Wiener and his Dance Group on Monday and Tuesday, May 30 and 31, in a new ballet by Walter Piston, "The Incredible Flutist."

Recent Phonograph Records

B. Trans May 17/38

By MOSES SMITH

Two Mozart Symphonies in G minor have been issued by Columbia. One is the most familiar of all the symphonies of Mozart. It is played by the London Philharmonic Orchestra under the direction of Sir Thomas Beecham, and the set (Columbia No. 316; three twelve-inch records) may be briefly dismissed because it is so good. It is an altogether unmannered presentation by a conductor who is something of a specialist in the Mozartean style and by an orchestra which, though lacking the virtuoso qualifications of the best American ensembles, is quite adequate to the present purpose and has stylistic excellences as well. Sir Thomas's deliberate tempos will come as a shock to those whom most contemporary performances have "conditioned" to faster pace, but it is the kind of shock which at each repetition yields increasing exhilaration. The recording is satisfactory.

The other G minor, of approximately the same length (Columbia Set No. 323; three 12-inch records), is a product of Mozart's Salzburg days, written in 1773. One is astonished not only by the mastery of the young genius but also by his dramatic fervor in expression. The first movement is prophetic of his later operatic masterpiece, "Don Giovanni," or even of the rougher-voiced Beethoven to come. Even the minuet is not one of your sprightly, namby-pamby affairs, but has considerable force. The last movement, again, is much more dramatic than the usual symphonic movement of Mozart. Some of the excitement, it must be guessed, is a little forced in the reading of Alfred Wallenstein, who here makes his phonograph debut with his Sinfonietta. But aside from this condition (which in the present instance is to be preferred to understatement) and to occasional roughness of tone proceeding therefrom, the performance is good. The recording is exceptional. The Symphony itself, it should be said, has never been previously issued on records.

Sibelius

A little late—but presumably better than never—mention is made of an album of two Sibelius Symphonies (Victor Set M-394; seven 12-inch records). The works in question are the Third and Seventh, both in C major. The Third, which in straightforward presentation by the London Symphony Orchestra under Robert Kajanus, emerges as a magnificent work, has been undeservedly neglected on concert programs in favor of the more familiar symphonies of the same composer. Its suberb advance in style and utterance come almost like another "Eroica" after the Second. The elegiac character of the slow movement provides an additional resemblance. The recording, though made several years ago, is still serviceable.

The Seventh Symphony is played by the B. B. C. Orchestra of London under Serge Koussevitzky. An orchestra which is comparable with the best in America projects the conductor's magnificent conception of the music. The recording is also good. This part of the album has, indeed, only one fault, but it is serious: the recording having been made from a concert-hall performance, the breaks are abrupt and very badly considered.

Other Records

Two twelve-inch records by the Boston Pops Orchestra under Arthur Fiedler are timely. One (Victor 12159) contains a characteristic performance of Dvorak's Carneval Overture, leaning a little to the sentimental side in the middle section. The other (Victor 12160) contains brilliant performances, similarly recorded, of pieces from the Pops repertory — "Jalousie" by Gade and the "Ritual Dance of Fire" from de Falla's "Amor brujo."

Finally, there is the latest of the New Music Quarterly Recordings (No. 14), setting forth, on two sides of a twelve-inch record, Edgar Varese's "Octandre," the seven wind instruments and bass being conducted by the ubiquitous Nicolos Slonimsky. Here, in three brief movements, is an exceptionally discordant work — even for these times. It was employed for Hanya Holm's dance project, "Trend," and perhaps served its purpose there. But for straight listening it comes exceedingly hard, and after several hearings I find myself unable to proceed beyond the mere associational stage: Stravinsky, Debussy, Schoenberg, Honegger, the Morse code by radio, the grinding of steel against steel, and so forth.

She Will Play for the Newsboys

B. Trans — May 20/38

MISS PEGGY STUART

Conductor of the Junior League orchestra and composer for the Vincent Club shows, she will be soloist with the Pops orchestra Thursday at a benefit for the Burroughs Newsboys Foundation.

Mozart at the Pops

Monitor — May 1938

An octet of Boston Symphony men presented a Serenade for wind instruments by Mozart (K. No. 388) before a gathering of Simmons College women and their friends, and other people, at Symphony Hall last evening. Two oboes, two clarinets, two bassoons and two French horns, they were the equivalent of a boat crew on the river; and a hard-pulling, well-styled eight they were—Messrs. Speyer, Devergie, Valerio, Mazzeo, Allard, Panenka, Valkenier, and MacDonald, with Mr. Fiedler the steersman.

Wind instrument performance is liable to get out of hearing soon after the start, as a shell speeding in the course is apt to recede from sight. But any ear, even the most casual, could follow the serenaders for the first quarter (Allegro) and an attentive one could easily stay with them for the second (Andante). As for the third (Minuet) and the final (Allegro) they were another matter. The piece, though bearing a light title, was pretty serious, some persons might say, for the Pops, though worth the while of students, everyone would admit. For Mozart in all his tender charm and his mastery of wood and brass tone coloring was there for them to enjoy, especially in the Andante.

A Mozart work, too, opened the occasion—Overture to "Marriage of Figaro"—not to be heard in the opera houses so skillfully executed. Beethoven's Fifth Symphony succeeded the Overture, put on in good B. S. O. manner, notwithstanding a driving tempo from the baton. Ravel's "Bolero," in mid-program, got rather out of hand in respect of volume of sound; or noise, if anyone prefers to say so. The little work can be interpreted so that the listener scarcely realizes, until the end, that it is a study in crescendo—the old illusion of a band approaching from afar. It is a high refinement, truly, of that pleasant device; and accordingly the tapping of the drum should sound, at the beginning, as coming from miles, let us say, away; and at the conclusion, not much nearer than the next town. They tell of Eugene Goossens that soon after making the acquaintance of the "Bolero," he won a wager, whistling its wayward tune from first note to last. Perhaps conductors ought to whistle more, to keep their music from becoming in their imaginations too big and grandiose. W. P. T.

The Arts in Boston

Hazel Hayes

Soloist in the Performance of Excerpts From "Walküre," to Be Given on Wagner Night at the Symphony Hall Pop Concerts, Next Sunday

composition, novel color scheme, dramatic mood.

Among pictures which claim attention for appealing qualities are those by Russell West, Prescott Jones, Philip von Saltza, Frank Carson, William Hazleton, Benjamin Katcoff, Leon Hovsepian, Vernon Smith. Among monotypes are attractive contributions from Joseph diGiusto, Gordon Ham, and Fritz Fuglister.

The print and drawing section, less prominent and commanding, contains some notable work. The admirable prints of Lawrence Kupferman add to his repertoire of portraits of houses deftly and feelingly depicted. Samuel Greene shows a special poetic gift in such scenes as "Joppa Flats." John Gregory continues his atmospheric portrayals of Provincetown. D. A.

Complete Pops Programs for the Week

B. Trans May 21/38

An exceptional innovation for the Symphony Hall Pops concerts will be tomorrow night's concert performance of considerable excerpts from "Die Walkuere" by Wagner, with Fritz Mahler as guest conductor and with the assistance of the following soloists: Margaret Halstead, Hazel Hayes, Colin O'More and Raymond Lutz. The performance will begin with the Introduction to the first act and proceed successively through the third scene of this act, the Introduction and the opening scene from the second act, and the Introduction and closing scene of the third act.

Three Harvard men, Ernst Hoffman, G. Wallace Woodworth and Leroy Anderson, will be the guest conductors at the annual Harvard Night on Monday. Wheeler Beckett will be guest conductor of his own First Symphony on Thursday. The programs, including that of tonight and Sunday week, follow in detail:

Tonight

Georgian March from the "Caucasian Sketches" .... Ippolitov-Ivanov
Overture to "Orpheus in Hades" . Offenbach
Minuet .... Bolzoni
"Finlandia," Symphonic Poem ... Sibelius
"La Source," Ballet Suite .... Delibes
Intermezzo from "Cavalleria Rusticana" .... Mascagni
Overture to "Rienzi" .... Wagner
Fantasy, "Snow White and the Seven Dwarfs" .... Churchill-Bodge
"On the Trail," from the "Grand Canyon" Suite .... Grofe
Sailors' Dance from "Red Poppy" .. Gliere

Sunday Evening, May 22, at 8.30

"DIE WALKUERE"

(Excerpts in Concert Form)

Monday Evening

Harvard Night

Ernst Hoffman, '18, Guest Conductor
"Cruiser Harvard," March ......, Strube
Overture to "Oberon" .... Weber
Three German Dances .... Mozart
Symphony No. 5, "From the New World" .... Dvorak

G. Wallace Woodsworth, '24, Guest Conductor
Music for Freemasons .... Mozart
Soloist, Joseph E. Lautner, '21
Tarantella ...... Randall Thompson, '20
Canon: O Du Eselhafter Martin ... Mozart
Symphony No. 2, finale
Randall Thompson, '20
Choruses from "Yeomen of the Guard"
Sullivan
Soloist, D. P. MacAllester, '38
The Harvard Glee Club

Leroy Anderson, '29, Guest Conductor
Dance of the Buffoons from "Snow Maiden" .... Rimsky-Korsakov
"Vienna Blood," Waltzes .... Strauss
Harvard Fantasy ....Leroy Anderson, '29
Fair Harvard

Tuesday Evening

Prelude to "Carmen" .... Bizet
Overture, "The Hebrides" ("Fingal's Cave") .... Mendelssohn
Walther's Prize Song from "Die Meistersinger" .... Wagner
The Ride of the Valkyries...... Wagner
"Peer Gynt" Suite No. 1 .... Grieg
Ave Maria .... Bach-Gounod
Ballet Suite, "Nutcracker" ... Tchaikovsky
Victor Herbert Favorites .. Arr. by Sanford
Malaguena .... Lecuona
Anchors Aweigh .... Zimmermann

Wednesday Evening

March, "Second Connecticut" ..... Reeves
Overture to "Light Cavalry" ..... Suppe
Scherzo in G minor from the Octet for Strings .... Mendelssohn
"Finlandia," Symphonic Poem ... Sibelius
Georgian March from the "Caucasian Sketches" .... Ippolitov-Ivanov
Overture to "Leonore" No. 3 .. Beethoven
Austrian Peasant Dances ..... Schoenherr
Bolero .... Ravel
"Estudiantina" Waltzes ...... Waldteufel
"Jealousy," Gypsy Tango .... Gade
"Wintergreen for President" .... Gershwin

Thursday Evening

Hungarian March, "Rakoczy" ..... Berlioz
Overture to "Orpheus in Hades" . Offenbach
Minuet (for Strings) .... Bolzoni
Marche Slave .... Tchaikovsky

Wheeler Beckett, Guest Conductor
Overture to "The Flying Dutchman"
Wagner
Symphony No. 1 in C minor ...... Beckett
"Nigh Froth," Rhapsody ... Peggy Stuart
Fantasia, "Snow White and the Seven Dwarfs" .... Churchill-Bodge
"Up the Street," March .... Morse

Friday Evening

Wedding March from "Le Coq d'Or"
Rimsky-Korsakov
Overture to "Semiramide" .... Rossini
Minuet from "L'Arlesienne" .... Bizet
Soviet Iron Works .... Mossolov
Prelude and Love Death from "Tristan and Isolde" .... Wagner
Hora Staccato (Roumanian). Dinicu-Heifetz
"Artists' Life" Waltzes .... Strauss
Sixth Slavonic Dance .... Dvorak
Intermezzo from "Goyescas" .... Granados
March, "On the Mall" .... Goldman

Saturday Evening

Polonaise from "Eugene Onieg'n"
Tchaikovsky
Overture to "The Bartered Bride"
Smetana
Minute Waltz .... Chopin
Ballet Music from "Faust" ...... Gounod
"Les Preludes," Symphonic Poem .. Liszt
Rhapsody in Blue .... Gershwin
Soloist, Jesus Maria Sanroma
"Girls of Baden" Waltzes .... Komzak
Prayer of Thanksgiving (Old Dutch Hymn) .... Valerius-Kremser
Entrance of the Gladiators .... Fucik

Sunday Evening

Overture to "Russian and Lumdilla"
Glinka
Symphony No. 4 in F minor, Op. 36
Tchaikovsky
Concerto in F major for Three Pianos and Orchestra .... Mozart
Soloists: Jesus Maria Sanroma, Heinrich Gebhard, Arthur Fiedler
Prelude to "Die Meistersinger" ... Wagner

MUSIC

SYMPHONY HALL

Wagner Night at Pops

The 125th anniversary of the birth of Richard Wagner was notably observed at the Pops in Symphony Hall last night by performance of scenes from "Die Walkuere." The concert was, likewise, a benefit for the pension fund of the Boston Symphony Orchestra. Fritz Mahler was guest conductor. The soloists and the roles they sang were as follows: Hazel Hayes, Sieglinde; Margaret Halstead, Bruennhilde; Colin O'More, Siegmund, and Raymond Lutz, Wotan. All save Mr. O'More, who has appeared with the Boston Symphony here, sang for the first time in Boston.

No such program of Wagner excerpts, with soloists, had ever been given at the Pops in the 56 years of Boston's unique Spring concerts. It was especially fortunate that this page of Pops history was written under the combined circumstances of the Wagner anniversary and the most worthy cause of a pension fund benefit. To the guest artists must go due acknowledgment of the fact that they generously gave their services.

Mr. Mahler selected excerpts from all three acts of the second music-drama in the "Nibelungen Ring"—the stormy Introduction to the first act, and the final scene from that act, beginning with Siegmund's melancholy reflection on the lack of a sword with which to fight Hunding; the orchestral introduction to act 2 and the brief scene between Bruennhilde and Wotan that ends with Bruennhilde's "Ho-yo-to-ho"; the "Ride of the Valkyries" (the Introduction to the third act) and the closing scenes when Wotan kisses away the divinity of the disobedient Bruennhilde, bids her farewell and leaves her slumbering on the rock surrounded by magic fire.

Fritz Mahler's reputation as an operatic conductor had preceded his coming to the United States from Europe. He is a grand-nephew of Gustav Mahler and he looks like pictures of his illustrious relative. Fritz Mahler proved himself a skilled and authoritative Wagner conductor. His readings were precise, clear and vivid. There seemed to be complete understanding between him and the orchestra, not always the case when a guest first makes acquaintance with a body of instrumentalists.

If he subdued Wagner's tumultuous orchestra a little in deference to the relatively light voices of the Siegmund and Sieglinde, that was a considerate and a practical measure. Singing Wagner in an opera house is one thing; when a large orchestra is placed immediately behind and slightly above a vocalist, forced tones are usually required to be heard above the orchestra in certain of Wagner's incandescent pages. Mr. Mahler gave commensurate rein to the players, however, during the introductions to the second and third acts, and in "Wotan's Farewell," where the sonorous bass of Mr. Lutz for the most part came through well.

In point of musicianship, Mr. Lutz carried off the vocal honors. His voice is expressive, ample and soundly produced; his considerable range enables him to sing easefully those trying high notes of Wotan's role. Of even more importance, however, the emotional coloring of his tones, his clear communication of the text, and the breadth of his style indicated excellent training. His dynamic scale is consistent; where Wagner calls for pianissimo (though the orchestra may be playing robustly) Mr. Lutz was laudably content to abide by the score, and he did not force his voice.

Miss Halstead, with her agreeable vocal texture, was satisfactory, though she is not to be reckoned among the heroic Bruennhildes. Miss Hayes sang with gratifying intensity; her clear voice will perhaps gain in the future the volume demanded by Wagner. Mr. O'More, as Siegmund, was adequate. The audience was large and applauded most cordially all concerned in an enjoyable evening. C. W. D.

HARVARD NIGHT AT POPS

Tonight will be the annual Harvard Night at the Pop concerts in Symphony Hall. There will be three guest conductors, each a Harvard graduate who has made his mark in the world of music; also choral numbers by the Harvard Glee Club, G. Wallace Woodworth, conductor. The program:

Ernst Hoffman, '18, Guest Conductor—"Cruiser Harvard," March, Strube: Overture to "Oberon," Weber: Three German Dances, Mozart; Symphony No. 5, "From the New World," Allegro con fuoco, Dvorak;

G. Wallace Woodworth, '24, Guest Conductor—Music for Freemasons, Soloist: Joseph E. Lautner, '21, Mozart; Tarantella, Randall Thompson, '20; Canon: O Du Eselhafter Martin, Mozart; Symphony No. 2, Finale, Randall Thompson, '20; Choruses from the Yeomen of the Guard, Soloist: D. P. MacAllester, '38, Sullivan; the Harvard Glee Club.

Leroy Anderson, '29, Guest Conductor—Dance of the Buffoons, from "Snow Maiden," Rimsky-Korsakov; "Vienna Blood," Waltzes, Strauss; Harvard Fantasy, Leroy Anderson, '29; Fair Harvard.

Recent Phonograph Records

B. Trans – May 17/38

By MOSES SMITH

Two Mozart Symphonies in G minor have been issued by Columbia. One is the most familiar of all the symphonies of Mozart. It is played by the London Philharmonic Orchestra under the direction of Sir Thomas Beecham, and the set (Columbia No. 316; three twelve-inch records) may be briefly dismissed because it is so good. It is an altogether unmannered presentation by a conductor who is something of a specialist in the Mozartean style and by an orchestra which, though lacking the virtuoso qualifications of the best American ensembles, is quite adequate to the present purpose and has stylistic excellences as well. Sir Thomas's deliberate tempos will come as a shock to those whom most contemporary performances have "conditioned" to faster pace, but it is the kind of shock which at each repetition yields increasing exhilaration. The recording is satisfactory.

The other G minor, of approximately the same length (Columbia Set No. 323; three 12-inch records), is a product of Mozart's Salzburg days, written in 1773. One is astonished not only by the mastery of the young genius but also by his dramatic fervor in expression. The first movement is prophetic of his later operatic masterpiece, "Don Giovanni," or even of the rougher-voiced Beethoven to come. Even the minuet is not one of your sprightly, namby-pamby affairs, but has considerable force. The last movement, again, is much more dramatic than the usual symphonic movement of Mozart. Some of the excitement, it must be guessed, is a little forced in the reading of Alfred Wallenstein, who here makes his phonograph debut with his Sinfonietta. But aside from this condition (which in the present instance is to be preferred to understatement) and to occasional roughness of tone proceeding therefrom, the performance is good. The recording is exceptional. The Symphony itself, it should be said, has never been previously issued on records.

Sibelius

A little late—but presumably better than never—mention is made of an album of two Sibelius Symphonies (Victor Set M-394; seven 12-inch records). The works in question are the Third and Seventh, both in C major. The Third, which in straightforward presentation by the London Symphony Orchestra under Robert Kajanus, emerges as a magnificent work, has been undeservedly neglected on concert programs in favor of the more familiar symphonies of the same composer. Its suberb advance in style and utterance come almost like another "Eroica" after the Second. The elegiac character of the slow movement provides an additional resemblance. The recording, though made several years ago, is still serviceable.

The Seventh Symphony is played by the B. B. C. Orchestra of London under Serge Koussevitzky. An orchestra which is comparable with the best in America projects the conductor's magnificent conception of the music. The recording is also good. This part of the album has, indeed, only one fault, but it is serious: the recording having been made from a concert-hall performance, the breaks are abrupt and very badly considered.

Other Records

Two twelve-inch records by the Boston Pops Orchestra under Arthur Fiedler are timely. One (Victor 12159) contains a characteristic performance of Dvorak's Carneval Overture, leaning a little to the sentimental side in the middle section. The other (Victor 12160) contains brilliant performances, similarly recorded, of pieces from the Pops repertory — "Jalousie" by Gade and the "Ritual Dance of Fire" from de Falla's "Amor brujo."

Finally, there is the latest of the New Music Quarterly Recordings (No. 14), setting forth, on two sides of a twelve-inch record, Edgar Varese's "Octandre," the seven wind instruments and bass being conducted by the ubiquitous Nicolos Slonimsky. Here, in three brief movements, is an exceptionally discordant work — even for these times. It was employed for Hanya Holm's dance project, "Trend," and perhaps served its purpose there. But for straight listening it comes exceedingly hard, and after several hearings I find myself unable to proceed beyond the mere associational stage: Stravinsky, Debussy, Schoenberg, Honegger, the Morse code by radio, the grinding of steel against steel, and so forth.

She Will Play for the Newsboys

B. Transcript – May 20/38

MISS PEGGY STUART

Conductor of the Junior League orchestra and composer for the Vincent Club shows, she will be soloist with the Pops orchestra Thursday at a benefit for the Burroughs Newsboys Foundation.

Mozart at the Pops

Monitor – May 1938

An octet of Boston Symphony men presented a Serenade for wind instruments by Mozart (K. No. 388) before a gathering of Simmons College women and their friends, and other people, at Symphony Hall last evening. Two oboes, two clarinets, two bassoons and two French horns, they were the equivalent of a boat crew on the river; and a hard-pulling, well-styled eight they were—Messrs. Speyer, Devergie, Valerio, Mazzeo, Allard, Panenka, Valkenier, and MacDonald, with Mr. Fiedler the steersman.

Wind instrument performance is liable to get out of hearing soon after the start, as a shell speeding in the course is apt to recede from sight. But any ear, even the most casual, could follow the serenaders for the first quarter (Allegro) and an attentive one could easily stay with them for the second (Andante). As for the third (Minuet) and the final (Allegro) they were another matter. The piece, though bearing a light title, was pretty serious, some persons might say, for the Pops, though worth the while of students, everyone would admit. For Mozart in all his tender charm and his mastery of wood and brass tone coloring was there for them to enjoy, especially in the Andante.

A Mozart work, too, opened the occasion—Overture to "Marriage of Figaro"—not to be heard in the opera houses so skillfully executed. Beethoven's Fifth Symphony succeeded the Overture, put on in good B. S. O. manner, notwithstanding a driving tempo from the baton. Ravel's "Bolero," in mid-program, got rather out of hand in respect of volume of sound; or noise, if anyone prefers to say so. The little work can be interpreted so that the listener scarcely realizes, until the end, that it is a study in crescendo—the old illusion of a band approaching from afar. It is a high refinement, truly, of that pleasant device; and accordingly the tapping of the drum should sound, at the beginning, as coming from miles, let us say, away; and at the conclusion, not much nearer than the next town. They tell of Eugene Goossens that soon after making the acquaintance of the "Bolero," he won a wager, whistling its wayward tune from first note to last. Perhaps conductors ought to whistle more, to keep their music from becoming in their imaginations too big and grandiose. W. P. T.

The Arts in Boston

Hazel Hayes

Soloist in the Performance of Excerpts From "Walküre," to Be Given on Wagner Night at the Symphony Hall Pop Concerts, Next Sunday

composition, novel color scheme, dramatic mood.

Among pictures which claim attention for appealing qualities are those by Russell West, Prescott Jones, Philip von Saltza, Frank Carson, William Hazleton, Benjamin Katcoff, Leon Hovsepian, Vernon Smith. Among monotypes are attractive contributions from Joseph diGiusto, Gordon Ham, and Fritz Fuglister.

The print and drawing section, less prominent and commanding, contains some notable work. The admirable prints of Lawrence Kupferman add to his repertoire of portraits of houses deftly and feelingly depicted. Samuel Greene shows a special poetic gift in such scenes as "Joppa Flats." John Gregory continues his atmospheric portrayals of Provincetown. D. A.

Complete Pops Programs for the Week

B. Traveler – May 21/38

An exceptional innovation for the Symphony Hall Pops concerts will be tomorrow night's concert performance of considerable excerpts from "Die Walkuere" by Wagner, with Fritz Mahler as guest conductor and with the assistance of the following soloists: Margaret Halstead, Hazel Hayes, Colin O'More and Raymond Lutz. The performance will begin with the Introduction to the first act and proceed successively through the third scene of this act, the Introduction and the opening scene from the second act, and the Introduction and closing scene of the third act.

Three Harvard men, Ernst Hoffman, G. Wallace Woodworth and Leroy Anderson, will be the guest conductors at the annual Harvard Night on Monday. Wheeler Beckett will be guest conductor of his own First Symphony on Thursday. The programs, including that of tonight and Sunday week, follow in detail:

Tonight

Georgian March from the "Caucasian Sketches"	Ippolitov-Ivanov
Overture to "Orpheus in Hades"	Offenbach
Minuet	Bolzoni
"Finlandia," Symphonic Poem	Sibelius
"La Source," Ballet Suite	Delibes
Intermezzo from "Cavalleria Rusticana"	Mascagni
Overture to "Rienzi"	Wagner
Fantasy, "Snow White and the Seven Dwarfs"	Churchill-Bodge
"On the Trail," from the "Grand Canyon" Suite	Grofe
Sailors' Dance from "Red Poppy"	Gliere

Sunday Evening, May 22, at 8.30

"DIE WALKUERE"

(Excerpts in Concert Form)

Monday Evening

Harvard Night

Ernst Hoffman, '18, Guest Conductor

"Cruiser Harvard," March	Strube
Overture to "Oberon"	Weber
Three German Dances	Mozart
Symphony No. 5, "From the New World"	Dvorak

G. Wallace Woodsworth, '24, Guest Conductor

Music for Freemasons	Mozart
Soloist, Joseph E. Lautner, '21	
Tarantella	Randall Thompson, '20
Canon: O Du Eselhafter Martin	Mozart
Symphony No. 2, Finale	Randall Thompson, '20
Choruses from "Yeomen of the Guard"	Sullivan
Soloist, D. P. MacAllester, '38	
The Harvard Glee Club	

Leroy Anderson, '29, Guest Conductor

Dance of the Buffoons from "Snow Maiden"	Rimsky-Korsakov
"Vienna Blood," Waltzes	Strauss
Harvard Fantasy	Leroy Anderson, '29
Fair Harvard	

Tuesday Evening

Prelude to "Carmen"	Bizet
Overture, "The Hebrides" ("Fingale's Cave")	Mendelssohn
Walther's Prize Song from "Die Meistersinger"	Wagner
The Ride of the Valkyries	Wagner
"Peer Gynt" Suite No. 1	Grieg
Ave Maria	Bach-Gounod
Ballet Suite, "Nutcracker"	Tchaikovsky
Victor Herbert Favorites	Arr. by Sanford
Malaguena	Lecuona
Anchors Aweigh	Zimmermann

Wednesday Evening

March, "Second Connecticut"	Reeves
Overture to "Light Cavalry"	Suppe
Scherzo in G minor from the Octet for Strings	Mendelssohn
"Finlandia," Symphonic Poem	Sibelius
Georgian March from the "Caucasian Sketches"	Ippolitov-Ivanov
Overture to "Leonore" No. 3	Beethoven
Austrian Peasant Dances	Schoenherr
Bolero	Ravel
"Estudiantina" Waltzes	Waldteufel
"Jealousy," Gypsy Tango	Gade
"Wintergreen for President"	Gershwin

Thursday Evening

Hungarian March, "Rakoczy"	Berlioz
Overture to "Orpheus in Hades"	Offenbach
Minuet (for Strings)	Bolzoni
Marche Slave	Tchaikovsky

Wheeler Beckett, Guest Conductor

Overture to "The Flying Dutchman"	Wagner
Symphony No. 1 in C minor	Beckett
"Nigh Froth," Rhapsody	Peggy Stuart
Fantasia, "Snow White and the Seven Dwarfs"	Churchill-Bodge
"Up the Street," March	Morse

Friday Evening

Wedding March from "Le Coq d'Or"	Rimsky-Korsakov
Overture to "Semiramide"	Rossini
Minuet from "L'Arlesienne"	Bizet
Soviet Iron Works	Mossolov
Prelude and Love Death from "Tristan and Isolde"	Wagner
Hora Staccato (Roumanian)	Dinicu-Heifetz
"Artists' Life" Waltzes	Strauss
Sixth Slavonic Dance	Dvorak
Intermezzo from "Goyescas"	Granados
March, "On the Mall"	Goldman

Saturday Evening

Polonaise from "Eugene Onieg'n"	Tchaikovsky
Overture to "The Bartered Bride"	Smetana
Minute Waltz	Chopin
Ballet Music from "Faust"	Gounod
"Les Preludes," Symphonic Poem	Liszt
Rhapsody in Blue	Gershwin
Soloist, Jesus Maria Sanroma	
"Girls of Baden" Waltzes	Komzak
Prayer of Thanksgiving (Old Dutch Hymn)	Valerius-Kremser
Entrance of the Gladiators	Fucik

Sunday Evening

Overture to "Russian and Ludmilla"	Glinka
Symphony No. 4 in F minor, Op. 36	Tchaikovsky
Concerto in F major for Three Pianos and Orchestra	Mozart
Soloists: Jesus Maria Sanroma, Heinrich Gebhard, Arthur Fiedler	
Prelude to "Die Meistersinger"	Wagner

Globe

MUSIC

SYMPHONY HALL

Wagner Night at Pops

The 125th anniversary of the birth of Richard Wagner was notably observed at the Pops in Symphony Hall last night by performance of scenes from "Die Walkuere." The concert was, likewise, a benefit for the pension fund of the Boston Symphony Orchestra. Fritz Mahler was guest conductor. The soloists and the roles they sang were as follows: Hazel Hayes, Sieglinde; Margaret Halstead, Bruennhilde; Colin O'More, Siegmund, and Raymond Lutz, Wotan. All save Mr. O'More, who has appeared with the Boston Symphony here, sang for the first time in Boston.

No such program of Wagner excerpts, with soloists, had ever been given at the Pops in the 56 years of Boston's unique Spring concerts. It was especially fortunate that this page of Pops history was written under the combined circumstances of the Wagner anniversary and the most worthy cause of a pension fund benefit. To the guest artists must go due acknowledgment of the fact that they generously gave their services.

Mr. Mahler selected excerpts from all three acts of the second music-drama in the "Nibelungen Ring"—the stormy Introduction to the first act, and the final scene from that act, beginning with Siegmund's melancholy reflection on the lack of a sword with which to fight Hunding; the orchestral introduction to act 2 and the brief scene between Bruennhilde and Wotan that ends with Bruennhilde's "Ho-yo-to-ho"; the "Ride of the Valkyries" (the Introduction to the third act) and the closing scenes when Wotan kisses away the divinity of the disobedient Bruennhilde, bids her farewell and leaves her slumbering on the rock surrounded by magic fire.

Fritz Mahler's reputation as an operatic conductor had preceded his coming to the United States from Europe. He is a grand-nephew of Gustav Mahler and he looks like pictures of his illustrious relative. Fritz Mahler proved himself a skilled and authoritative Wagner conductor. His readings were precise, clear and vivid. There seemed to be complete understanding between him and the orchestra, not always the case when a guest first makes acquaintance with a body of instrumentalists.

If he subdued Wagner's tumultuous orchestra a little in deference to the relatively light voices of the Siegmund and Sieglinde, that was a considerate and a practical measure. Singing Wagner in an opera house is one thing; when a large orchestra is placed immediately behind and slightly above a vocalist, forced tones are usually required to be heard above the orchestra in certain of Wagner's incandescent pages. Mr. Mahler gave commensurate rein to the players, however, during the introductions to the second and third acts, and in "Wotan's Farewell," where the sonorous bass of Mr. Lutz for the most part came through well.

In point of musicianship, Mr. Lutz carried off the vocal honors. His voice is expressive, ample and soundly produced; his considerable range enables him to sing easefully those trying high notes of Wotan's role. Of even more importance, however, the emotional coloring of his tones, his clear communication of the text, and the breadth of his style indicated excellent training. His dynamic scale is consistent; where Wagner calls for pianissimo (though the orchestra may be playing robustly) Mr. Lutz was laudably content to abide by the score, and he did not force his voice.

Miss Halstead, with her agreeable vocal texture, was satisfactory, though she is not to be reckoned among the heroic Bruennhildes. Miss Hayes sang with gratifying intensity; her clear voice will perhaps gain in the future the volume demanded by Wagner. Mr. O'More, as Siegmund, was adequate. The audience was large and applauded most cordially all concerned in an enjoyable evening. C. W. D.

HARVARD NIGHT AT POPS

Tonight will be the annual Harvard Night at the Pop concerts in Symphony Hall. There will be three guest conductors, each a Harvard graduate who has made his mark in the world of music; also choral numbers by the Harvard Glee Club, G. Wallace Woodworth, conductor. The program:

Ernst Hoffman, '18, Guest Conductor—"Cruiser Harvard," March, Strube; Overture to "Oberon," Weber; Three German Dances, Mozart; Symphony No. 5, "From the New World," Allegro con fuoco, Dvorak;

G. Wallace Woodworth, '24, Guest Conductor—Music for Freemasons, Soloist: Joseph E. Lautner, '21, Mozart; Tarantella, Randall Thompson, '20; Canon: O Du Eselhafter Martin, Mozart; Symphony No. 2, Finale, Randall Thompson, '20; Choruses from the Yeomen of the Guard, Soloist: D. P. MacAllester, '38, Sullivan; the Harvard Glee Club.

Leroy Anderson, '29, Guest Conductor—Dance of the Buffoons, from "Snow Maiden," Rimsky-Korsakov; "Vienna Blood," Waltzes, Strauss; Harvard Fantasy, Leroy Anderson, '29; Fair Harvard.

MUSIC AND MUSICIANS

B. Globe – May 22/38

Wagner Program for Pension Fund at the Pops Tonight

A concert version of Wagner's music-drama, "Die Walkuere," will be presented at the Pops in Symphony Hall tonight for the benefit of the pension fund of the orchestra. Such a program has never before been heard at a Pop concert. Tonight's performance will also commemorate the 125th anniversary of Richard Wagner's birth.

Fritz Mahler, a European opera conductor of repute, will make his first Boston appearance as guest conductor. He is a nephew of the famous Bohemian conductor and composer, Gustav Mahler. The soloists will include two sopranos—Margaret Halstead of the Metropolitan Opera, and Hazel Hayes from the San Francisco Opera Company; Colin O'More, tenor, who has appeared with the Boston Symphony, and Raymond Lutz, German baritone, who has sung in New York, Philadelphia and other American cities.

This version of "Die Walkuere" will assemble, from the first act, the Introduction, "Siegmund's Narrative" and the duet between Siegmund and Sieglinde; the Introduction to the second act, and the opening scene between Wotan and Bruennhilde; the "Ride of the Valkyries" (Introduction to act three) and the closing scene of "Wotan's Farewell and Magic Fire Music."

Tomorrow will be the annual Harvard Night, when the program will be shared by three guest conductors—Ernst Hoffman, G. Wallace Woodworth and Leroy Anderson.

Wheeler Beckett will be guest conductor Thursday evening, when he will present his own Symphony in C minor and Wagner's "The Flying Dutchman" overture. Mr. Beckett was formerly conductor of the Richmond, Va., Symphony Orchestra and has conducted in various cities of Europe and the United States. His Symphony, which will be given first performance here, was played in Chicago in 1937.

Conspicuous among coming events at the Pops will be two appearances, Monday and Tuesday, May 30 and 31, by the Hans Wiener Dance Group in "The Incredible Flutist," a ballet written by Walter Piston of Harvard especially for the occasion.

These concerts begin at 8:30 in the evening. Save for tonight's program, which has been sufficiently detailed, the programs for the week will be as follows:

Tomorrow—Harvard Night. Ernst Hoffman, '18, guest conductor: "Cruiser Harvard," March, Strube; Overture to "Oberon," Weber; Three German Dances, Mozart; Symphony No. 5, "From the New World," Dvorak. G. Wallace Woodworth, '24, guest conductor: Music for Freemasons, soloist, Joseph E. Lautner, '21, Mozart; Tarantella, Randell Thompson, '20; Canon, O Du Eselhafter Martin, Mozart; Symphony No. 2, Finale, Randall Thompson, '20; Choruses from the Yeomen of the Guard, soloist, D. P. MacAllester, '38, Sullivan; The Harvard Glee Club; Leroy Anderson, '29, guest conductor: Dance of the Buffoons, from "Snow Maiden," Rimsky-Korsakov; "Vienna Blood," Waltzes, Strauss; Harvard Fantasy, Leroy Anderson, '29; Fair Harvard.

Tuesday—Prelude to "Carmen," Bizet; Overture, "The Hebrides" (Fingal's Cave"), Mendelssohn; Walther's Prize Song from "Die Meistersinger von Nurnberg," Wagner; "The Ride of the Valkyries," Wagner; "Peer Gynt," Suite No. 1, Grieg; "Ave Maria," Bach-Gounod; Ballet Suite, "Nutcracker," Tchaikovsky; Victor Herbert Favorites, arranged by Sanford; Malaguena, Lecuona; Anchors Aweigh, Zimmerman.

Wednesday—March, "Second Connecticut," Reeves; Overture to "Light Cavalry," Suppe; Scherzo in G minor from the Octet for Strings, Mendelssohn; "Finlandia" Symphonic Poem, Sibelius; Georgian March from the "Caucasian Sketches," Ippolitov-Ivanov; Overture to "Leonore" No. 3, Beethoven; Austrian Peasant Dances, Schonherr; Bolero, Ravel; "Estudiantina" Waltzes, Waldteufel; "Jealousy," Gypsy Tango, Gade; "Wintergreen for President" from "Of Thee I Sing," Gershwin.

Thursday—Hungarian March, "Rakoczy," Berlioz; Overture to "Orpheus in Hades," Offenbach; Minuet (for strings), Bolzoni-Marche Slave, Tchaikovsky; Wheeler Beckett, guest conductor: Overture to "The Flying Dutchman," Wagner; Symphony No. 1, in C minor, Beckett; "Night Froth," Rhapsody, Peggy Stuart; Fantasia, "Snow White and the Seven Dwarfs," Churchill-Bodge; "Up the Street," March, Morse.

Friday—Wedding March from "Le Coq d'Or," Rimsky-Korsakov; Overture to "Semiramide," Rossini; Minuet from "L'Arlesienne," Bizet; Soviet Iron Works," Mossolov; Prelude and Love Death from "Tristan and Isolde," Wagner; Hora Staccato (Rumanian), Dinicu-Heifetz; "Artists' Life," Waltzes, Strauss; Sixth Slavonic Dance, Dvorak; Intermezzo from "Goyescas," Granados; March, "On the Mall," Goldman.

Saturday—Polonaise from "Eugene Oniegin," Tchaikovsky; Overture to "The Bartered Bride," Smetana; Minute Waltz, Chopin; Ballet Music from "Faust," Gounod; "Les Preludes," symphonic poem, Liszt; Rhapsody in Blue, soloist, Jesus Maria Sanroma, Gershwin; "Girls of Baden," waltzes, Komzak; Prayer of Thanksgiving (Old Dutch Hymn), Valerius-Kremser; Entrance of the Gladiators, Fucik.

Sunday—Overture to "Russlan and Lumdilla," Glinka; Symphony No. 4 in F minor, Op. 36, Tchaikovsky; Concerto in F major for three pianos and orchestra, Mozart; soloists, Jesus Maria Sanroma, Heinrich Gebhard, Arthur Fiedler; Prelude to "Die Meistersinger von Nurnberg," Wagner.

HAZEL HAYES
Soloist at the Pops
→SYMPHONY HALL TONIGHT←

Abridged Concert-Version of "Walkuere" Begins the Week of Concerts at Symphony Hall

BOSTON EVENING TRANSCRIPT, SATURDAY, MAY 21, 1938

Visitors to the Pop Concerts Next Week

HAZEL HAYES

Who will sing the music of Sieglinde in the concert performance of excerpts from "Die Walkuere" tomorrow night at Pops.

WHEELER BECKETT

Guest-conductor of his own First Symphony in C minor at the Pop concert in Symphony Hall on Thursday evening.

MUSIC

B. Her. May 23/38

THE POPS

By ALEXANDER WILLIAMS

The pop concert last night in Symphony Hall was held in honor of the 125th anniversary of the birth of Richard Wagner. The program consisted of excerpts from "Die Walkuere." Fritz Mahler, the nephew of the composer and conductor, Gustav Mahler, was the guest conductor. The soloists were as follows: Hazel Hayes and Margaret Halstead, soprano; Colin O'More, tenor; Raymond Lutz, bass. The concert was given for the orchestra's pension fund and with the generous contribution of the services of the conductor and the soloists.

There is no reason on earth why concert performances of opera should not be given at the Pops, though preferably on a Sunday night when the audience is prone to be both attentive and prompt. The experiment last night appeared to be justified by the enthusiasm and the good attendance. The singing was good, the orchestral playing admirable and Mr. Mahler's direction highly intelligent. Lacking the illusion of the operatic stage it is easy to be captious. But knowing as we do the inadequacies of that stage, apart from the superb singing that emanates from it, we are not at a disadvantage, provided the action and the music are universally unfamiliar.

Artistically the wiser policy would have been to give the first act in its entirety and then whatever time allowed after an intermission from other parts of the music drama. The action of the first act of "Die Walkuere," as everyone knows, is remarkably static and is conducted for the most part in obscurity. The music, some believe, is the finest of Wagner or at least unsurpassed. Consequently the act, with only three singers, seems built for concert performance. Furthermore, your bass who sang Hunding could pinch-hit for Wotan in the "Farewell" music, if necessary!

With more timidity and doubtless with a shrewder box-office sense the program was split last night between the prelude and final scene of Act I, the opening of Act II and the Valkyries' Ride and final scene of Act III. The result was a little confusing. A knowledge of the opera and a willingness to jump about in order to hear the most famous music were obligatory if one was to enjoy the concert to the full. That the storm music was not a good introduction to the sword music and the love of Siegmund and Sieglinde was clearly demonstrated last night. Still it is much to hear the music so well played, and nowadays the public bothers its head very little with the drama and the poetry by which Wagner set so much store.

The singing last night was well matched and of honest competence. That it did not scale the heights to which the recent performances of the Metropolitan and the zeal of the New York press have accustomed us goes without saying. At the least it was a job ably and sympathetically done. Mr. Mahler impressed us as an excellent operatic conductor, and he has, of course, a tremendous reputation to live up to in that respect.

HARVARD NIGHT AT POPS

The annual Harvard Night will be observed at the Pops concert at Symphony Hall tonight at 8:30 o'clock. Three Harvard graduates, all well known musicians, will be guest conductors. Choral numbers also will be presented by the Harvard Glee Club under the direction of G. Wallace Woodworth. The program follows:

Ernst Hoffman, '18, guest conductor.
"Cruiser Harvard," march ....Strube
Overture to "Oberon" ....Weber
Three German Dances ....Mozart
Symphony No. 5, "From the New World," allegro con fuoco.......Dvorak
G. Wallace Woodworth, '24, guest conductor.
Music for Freemasons ....Mozart
Soloist: Joseph E. Lautner, '21.
Tarantella ....Randall Thompson, '20
Canon: O Du Eselhafter Martin... Mozart
Symphony No. 2, Finale
Randall Thompson, '20
Choruses from the Yeomen of the Guard
Sullivan
Soloist: D. P. MacAllester, '38.
The Harvard Glee Club.
Leroy Anderson, '29, guest conductor.
Dance of the Buffoons, from "Snow Maiden" ....Rimsky-Korsakov
"Vienna Blood," waltzes ....Strauss
Harvard Fantasy ....Leroy Anderson, '29
Fair Harvard

POPS CONCERT AMBITIOUS ONE

Honors Richard Wagner on 125th Anniversary

Post May 23/38

By WARREN STOREY SMITH

The most pretentious concert in the history of the Pops, that of last night, served to mark the 125th anniversary of the birth of Richard Wagner and to swell the Boston Symphony Orchestra's pension fund. Properly speaking, operatic music, and Wagner's is no exception, belongs in the opera house. But if Wagner in the concert hall is only half himself, in a purely orchestral performance he is even less than that. Therefore, last night he was honored as fitly as might be under the circumstances by a series of excerpts from "Die Walkuere," with four singers to impersonate, respectively, Siegmund, Sieglinde, Breunnhilde and Wotan. Fritz Mahler, a grand nephew of the great Gustav, was guest conductor, making his first appearance in this city.

With the part of Fricka omitted, the excerpts chosen by Mr. Mahler made as effective a resume of the music drama as would have been possible in the time at his disposal. We listeners heard the orchestral storm which ushers in the first act and the scene between the two in love, which concludes it, sung by Colin O'More and Hazel Hayes. After an intermission, long enough to make one wonder why Mr. Mahler had hurried some of his tempi, there came the prelude to Act II and the opening scene, up to the moment of Fricka's entry; and from Act III, the Ride of the Valkyries and the concluding scene between Wotan and Bruennhilde with the inevitable Fire Music. The singers here were Raymond Lutz and Margaret Halstead.

Not quite up to Wagner's numerical specifications, the Pops orchestra was, at that, a somewhat larger aggregation than we Bostonians are likely to encounter in the theatre. Mr. Mahler is plainly a thoroughly capable and efficient operatic conductor, so far as he could be judged outside the opera house. Yet it can hardly be said the performance, even on the orchestral side, attained to any great or sweeping eloquence. Symphonic strings are not apt to have the "bite" proper to operatic strings. But fortunate indeed, would be the opera orchestra which could produce the woodwind playing heard in the scene of Bruennhilde's pleading.

Of the solo singers, Miss Hayes made the most pronounced impression. It would be a pleasure to hear her Sieglinde in the opera house. None of the other three had all the amplitude of voice or, to be colloquial, the degree of punch which their music required, though we were grateful to them for being as good as they were and for making possible this particular tribute

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B. Her. May 22/38

agon' Coming

Margaret Halstead, soprano, who will sing the role of Bruenhilde in the concert version of selections from "Die Walkure," which will be given at the Pops tonight at Symphony Hall for the benefit of the Boston Symphony Orchestra's Pension Fund.

'Pins and Nee

Wheeler Beckett, young American composer, whose Symphony No. 1 in C minor will have its first Boston performance at the Pop Concert to be given at Symphony Hall on Thursday evening for the benefit of the Burroughs Newsboys Foundation. He will conduct his own work.

Stage Is Preferred To the Factory By Laborers

What promises to be one of the longest group vacation tours on record and, incidentally, the pleasantest layoff in the books of the ladies' garment industry, is in prospect for two-score members of the cast of "Pins and Needles," labor revue, now at the Shubert.

This cast is recruited from the shops in Manhattan's famous garment district, and its work in this bright theatrical novelty has kept it busy since last December. Present indications are that it will continue indefinitely. Slated to go from here to Chicago, the company has still other bookings in San Francisco, Hollywood and possibly Australia.

"Of course, we are all excited about the trip now," said Millie Weitz, the 21-year-old who sings that provocative number "Nobody Makes a Pass at Me." "But when the tour was first proposed most of the cast didn't want to leave New York. Many of us have never wandered far from home and we were afraid of the road. Now we like it."

Miss Weitz, before her success on the boards, put hems on dresses. The girl has found the stage vastly more fun than her original calling, which she described as "very dreary—with nothing mental about it. She doesn't relish the idea of going back to the shop when, if ever, "Pins and Needles" folds. "Nor," she says "does any one else in the cast—but we're all practical about it. It's a job and you have to work."

Ruth Rubinstein, who got all those nice notices here and in New York for her rendition of the hit songs, "Chain Store Daisy" and "Public Enemy No. 1," similarly has learned that there is a lot more thought involved in being a prima donna than in her previous task of operating a brassiere-making machine.

Ann Brown is the most definitely determined about staying with the footlights. When she is not acting, Miss Brown runs a Merrow machine for the knit goods trade. Miss Brown admitted to a husband and a Philadelphia police record. "The police picked me up in a demonstration during the general strike in knit goods here three years ago. It was somewhere in Kensington," she added, "and I was held in ridiculously high bail for a time and eventually let out."

4th Week of Pops; "Die Walkuere"; Harvard Night

The Pop concerts enter upon their fourth week when a special Pension Fund concert is presented in Symphony Hall tonight. For the first time in Pops history, an opera of Richard Wagner—"Die Walkure"—will be presented, in concert form, this to commemorate the 125th anniversary of the composer's birth, which falls on this date. Fritz Mahler, the eminent operatic conductor, will be the guest conductor of the evening, then making his first appearance in Boston. Fritz Mahler, a nephew of the famous Austrian composer, Gustav Mahler, has acquired a high reputation conducting Wagnerian and other operatic performances in Europe and America. The soloists include the sopranos, Margaret Halstead of the Metropolitan Opera Company, Hazel Hayes of the San Francisco Opera Company, the tenor, Colin O'More, notable in opera and concert, who has appeared as soloist with the Boston Symphony Orchestra, and Raymond Lutz, the baritone—a German operatic singer who has made a reputation in New York, Philadelphia and other American cities. The concert performance of "Die Walkure" will begin with the introduction to the first act, continue with the third scene of this act, including Siegmund's Narrative and the love duet of Siegmund and Sieglinde. From the second act, the introduction and the opening scene between Wotan and Brunnhilde will be played. The introduction to the third act ("The Ride of the Valkyries") will be followed by the entire third scene in which again Wotan and Brunnhilde figure, including Wotan's Farewell, and the Magic Fire Music.

Three guest conductors—Ernst Hoffmann, G. Wallace Woodworth and Leroy Anderson—will divide the program of Harvard Night, on Monday. A guest conductor and composer will be Wheeler Beckett, who will present his own Symphony in C minor at the concert of Thursday. Wheeler Beckett has conducted orchestras in a number of European and American cities. His symphony, performed in Chicago in 1937, is to have its first hearing in Boston.

Another coming event will be the appearance of Hans Wiener and his dance group in two performances (Monday, May 30 and Tuesday, May 31) of a new ballet by Walter Piston, written especially for the occasion—"The Incredible Flutist."

The programs of the week follow:

Monday evening, May 23

HARVARD NIGHT

Ernst Hoffmann, '18, guest conductor.
"Cruiser Harvard," march .... Strube
Overture to "Oberon" .... Weber
Three German Dances .... Mozart.
Symphony No. 5, "From the New World" Dvorak
G. Wallace Woodworth, '24, guest conductor.
Music for Freemasons .... Mozart
Soloist—Joseph E. Lautner, '21.
Tarantella .... Randall Thompson, '20
Canon: O Du Eselhafter Martin.... Mozart
Symphony No. 2, Finale .... Randall Thompson, '20
Choruses from the Yeomen of the Guard Sullivan
Soloist—D. P. MacAllester, '38.
The Harvard Glee Club
Leroy Anderson, '29, guest conductor.
Dance of the Buffoons, from "Snow Maiden" .... Rimsky-Korsakov
"Vienna Blood," waltzes .... Strauss
Harvard Fantasy .... Leroy Anderson, '29
Fair Harvard

Tuesday evening, May 24

Prelude to "Carmen" .... Bizet
Overture, "The Hebrides" ("Fingal's Cave") .... Mendelssohn
Walther's Prize Song from "Die Meistersinger von Nurnberg" .... Wagner
[illegible] .... Wagner
Ave Maria .... Bach-Gounod
Ballet suite, "Nutcracker" .... Tchaikovsky
Victor Herbert favorites .... Arranged by Sanford
Malaguena .... Lecuona
Anchors Aweigh .... Zimmermann

Wednesday Evening, May 25

March, "Second Connecticut" .... Reeves
Overture to "Light Cavalry" .... Suppe
Scherzo in G minor from the Octet for Strings .... Mendelssohn
"Finlandia," Symphonic Poem .... Sibelius
Georgian March from the "Caucasian Sketches" .... Ippolitov-Ivanov
Overture to "Leonore" No. 3 .... Beethoven
Austrian Peasant Dances .... Schonherr
Bolero .... Ravel
"Estudiantina" Waltzes .... Waldteufel
"Jealousk," Gypsy Tango .... Gada
"Wintergreen for President" from "Of Thee I Sing" .... Gershwin

Thursday Evening, May 26

Hungarian March, "Rakoczy" .... Berlioz
Overture to "Orpheus in Hades" .. Offenbach
Minuet (for strings) .... Bolzoni
Marche Slave .... Tchaikovsky
Wheeler Beckett, Guest Conductor
Overture to "The Flying Dutchman," Wagner
Symphony No. 1, in C minor .... Beckett
"Night Froth," Rhapsody .... Peggy Stuart
Fantasia, "Snow White and Dwarfs" .... Churchill-Dodge
"Up the Street," March .... Morse

Friday Evening, May 27

Wedding march from "Le [illegible] .... Rimsky-Korsakov
Overture to "Semiramide [illegible]

TOLEDO, O.
NEWS-BEE
MAY 16 1938

SARAH JENNIE ANNIS, daughter of Mr. and Mrs. Mark Annis and a student at Lasell Junior College in Auburndale, Mass., is a member of the college Orphean Club, which presented a concert last Friday evening in Boston Symphony Hall. The club was accompanied by the Boston Symphony Orchestra. Miss Annis' name has been on the honor roll for the first three quarters this year.

BRIDGEPORT, CONN.
POST
MAY 13 1938

ANNA KASKAS . . . Bridgeport-born artist in Berkshire Festival.

Kaskas Sings At Berkshire

Former Stenographer Engaged With the Boston for Great Festival.

ANNA Kaskas, contralto of the Metropolitan Opera, native of Bridgeport, and Jeannette Vreeland, soprano, will appear with the Boston Symphony orchestra and Serge Koussevitzky at the inaugural of the Berkshire Symphonic festival's new music shed at "Tanglewood" in Stockbridge, Mass.

Miss Kaskas and Miss Vreeland will be two of the four soloists at the opening concert of the fifth annual festival. Appearing also the opening night with the orchestra will be the well known Cecilia Society chorus of Boston. The program will consist of the chorus and chorale from the Bach cantata, "Ein feste burg ist unser Gott" and Beethoven's Ninth Symphony. At the opening concert the following week, Miss Kaskas will sing the role of Erda when the orchestra performs the third act of Wagner's "Siegfried."

From stenographer to Metropolitan Opera—that is the spectacular story of Miss Kaskas. Born in Bridgeport of Lithuanian parents she moved to Hartford when a girl with her family. There she studied in the conservatory. To pay for her lessons she found a position as stenographer. Her talent caught the interest of a music lover who financed a trip to Lithuania. There she remained in Kovno for a year after which the Lithuanian government sent her to Milan for two years study.

She returned to America and for four years was soloist in the Catholic Cathedral at Hartford. During this time she made two trips a week to New York driving herself in all kinds of weather in a borrowed car to study with Enrico Rosati, teacher of Gigli, Lauri-Volpi and Rosa Tentoni. She entered the Metropolitan Opera Audition contest the spring before last and was awarded first place over all contestants. Her work won her a contract to appear in leading roles in the Metropolitan's regular winter season. Last spring Miss Kaskas toured with the Metropolitan, was soloist with the New York Philharmonic-Symphony under Artur Rodzinski in Honegger's "King David," sang with the Detroit Civic opera and filled Community Concert engagements.

Complete program details of the Berkshire Symphonic Festival may be obtained by writing to the office at Stockbridge, Mass. The membership campaign closes May 15.

PROVIDENCE, R. I.
BULLETIN
MAY 17 1938

Mrs. Henry Dexter Sharpe will give a tea at her residence on Prospect street tomorrow afternoon for Providence friends of the Boston Symphony.

Those who will pour include Mrs. G. Maurice Congdon and Mrs. Royal Little.

PROVIDENCE, R. I.
BULLETIN
MAY 14 1938

Music

Second Pop Concert by Rhode Island Concert Orchestra Attended by Good Sized Audience in Infantry Hall.—Governor and Mrs. Quinn and Other State Officials Enjoy Music

The Rhode Island Concert Orchestra of the Federal Music Project gave its second pop concert last night, in Infantry Hall. The audience was numerous, virtually filling all the tables, and the music was good. Edouard Caffier conducted.

Whatever Infantry Hall may lack in decorations and ventilation, it is a fine hall for sound. It is some time since music has ventured to displace the arts of violence in the venerable building, but perhaps the attendance and enthusiasm at last night's concert will encourage the giving of others.

The audience included Governor Robert E. Quinn and Mrs. Quinn, Lieutenant Governor Raymond E. Jordan and Mrs. Jordan, Attorney General John P. Hartigan and Mrs. Hartigan, U.S. Marshal Neale Murphy and Mrs. Murphy, Mayor James E. Dunne, Mrs. Margaret Sullivan, National Democratic Committeewoman; Rev. Arthur H. Chandler, O. P., Dean of Providence College, and Prof. Matthew C. Mitchell, of Brown University.

The music was good, hearty stuff that could be heard readily above conversation, and some of it invited and received the participation of the audience, such as "Sweet Adeline," "Down On the Farm" and others. The "Irish Rhapsody" of Victor Herbert got another hearing, and there was always delightful Strauss.

The applause induced Mr. Caffier to play unlisted items such as "Molly On the Shore" and the "Children's March," by Goldman.

Beer, soft drinks and sandwiches were some of the other ingredients of a very pleasant evening.

The program:

Semper Fidelis .... Sousa
Overture: Poet and Peasant .... von Suppe
Dream of Love (Liebestraum No. 3)— Liszt-Herbert
Irish Rhapsody .... Herbert
The Student Prince—Selection ... Romberg
Old-Timers .... Arr. Lake
The Sunshine of Paradise Alley
Sweet Adeline
The Curse of an Aching Heart
Down on the Farm
Molly O
That's How I Need You
My Sweetheart's the Man in the Moon
Tales from the Vienna Woods ...., Strauss
March Slav .... Tschaikowsky

G. Y. L.

A performance of "Aida" by the New England Grand Opera Company will be the next week's most elaborate music event. It will take place Tuesday night in Metropolitan Theatre.

Danilo Sciotti will conduct. The title role will be sung by Mme. Renata Flandina Ruisi of Westerly. Jose de Gaviria will have the part of Radames. Louise Bernhardt of New York wil lsing Amneris. She is a winner of a National Federation of Music Clubs prize.

The chorus is made up of Rhode Island singers who have been rehearsing several months under the direction of Mr. Sciotti.

The second concert of the season for the Pawtucket Men's Glee Club will be given in the auditorium of Pawtucket Y. M. C. A. on Monday night.

George McPhillips, baritone, will give a song recital in the Music Mansion on Wednesday night. He will be accompanied by Christine Gladhill.

Earl Hedberg, violinist, will assist Mr. McPhillips. His accompanist will be Hope Hedberg.

Mr. McPhillips was winner of the first prize in the junior contest of the Rhode Island Federation of Music Clubs. He won a superior rating in 1938.

The program:

Widmung .... Franz
Die Rose, Die Lilie, Die Taube, Die Sonne .... Schumann
Sapphische Ode .... Brahms
Mr. McPhillips
La Folia .... Corelli
Mr. Hedberg
Arias—
O Du Mein Holder Abendstern (from "Tannhauser") .... Wagner
Vision Fugitive (from "Herodiade") .... Massenet
La Donna e Mobile (from "Rigoletto") .... Verdi
Mr. McPhillips
Chant .... White
Introduction et Tarentelle .... Sarasate
Mr. Hedberg
Tally-Ho .... Leoni
When I Have Sung My Songs ...... Charles
Calm as the Night .... Bohm
Pilgrim's Song .... Tschaikowsky
Mr. McPhillips

The recent competitive festival of Rhode Island Federation of Music Clubs was conducted under the [illegible] system. The following won superior ratings in their age groups: Piano, Joan Sentler, Stephen Wiener, Betty Ortiz, Helen Koufoudakis, Elice [illegible], Mary Mallozzi, John Orr and Elena Rubiano; violin, Shirley and Ralston Read, Julian Mikolajewski and Donald March; voice, [illegible] McPhillips.

The custom of presenting secular song recitals on Sunday evenings in May will be continued by the Mathewson Street Church Quartet with part one of Charles Wakefield Cadman's song cycle, "The Morning of the Year," tomorrow night at 7:30 o'clock.

Part two will be sung a week from tomorrow night. The quartet comprises Laura Cave Suddard, soprano; Hester Wright, contralto; George M. Tinker, tenor, and Ray A. Gardiner, bass. The organist and director is Frank E. Streeter.

The Rhode Island Civic Symphony Orchestra, conducted by Dr. Wassili Leps, will give a free concert in Wickford high school on Wednesday night.

The program:

Overture and "Poet and Peasant"... Suppe
Waltz, "Artist's Life" .... Strauss
Finale, Symphony No. 1 .... Beethoven
Overture, "Fingal's Cave" ... Mendelssohn
Themes from "Die Fledermaus" .... Strauss
"To a Wild Rose" .... MacDowell
Scotch Poem .... MacDowell
Russian Dance, Trepac .... Tchaikovsky

A similar concert will be given Friday night in Town Hall at Centredale. The program will be the same, except that "The Bee," by Bytovetszki, will be added, and the first movement of the Fifth Symphony of Beethoven will be played instead of the finale of the first.

Music by American composers will be played by the Rhode Island Concert Orchestra of the Federal Music Project in Faunce House on Thursday night. The concert will be under the auspices of the Brown Liberal Club.

Edouard Caffier will conduct compositions by Prof. S. Foster Damon, Hugh F. MacColl and David L. Stackhouse of this city and Harrison Kerr of New York, and Igor Stravinsky. It is a free concert.

The Channing Guild of the First Congregational Church (Unitarian) will present the Brown-Pembroke Orchestra in a pop concert tonight in the parish house, 1 Benevolent street. Prof. Arlan R. Coolidge will conduct. The soloist will be Roland A. Hueston, Jr., clarinetist.

Mendolssohn's "St. Paul" will be sung by the Providence Oratorio Society a week from tomorrow afternoon in Grace Church at 4 o'clock. It will be the last concert of the society's 10th season. William W. DeRoin will conduct. The organist will be Rene Viau.

The soloists will be: Jane DeRoin, soprano; Jean Downie, contralto; William S. Anthony, bass, and Mr. DeRoin, tenor.

Incidental solos will be sung by Stanley Hall, Robert Dahlin and Robert L. Anthony, Jr.

The fifth annual national piano playing tournament of the National Guild of Piano Teachers will take place on May 26. Mrs. Edith Gyllenberg Waxberg is general chairman for the Rhode Island contest.

Eva Tancrell Meunier, soprano, will be soloist with the Rhode Island Civic Symphony Orchestra in Pawtucket senior high school auditorium on Tuesday evening. Dr. Wassili Leps will conduct.

The program:

Egmont Overture .... Beethoven
Artist's Life, waltz .... Strauss
Songs—I Know Your Solitary Griefs, Does the Road Wind Uphill? .. MacColl
St. Francis of Assisi .... Rowlands
Tannhauser Overture .... Wagner
Pleurez, Mes Yeux .... Massenet
Melodies from Die Fledermaus .... Strauss
Nut Cracker Suite .... Tchaikovski

Concert versions of "Pagliacci" and "Cavalleria Rusticana" will be presented by the State Chorus and Commonwealth Symphony Orchestra of the Federal Music Project in Taunton high school on Tuesday. A. Buckingham Simson will conduct.

The San Carlo Opera Company will give a week of benefit performances in Boston Opera House beginning Monday, under the auspices of the Forest Hills General Hospital.

The schedule for the week: Monday night, La Traviata; Tuesday, Cavalleria Rusticana and Pagliacci; Wednesday, Madame Butterfly; Thursday matinee, Hansel and Gretel (in English) followed by a one act ballet, "Viennese Life"; with musical arrangement of melodies of Johann Strauss; Thursday night, Rigoletto; Friday, Aida; Saturday matinee, Carmen; Saturday night, Trovatore.

The programs for the six concerts to be given by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, at the Berkshire Symphonic Festival, Aug. 4, 6, 7, 11, 13 and 14, will be:

Thursday Evening, Aug. 4, at 8:30

Bach
Chorus from the cantata "Ein Feste Burg Ist Unser Gott" No. 80
Bach
Chorale from the cantata "Ein Feste Burg Ist Unser Gott"
(The audience to join with the chorus in the singing of the second verse).
Beethoven
Symphony No. 9 in D Minor with final chorus on Schiller's Ode to Joy, Op. 125.
Cecilia Society, Arthur Fiedler, Conductor and Soloists.

Saturday Evening, Aug. 6, at 8:30

Haydn
Symphony in E Flat No. 99 (B. & H. No. 3)
Debussy
"La Mer," Three Symphonic Sketches
Sibelius .. Symphony No. 1 in E Minor, Op. 39

Sunday Afternoon, Aug. 7, at 3:30

Mozart
"Eine Kleine Nachtmusik," Serenade for String Orchestra
Brahms .. Symphony in E Minor No. 4, Op. 98
Copland .... Music for the Theater
Ravel ... "Ma Mère l'Oye" ("Mother Goose")
Five children's pieces
Respighi
Symphonic Poem, "The Pines of Rome"

Thursday Evening, Aug. 11, at 8:30

Wagner .... "Die Walkyrie"
Introduction to Act III, "The Ride of the Valkyries"
Act III, Final Scene
Wagner .... Act III, "Siegfried"
The Wanderer (Wotan)
Erda
Siegfried
Bruennhilde .... Soloists

Saturday Evening, Aug. 13, at 8:30

Beethoven
Symphony No. 6 in F Major, Op. 68, "Pastoral"
Henry Hadley
Andante tranquillo from the Symphony No. 3 in B Minor, Op. 60
Tchaikovsky
Symphony No. 6 in B Minor, "Pathetic," Op. 74

Sunday Afternoon, Aug. 14, at 3:30

Schumann
Symphony in B Flat, No. 1, Op. 38
Sibelius
"Tapiola," a Tone Poem for Orchestra
Brahms. Symphony No. 2 in D Major, Op. 73

ALBANY, N. Y.
KNICKERBOCKER NEWS

MAY 17 1938

America Just Beginning to Build Its Cathedrals

AMID the picturesque surroundings which inspired Nathaniel Hawthorne's "Tanglewood Tales," the Boston Symphony Orchestra will conduct the fifth annual Berkshire Symphonic Festival on Aug. 4, 6, 7, 11, 13 and 14. The Tanglewood estate, now the property of the Boston Symphony, is situated between Lenox and Stockbridge, Mass., and a music shed has just been completed to house the concerts. The following editorial on the Berkshire festivals was printed May 2 in The Boston Globe.

In his prologue to "The Scarlet Letter" Hawthorne imagines the scorn of his bleak Puritan ancestors could they have known the calling of their descendant: "A writer of story-books? . . . Why, the degenerate fellow might as well have been a fiddler!"

This morning, nearly 90 years later, members and friends of the Boston Symphony Orchestra are on their way to the acres in Lenox where Hawthorne lived and wrote. Their errand is to see work in progress and to test acoustics in the new music shed for the Berkshire Symphonic Festival which is to be held, as annually, next August. In measurement of the distance traveled between the two points—these festivals and the abhorrence of secular music noted in Hawthorne's preface on the Salem Custom House—recall that when the first pipe organ was erected in a New England meeting house at Beverly, it was stigmatized by the righteous as "an ungodly kist o' whistles" (chest of whistles); and that likewise, when the first bass viol (an instrument on which Dr. Koussevitzky is a virtuoso) was brought into a church in New Hampshire to assist the psalmody, scandalized rustics called it "a hog trough."

Symphonic festivals on ground where in 1851 Hawthorne wrote "The House of the Seven Gables" unite music and literature into a pair of binoculars whose historic focus is toward the future of these arts in America. Beethoven, the first composer to earn his living by his pen, died in 1827; within a dozen years afterward the first American to earn his living by writing novels of indubitably high artistic rank was embarked on his labors. His living was not easy, nor did he earn all of it by writing, and his year at Lenox, though prolific mentally, was financially slim pickings. For company he had another American novelist, not then much in esteem, but who now, thanks largely to the late Philip Hale, is coming to be regarded by his fellow-countrymen as having been as great an author as Hawthorne if not a greater. Herman Melville was living close by and working hard over "Moby Dick." This gentle roysterer of the seas was the one man who ever came anywhere near to penetrating Hawthorne's stand-offishness (to call it by no harsher name), perhaps because Melville, too, was fighting the same lonely battle of a novelist fiddling for his livelihood in a Puritan meeting-house—a battle so forlorn that he finally gave it up.

And yet before the 19th century was ended Americans had done creditably in letters. Whitman, Thoreau and Emerson (to name them in their now-assigned order of eminence): let our own dear century match them! What prospect have we of doing so?

The fiddlers and other instrumentalists of the Boston Symphony Orchestra are today among the most admired and respected artists in America. Hardly less useful than the music they make is the disquieting surmise which their art now presses in upon a once self-complacent mercantocracy, the surmise that these musical artists may be much more valuable citizens than those who have hitherto been accustomed to consider themselves some pumpkins.

What, then, is to be the future of America in music? Good beginnings are being made. The gains in general diffusion of musical knowledge and taste even since 1920 are startling. As against these, the habit of passive listening fostered by radio and phonograph instead of active music-making by amateurs in their own homes is a nip-and-tuck contest not yet decided; but music schools and school music are sewing crops of young players, while academic choral societies are filling the land with young men and women who, in order to be completely happy, must sing. There seems reason to hope that as 19th century America did unexpectedly well in letters, the art in which 20th century America excels may be music.

Cathedrals were built in an age of violence. When the murderous feuds over property between modern nations are remembered only with loathing, the works of artists will be cherished with grateful reverence. America is only just beginning to build its cathedrals. The Berkshire Symphonic Festivals may be one of them.

UNCLE DUDLEY.

DALLAS, TEX.
JOURNAL

MAY 17 1938

Koussevitzky Discusses Musical Interpretation

Music is the recovered word of true feeling, liberated from the banality, hypocrisy and cruelty of life. Thus runs the definition given by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, in explaining the significance of music in the contemporary world and the current trend toward individualism in its delivery.

Discussing his art recently before the American Academy of Arts and Sciences, in Boston, Dr. Koussevitzky made pertinent observations upon the art of musical interpretation, pointing out its analogous situation with poetry. Poetry is silent music and music is the singing voice of poetry, he declared, and expressed delight at the progressive attitude toward the execution of musical notes. A dozen different meanings have been read into the lyrical rhymes of Shelley and Keats, and every new variation has been considered legitimate. No such freedom, until a few years ago, has been tolerated in the music world. A vivace indication meant sprightly movement, whether the conductor could pull himself out of lethargy or not.

Berlioz, Mendelssohn and Wagner, who appeared about the same time as leading conductors of their epoch, fathered the new school of conductor-interpreters. Impatient with the indolent technique of even the best masters, they had the courage to denounce careless "time beaters" and to demand more polished, more sensitive interpretation. Wagner and Mendelssohn created a real revolution in the sphere of conducting, said the Boston maestro. They no longer "beat time;" they built up the musical phrase. The geniuses of Wagner and Mendelssohn were totally opposite, but each exploited his own to the limit. Wagner was essentially romantic; Mendelssohn essentially constructive. And either system would be technically correct.

In stating his case that musical performers have a right to interpret compositions freely, Dr. Koussevitzky related an experience with Jean Sibelius. "When I studied his Fourth Symphony for a performance here, I found that the tempo of the last ninety-eight bars of the scherzo was marked twice as slow as the preceding tempo—and that, I could neither feel nor understand. I write to Sibelieus asking for an explanation, thinking that it was a possible misprint and saying I did not feel that tempo. And Sibelius answered: 'The right tempo is the one that the artist feels.'"

With this from the outstanding living composer, small wonder that Dr. Koussevitzky made the following arbitrary claim: "When the artist-interpreter is abole to perceive the inner meaning, the central line of a composition, he will find in himself the right and illuminating emotion to perform it. A perfect interpretation may have any number of aspects, equally faithful to the score of the composer."

Concluding with a resume of the place of music in modern living, the conductor denied that musical life in America develops only because of America's wealth. He insisted upon a definite need for music as an outlet for deepest emotional expression. —G. C.

SYRACUSE, N. Y.
HERALD

MAY 18 1938

Berkshire Festival Membership Increases For Summer Concerts

Stockbridge, Mass., May 18 (AP).—Two and a half months before Serge Koussevitzky and the Boston Symphony will open the fifth Berkshire Symphonic Festival at Tanglewood near here, the Festival's preliminary membership campaign has closed with an increase of 25 per cent over last summer.

The subscription campaign opening today finds a backlog of 2,200 members already secured. Last summer at this time 100 boxes had been sold; this year the number is 130. Members come from all sections of the United States, and even from Canada, according to George Edman of the Festival board.

Work on the new fan-shaped "music shed" at Tanglewood is a month ahead of schedule. It will be inaugurated August 4 with a concert which includes Beethoven's Ninth Symphony, for which the St. Cecilia Chorus will come to the Berkshires from Boston. Seating capacity will be more than 5,000.

Among the patrons are Norman Hezekiah Davis, Albert Spalding, Miss Mabel Choate, Sidney Howard and Mrs. Alta Rockefeller Prentice.

COLUMBUS, O.
DISPATCH

MAY 19 1938

ANSWERS to QUESTIONS

By Frederic J. Haskin

Q. When is the Berkshire Music Festival?—C. H. G.

A. The annual Berkshire Symphonic Festival will be held the first two week-ends in August at Tanglewood, between Stockbridge and Lenox, Mass. Serge Koussevitzky will conduct the Boston Symphony orchestra and the New Music Shed or auditorium seating 5000 will be inaugurated.

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The annual series of Sunday afternoon concerts by the South Mountain Quartet at South Mountain, near Pittsfield, Mass., will begin on July 10 and continue through the summer. On the two week ends of the Berkshire Symphonic Festival, at Lenox, the South Mountain concerts will be held on Friday afternoons, August 5 and 12, instead of the following Sundays, to avoid conflicting with the Boston Symphony Orchestra's concerts. The members of the quartet are Willem Willeke, cello; Kathleen Parlow and Conrad Ideler, violins, and Conrad Held, viola.

The concerts were started by Mrs. Elizabeth Sprague Coolidge twenty years ago. The South Mountain Association, organized to co-operate in financing the series, will welcome donations. Its officers are Charles W. Power, Pittsfield, president; Samuel G. Colt, Dr. George S. Reynolds and Henry Hudson Kitson, vice-presidents; James D. Colt 2d, treasurer, and William A. Whittlesey, secretary.

HARTFORD, CONN.
TIMES

MAY 21 1938

Four Musicians Of Note to Join School's Board

Four outstanding musicians have accepted places on the advistory board of the Hartford School of Music, it was announced at the annual meeting of the board of incorporators at the school Friday afternoon.

They are Mlle. Nadia Boulanger of Paris, considered one of the greatest teachers of music in the world today; Richard Burgin, concertmaster and assistant conductor of the Boston Symphony; Albert Stoessel, head of the orchestral department of the Juillard School of Music; and Leon Barzin, musical director and conductor of the National Orchestral Association in New York.

Goodwin Re-elected

Francis Goodwin was re-elected president of the board of incorporators with Mrs. Edward H. Little, vicepresident; Mrs. Berkeley Cox, secretary, and Clement Scott, treasurer.

The board also includes Mrs. Joseph W. Alsop, Thomas L. Archibald, A. E. Austin Jr., Miss Eleanor L. Brewster, Mrs. George W. Cheney, Mrs. Kenneth Collins, Mrs. Ansel G. Cook, Mrs. L. M. Dawson, Mrs. Stanley Edwards, Mrs. Wellington Elmer, Mrs. Wiliam J. Foote, Jo C. Hawthorne.

Miss Frances H. Johnson, Miss Mabel Johnson, Mrs. Wilmarth S. Lewis, Mrs. Robert Ransom, Stanley Rood, Walter K. Schwinn, Mrs. Chester Seymour, Arthur L. Shipman Jr., Dr. David N. Shulman, Miss Viola Vanderbeek, Mrs. Curtis H. Veeder, Mrs. H. K. W. Welch, Stillman F. Westbrook, Mrs. Thacher W. Worthen.

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Oboe, Alfred Laubin; clarinet, Sebastiano Cassarino; French horn, Herbert Holtz; theory and harmony, Mr. Doellner and Mr. Vellucci; musicianship, Miss Porter; senior orchestra, Mr. Berkley, conductor; junior orchestra, Mr. Krane, conductor; senior and junior piano ensemble, Mr. Vellucci, referee.

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'Die Walkure' In Concert At Pops

May 22

By Ruth Marsters
Music Editor

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N Y Times
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NEW YORK, N. Y.
TIMES

MAY 22 1938

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PITTSBURGH, PA.
PRESS

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ALBANY, N. Y.
KNICKERBOCKER NEWS

MAY 17 1938

America Just Beginning to Build Its Cathedrals

AMID the picturesque surroundings which inspired Nathaniel Hawthorne's "Tanglewood Tales," the Boston Symphony Orchestra will conduct the fifth annual Berkshire Symphonic Festival on Aug. 4, 6, 7, 11, 13 and 14. The Tanglewood estate, now the property of the Boston Symphony, is situated between Lenox and Stockbridge, Mass., and a music shed has just been completed to house the concerts. The following editorial on the Berkshire festivals was printed May 2 in The Boston Globe.

In his prologue to "The Scarlet Letter" Hawthorne imagines the scorn of his bleak Puritan ancestors could they have known the calling of their descendant: "A writer of story-books? . . . Why, the degenerate fellow might as well have been a fiddler!"

This morning, nearly 90 years later, members and friends of the Boston Symphony Orchestra are on their way to the acres in Lenox where Hawthorne lived and wrote. Their errand is to see work in progress and to test acoustics in the new music shed for the Berkshire Symphonic Festival which is to be held, as annually, next August. In measurement of the distance traveled between the two points—these festivals and the abhorrence of secular music noted in Hawthorne's preface on the Salem Custom House—recall that when the first pipe organ was erected in a New England meeting house at Beverly, it was stigmatized by the righteous as "an ungodly kist o' whistles" (chest of whistles); and that likewise, when the first bass viol (an instrument on which Dr. Koussevitzky is a virtuoso) was brought into a church in New Hampshire to assist the psalmody, scandalized rustics called it "a hog trough."

Symphonic festivals on ground where in 1851 Hawthorne wrote "The House of the Seven Gables" unite music and literature into a pair of binoculars whose historic focus is toward the future of these arts in America. Beethoven, the first composer to earn his living by his pen, died in 1827; within a dozen years afterward the first American to earn his living by writing novels of indubitably high artistic rank was embarked on his labors. His living was not easy, nor did he earn all of it by writing, and his year at Lenox, though prolific mentally, was financially slim pickings. For company he had another American novelist, not then much in esteem, but who now, thanks largely to the late Philip Hale, is coming to be regarded by his fellow-countrymen as having been as great an author as Hawthorne if not a greater. Herman Melville was living close by and working hard over "Moby Dick." This gentle roysterer of the seas was the one man who ever came anywhere near to penetrating Hawthorne's stand-offishness (to call it by no harsher name), perhaps because Melville, too, was fighting the same lonely battle of a novelist fiddling for his livelihood in a Puritan meeting-house—a battle so forlorn that he finally gave it up.

And yet before the 19th century was ended Americans had done creditably in letters. Whitman, Thoreau and Emerson (to name them in their now-assigned order of eminence): let our own dear century match them! What prospect have we of doing so?

The fiddlers and other instrumentalists of the Boston Symphony Orchestra are today among the most admired and respected artists in America. Hardly less useful than the music they make is the disquieting surmise which their art now presses in upon a once self-complacent mercantocracy, the surmise that these musical artists may be much more valuable citizens than those who have hitherto been accustomed to consider themselves some pumpkins.

What, then, is to be the future of America in music? Good beginnings are being made. The gains in general diffusion of musical knowledge and taste even since 1920 are startling. As against these, the habit of passive listening fostered by radio and phonograph instead of active music-making by amateurs in their own homes is a nip-and-tuck contest not yet decided; but music schools and school music are sowing crops of young players, while academic choral societies are filling the land with young men and women who, in order to be completely happy, must sing. There seems reason to hope that as 19th century America did unexpectedly well in letters, the art in which 20th century America excels may be music.

Cathedrals were built in an age of violence. When the murderous feuds over property between modern nations are remembered only with loathing, the works of artists will be cherished with grateful reverence. America is only just beginning to build its cathedrals. The Berkshire Symphonic Festivals may be one of them.

UNCLE DUDLEY.

DALLAS, TEX.
JOURNAL

MAY 17 1938

Koussevitzky Discusses Musical Interpretation

Music is the recovered word of true feeling, liberated from the banality, hypocrisy and cruelty of life. Thus runs the definition given by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, in explaining the significance of music in the contemporary world and the current trend toward individualism in its delivery.

Discussing his art recently before the American Academy of Arts and Sciences, in Boston, Dr. Koussevitzky made pertinent observations upon the art of musical interpretation, pointing out its analogous situation with poetry. Poetry is silent music and music is the singing voice of poetry, he declared, and expressed delight at the progressive attitude toward the execution of musical notes. A dozen different meanings have been read into the lyrical rhymes of Shelley and Keats, and every new variation has been considered legitimate. No such freedom, until a few years ago, has been tolerated in the music world. A vivace indication meant sprightly movement, whether the conductor could pull himself out of lethargy or not.

Berlioz, Mendelssohn and Wagner, who appeared about the same time as leading conductors of their epoch, fathered the new school of conductor-interpreters. Impatient with the indolent technique of even the best masters, they had the courage to denounce careless "time beaters" and to demand more polished, more sensitive interpretation. Wagner and Mendelssohn created a real revolution in the sphere of conducting, said the Boston maestro. They no longer "beat time;" they built up the musical phrase. The geniuses of Wagner and Mendelssohn were totally opposite, but each exploited his own to the limit. Wagner was essentially romantic; Mendelssohn essentially constructive. And either system would be technically correct.

In stating his case that musical performers have a right to interpret compositions freely, Dr. Koussevitzky related an experience with Jean Sibelius. "When I studied his Fourth Symphony for a performance here, I found that the tempo of the last ninety-eight bars of the scherzo was marked twice as slow as the preceding tempo—and that, I could neither feel nor understand. I write to Sibelieus asking for an explanation, thinking that it was a possible misprint and saying I did not feel that tempo. And Sibelius answered: 'The right tempo is the one that the artist feels.' "

With this from the outstanding living composer, small wonder that Dr. Koussevitzky made the following arbitrary claim: "When the artist-interpreter is abole to perceive the inner meaning, the central line of a composition, he will find in himself the right and illuminating emotion to perform it. A perfect interpretation may have any number of aspects, equally faithful to the score of the composer."

Concluding with a resume of the place of music in modern living, the conductor denied that musical life in America develops only because of America's wealth. He insisted upon a definite need for music as an outlet for deepest emotional expression. —G. C.

SYRACUSE, N. Y.
HERALD

MAY 18 1938

Berkshire Festival Membership Increases For Summer Concerts

Stockbridge, Mass., May 18 (AP).—Two and a half months before Serge Koussevitzky and the Boston Symphony will open the fifth Berkshire Symphonic Festival at Tanglewood near here, the Festival's preliminary membership campaign has closed with an increase of 25 per cent over last summer.

The subscription campaign opening today finds a backlog of 2,200 members already secured. Last summer at this time 100 boxes had been sold; this year the number is 130. Members come from all sections of the United States, and even from Canada, according to George Edman of the Festival board.

Work on the new fan-shaped "music shed" at Tanglewood is a month ahead of schedule. It will be inaugurated August 4 with a concert which includes Beethoven's Ninth Symphony, for which the St. Cecilia Chorus will come to the Berkshires from Boston. Seating capacity will be more than 5,000.

Among the patrons are Norman Hezekiah Davis, Albert Spalding, Miss Mabel Choate, Sidney Howard and Mrs. Alta Rockefeller Prentice.

COLUMBUS, O.
DISPATCH

MAY 19 1938

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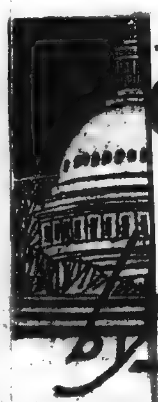

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Q. When is the Berkshire Music Festival?—C. H. G.

A. The annual Berkshire Symphonic Festival will be held the first two week-ends in August at Tanglewood, between Stockbridge and Lenox, Mass. Serge Koussevitsky will conduct the Boston Symphony orchestra and the New Music Shed or auditorium seating 5000 will be inaugurated.

HARTFORD, CONN.
TIMES

MAY 21 1938

Four Musicians Of Note to Join School's Board

Four outstanding musicians have accepted places on the advistory board of the Hartford School of Music, it was announced at the annual meeting of the board of incorporators at the school Friday afternoon.

They are Mlle. Nadia Boulanger of Paris, considered one of the greatest teachers of music in the world today; Richard Burgin, concertmaster and assistant conductor of the Boston Symphony; Albert Stoessel, head of the orchestral department of the Juillard School of Music; and Leon Barzin, musical director and conductor of the National Orchestral Association in New York.

Goodwin Re-elected

Francis Goodwin was re-elected president of the board of incorporators with Mrs. Edward H. Little, vicepresident; Mrs. Berkeley Cox, secretary, and Clement Scott, treasurer.

The board also includes Mrs. Joseph W. Alsop, Thomas L. Archibald, A. E. Austin Jr., Miss Eleanor L. Brewster, Mrs. George W. Cheney, Mrs. Kenneth Collins, Mrs. Ansel G. Cook, Mrs. L. M. Dawson, Mrs. Stanley Edwards, Mrs. Wellington Elmer, Mrs. Wiliam J. Foote, Jo C. Hawthorne.

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NEW YORK, N. Y.
HERALD - TRIBUNE

MAY 20 1938

[illegible]th Mountain Concerts

[illegible]artet to Begin Sunday Afternoon Series on July 10

The annual series of Sunday afternoon concerts by the South Mountain Quartet at South Mountain, near Pittsfield, Mass., will begin on July 10 and continue through the summer. On the two week ends of the Berkshire Symphonic Festival, at Lenox, the South Mountain concerts will be held on Friday afternoons, August 5 and 12, instead of the following Sundays, to avoid conflicting with the Boston Symphony Orchestra's concerts. The members of the quartet are Willem Willeke, cello; Kathleen Parlow and Conrad Ideler, violins, and Conrad Held, viola.

The concerts were started by Mrs. Elizabeth Sprague Coolidge twenty years ago. The South Mountain Association, organized to co-operate in financing the series, will welcome donations. Its officers are Charles W. Power, Pittsfield, president; Samuel G. Colt, Dr. George S. Reynolds and Henry Hudson Kitson, vice-presidents; James D. Colt 2d, treasurer, and William A. Whittlesey, secretary.

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adv May 22

By Ruth Marsters
Music Editor

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56

PROVIDENCE, R. I.
JOURNAL

MAY 19 1938

A TEA FOR FRIENDS OF THE BOSTON SYMPHONY

Mrs. Henry Dexter Sharpe Gave a Tea at Her Residence on Prospect Street Yesterday for Providence Friends of the Boston Symphony. The Hostess Is Shown (Above Left) Chatting in the Garden with Mrs. Arthur M. Allen and Mr. Edward A. Taft, Treasurer of the Boston Symphony. Talking of Things Musical Over Their Teacups (Below) Are Mr. John H. Cady and Mrs. Henry C. Hart, Sr.

Pops Soloist

aymond Lutz, baritone, who sings e role of Wotan in the concert ersion of "Die Walkure" tomorrow vening in Symphony Hall. Fritz ahler, noted operatic conductor, ill wield the baton at this special pension fund concert.

'Die Waukure' at Pops Tomorrow

Th Pop concerts enter upon their fourth week when a special Pension Fund concert is presented in Symphony hall tomorrow night. For the first time in Pops history, an opera of Richard Wagner, "Die Walkure," will be presented, in concert form, this to commemorate the 125th anniversary of the composer's birth, which falls on this date. Fritz Mahler, the eminent operatic conductor, will be guest conductor of the evening, then making his first appearance in Boston. Fritz Mahler, a nephew of the famous Austrian composer, Gustav Mahler, has acquired a high reputation conducting Wagnerian and other operatic performances in Europe and America. The soloists include the sopranos Margaret Halstead of the Metropolitan Opera Company, Hazel Hayes of tht San Francisco Opera Company; the tenor, Colin O'More, notable in opera and concert, who has appeared as soloist with the Boston Symphony Orchestra, and Raymond Lutz, the baritone—a German operatic singer who has made a reputation in New York, Philadelphia, and other American cities. The concert performance of "Die Walkure" will begin with the Introduction to the First Act, continue with the Third scene of this act, including Siegmund's Narrative and the Love Duet of Siegmund and Sieglinde. From the second act, the introduction and the opening scene between Wotan and Brunnhilde will be played. The introduction to the third act ("The Ride of the Valkyries") will be followed by the entire third scene in which again Wotan and Brunnhilde figure, including Wotan's Farewell, and the Magic Fire Music.

The program for tonight follows:

Georgian March from the "Caucasian Sketches"	Ippolitov-Ivanov
Overture to "Orpheus in Hades"	Offenbach
Minuet	Bolzoni
"Finlandia," Symphonic Poem	Sibelius
"La Source," Ballet Suite	Delibes
Intermezzo from "cavalleria Rusticana"	Mascagni
Overture to "Rienzi"	Wagner
Fantasy, "Snow White and the Seven Dwarfs"	Churchill-Bodge
"On the Trail," from the "Grand Canyon Suite	Grofe
Sailors' Dance from "Red Poppy"	Gliere

B. Trav. May 21/38

Paderewski for Fine Arts Theater

The long awaited first and only screen appearance of the world's greatest pianist, Ignace Jan Paderewski, is scheduled to open at the Fine Arts Theater this coming Wednesday. "Moonlight Sonata" is the title of this English production with a supporting cast of Marie Temperest, Charles Farrell, and a newcomer, Barbara Greene.

The plot tells the influence of Paderewski's sublime music; but it is his playing in the film that is of paramount importance from advance reports.

It is a strange coincidence that

Swing and 'S ow White' at Pops Opening

Monitor — May 5/38

The combined influences of Benny Goodman, "Snow White and the Seven Dwarfs," and Ray Scott descended upon Symphony Hall last night as Arthur Fiedler and his musicians opened the fifty-third season of the Pop Concerts. Mr. Goodman is by now no stranger to these classic surroundings. After last Sunday's concert he is a formidable figure at least at the box office.

The Goodman influence was felt obliquely in the first performance of an amusing satirical number called "Swing Stuff," by Robert McBride, whose "Fugato on a Well-Known Theme" ("There she goes There she goes, All dressed up in her Sunday clothes") was introduced to Pops audiences last year. Mr. McBride expanded "Swing Stuff" from his composition for piano and clarinet, "Design for a Killer-Diller." The program notes innocently define a "killer-diller" as a clarinetist. Actually, the word means an excessively violent and well-liked swing number, one that "sends" the "jitterbugs," "cats," "alligators," et al. Aside from the clink of glasses and the buzz of chatter, last night's Symphony audience was a model of restraint.

Which does not by any means bespeak the failure of "Swing Stuff." It is a clever bit of jazz writing, but so much more intricate and richly scored than any swing band ever plays that it misses the mark slightly as satire on "swing" music. The swing band, after all, is composed of drums, a piano, four brasses, four reeds, a string bass, guitar or banjo. The insistency of rhythms are its outstanding characteristic; while cleverly conceived, the rhythms of "Swing Stuff" seemed involved rather than insistent. Manuel Valerio played in a masterful manner the clarinet solo, which was fast, furious and sounded extremely difficult.

Mr. Fiedler's program which was warmly applauded by the large audience, included the Georgian March from the "Caucasian Sketches," by Ippolitov-Ivanov, Grieg's "Sring" (for string orchestra), "Joyeuse Marche," by Chabrier, waltzes by Josef Strauss, the "1812" Overture, and Kodály's "Dances of Galanta."

The "Snow White" fantasia, arranged by Peter Bodge, will probably become a favorite of the Pops season, especially with the new orchestration of these sentimental tunes. Nor must one forget Scott's slightly dissonant "The Toy Trumpet," which, judging from the enthusiasm it inspired last evening, will probably occupy the position of popularity held by "Strike Up the Band," a season or two ago. The program closed with Brahms's First Hungarian Dance.

J. D. B.

4

BROOKLYN, N. Y.
EAGLE

MAY 22 1938

Going to Bethlehem

Pennsylvania City's Bach Festival Rated Only One in United States Comparable to Bayreuth and Salzburg—Had Humble Beginnings

By Miles Kastendieck

ONLY one music festival in the United States is comparable to the world-famous Wagner festival at Bayreuth and the Mozart festival at Salzburg. That is the Bach festival in Bethlehem, Pa., which takes place this coming Friday and Saturday. Like the Norfolk, Worcester and Cincinnati festivals, to which reference was made last Sunday in this column, the Bach festival goes back to the days when singing societies flourished in goodly number. Its story is one of humble beginnings and gradual development.

From the earliest days as a Moravian village of the pre-revolutionary period, Bethlehem has always been musical. That characteristic prevailed all through the years of its growth as an important manufacturing city, and blossomed forth in the Bach Choir in 1898 and the first festival in 1900, just 150 years after Bach's death.

It was the enthusiasm and determination of a young man for the music of one composer that made the Bach Festival what it is today. Had not the late J. Fred Wolle been unswerving in his allegiance to Bach, we probably would not have one internationally recognized music festival in the United States. But after the first struggles of those early festivals, Bethlehem has stood by Bach and Bach has become synonymous with Bethlehem. By this it has carved out its own distinction among American towns in developing through the Bach Choir a singular and cultured heritage.

So noted has this festival become that music lovers arrive from all parts of the country to hear the music and to hear the choir. With them "going to Bethlehem" is full of significance. They know what they will hear, for since 1912 the festival has been a two-day affair, given on Friday and Saturday of some weekend in May. The Friday sessions are usually devoted to less familiar works of Bach, cantatas and passions; Saturday always to the B Minor Mass. Some of the "Bach pilgrims," as they are called, have been coming for more than 15 years. They have learned that the repition of great works does not dim, but rather enhances, the glory of the music.

* * *

Dr. Wolle founded the Bethlehem Bach Choir as the outgrowth of the Bethlehem Choral Union, which devoted itself to singing the choral works of Handel, Haydn and Mendelssohn. On his own initiative he first formulated plans for this organization at 18. In June, 1888, the Choral Union gave the first performance in America of Bach's "St. John Passion," which will be heard again at this year's festival. Four years later the Union presented the "St. Matthew Passion," and then groomed itself for the most difficult task of all, the Mass in B Minor. It took until 1900 to weather the various difficulties in the young conductor's path, but on March 27, after 14 months of rehearsing, the work was given. It was the occasion of the first of the Bach Festivals.

In 1905 the festivals were disconnected and not resumed until 1912, when Dr. Wolle was persuaded by Charles M. Schwab to return from California to Bethlehem for the purpose of conducting a two-day festival devoted to the works of Bach. The last of these events under his leadership took place in 1932. Since then they have continued under the direction of Bruce Carey. The achievement was of course the performance of the Bach Mass. As the years passed it matured so that it stood without a peer for grandeur and inspiration.

The "Bach madness" of those early years of the century evidently had some method in it, for out of it came an international institution. With a natural growth the amateurish character of the performance gave way to an exhibition of choral singing that was choral singing. Now people come from all over the world to hear it.

Heralded by that traditional Bach choral announcements of the Moravian Trombone Choir, an organization well over 150 years old, from its Gothic tower, some 2,000 enthusiasts will gather this weekend within and without the ivy-covered walls of the Packer Memorial Church, on the campus of Lehigh University, for the 31st Bach Festival. Inside the church is usually taxed to capacity, while hundreds of people sit outside on the church steps, lean against the walls or occupy places of varying degrees of comfort on the greensward of the campus, for the music of the choral sections peals forth through the windows and may be heard successfully. And it matters not how familiar or unfamiliar the scene or the event, there is a great satisfaction in the hearts of these musical pilgrims when another festival draws to a close, as the last echoes of the mighty Mass in B Minor die away.

* * *

Thus it might have been with other festivals. Bethlehem stands alone in this country as a notable example of what a music festival can be, while many others which attract several thousand more people illustrate what it should not be. It is a question of simplicity and nobility of purpose. And what opportunities existed for other communities! There is a wealth of choral, oratorio and operatic material in the composition of Handel, Haydn, Mendelssohn and others, from which they might have chosen the works of one composer, declared their allegiance and then devoted themselves to the best possible performances of that man's work. Right now the Worcester Festival, for instance, could have been outstanding had it adopted Handel's music as its own from the beginning, and the newly formed Berkshire Festival of the Boston Symphony Orchestra, had it adopted a definitive program rather than one of just varied orchestral fare. Here was and perhaps still is the opportunity to establish a "Salzburg in America."

With the changing musical scene, music festivals, if they are to have a raison d'etre, should champion some particular composer or kind of music. The Berkshire Festival of Chamber Music, the White Top Folk Music Festivals—these are on the right path. But unless other festivals adopt a unity of purpose, the increasingly discriminating musical public will come to label them as somewhat futile.

SOCIETY BOSTON SUNDAY ADVERTISER NEW ENGLAND'S GREATEST NEWSPAPER CIRCULATION WOMEN'S WORLD

NEWS OF THE WOMEN'S CLUBS BOSTON, SUNDAY, MAY 22, 1938 BEAUTY-TOURS AND TRAVEL

Many Novel Features Arranged for 'Newsboys Night' at the Pops

Young Set Members Serve on Committee

A BEVY of charming junior smart set members will serve as "newsies" . . . to sell the special yearly edition of "Boston Blast" . . . at Pop concert in Symphony Hall on Thursday evening for the benefit of "Agassiz Village" . . . summer camp of the Burroughs Newsboys Foundation.

So that our debutantes will not appear too amateurish in their unique undertaking . . . Nancy Tucker, who heads the deb committee, and her sister, Mrs. Roger V. Pugh of the concert committee, have enlisted some real newsboys to coach them in professional methods of selling the famed tabloid.

Among the new sellers will be Helen Blanchard, Susan Brooks, Janet Eustis, Nancy Gilman, Priscilla Hall, Jean Halladay, Cynthia Haskell, Jane Swift, Pauline Tobey, Olivia Vogel and Nancy Whittier.

Guest conductor of the program . . . with Arthur Fiedler . . . will be Wheeler Beckett from Richmond, Virginia.

ANOTHER BENEFIT concert of outstanding interest is the version of "Die Walkure" . . . presented this evening in Symphony Hall . . . in celebration of the one hundred and twenty-fifth anniversary of Wagner's birth . . .

Boston Branch of the Wagner Society is sponsoring the affair to aid the orchestra's pension fund. Among the members and guests who will attend are Mrs. Siegfried W. Gerhardt, Constance Gerhardt, Mrs. Ralph Young, Marguerite A. Whitcomb, Mme. Natalia Rimsky-Korsakov, Mr. and Mrs. Robert Geist, Dr. and Mrs. Howard K. Thompson and Mr. and Mrs. Donald G. Merrill.

Complete Recording of Bach's B. St. Matthew Passion

Her. By ALEXANDER WILLIAMS May 15/38

About a year after the memorable performance of the St. Matthew Passion by the combined forces of the Boston Symphony Orchestra, Harvard and Radcliffe choruses and soloists, both instrumental and vocal, under Dr. Koussevitzky, the records taken at the time have been issued. The experiment was considered to be hazardous, since there could be no retakes. Everything had to function smoothly, the audience had to co-operate, and the experts from the RCA Victor Company had to be constantly on their toes to see that the records ended logically.

Some doubts were expressed at the time and have since been repeated in one or two critical reviews of the completed records as to whether a really satisfactory result could be obtained from the experiment. These doubts, we feel, have been exaggerated. The value of the undertaking, of actually transscribing for posterity a good performance of a long and difficult masterpiece is so great that the pauses at the beginning of many records before the music begins and the several inconvenient breaks at the end can readily be discounted.

What is more important is that the music is heard with remarkable clarity. The soloists and the instrumentation are heard to excellent advantage, and the chorus sounds less massive than it appeared to do in Symphony Hall. It has always been one of the complaints of Bach scholars that the modern custom of large choruses has been everywhere retained to the disadvantage of the highly significant orchestra voices. On the records the size and vigor of the chorus is somehow less objectionable. . . .

~~Much depends in any performance of the St. Matthew Passion on the skill of the soloists. Dr. Koussevitzky had at his command three first-rate singers: Mr. Priebe, who had the exceedingly hard task of singing the recitatives of the Evangelist; Miss Vreeland and Mr. Falkner, who were both eminently trustworthy in this tpye of work. Miss Meisle, the alto soloist, was at the least adequate. Mr. Lechner was handicapped by his odd English diction.~~

The greatest reason for minimizing occasional, and in such a work inevitable, faults in the performance and recording of the St. Matthew Passion is, of course, its tremendous stature as a work of art. There is no choral work by any other composer which can touch it for purity of spirit, for the combination of the devout and the dramatic. It is the greatest musical account of the profoundest experience of Christianity, the Passion and Crucifixion of Our Lord. No pains, therefore, should be spared for the transmission of a full and reasonably authentic and vital production of such a work.

It is easy and very possibly healthy for scholars to take issue with various points about the interpretation of Bach's larger works and indicates their vitality in the musical life of today. The achievement of the RCA Victor Company has been a marvel of scientific ingenuity. The work of the forces under Dr. Koussevitzky, subject to one or two reservations, also is superb accomplishment. Even the audience, whose right to cough and leave concerts early is held to sacred, refrained entirely from the latter privilege and only rarely indulged in the former. As a matter of fact the unavoidable shortcomings in timing on the records, without the benefit of studio conditions, gives one the not disagreeable impression of being present at a real performance. There is something less smugly mechanical as a result.

The records are issued in three large volumes whose price, naturally, is high. Accompanying them is a pamphlet offering the text, an introduction by Mr. G. H. L. Smith describing the conditions under which the recording was made and an explanatory essay by Dr. Archibald T. Davison. The text is further embellished with Arabic numerals referring to the ordinary piano score and Roman numerals indicating the end of each record. Thus the owner of a set can dip accurately into any part of the St. Matthew Passion. This process, which we have recently enjoyed, is fascinating. You find yourself going on and on, playing just one more, until you realize that you might just as well have started at the beginning and gone right through to the end and then stopped, according to the recommendation of the King of Hearts at the trial. It is, all things considered, a fine piece of work and an interesting step in the processes of recording.

HUDSON, N. Y.
DAILY STAR

JUN 7 - 1938

NOTED MUSICIAN BUYS STOCKBRIDGE HOME

One of the largest homes in Stockbridge, Mass., came into the possession of the famed Dr. Artur Rodzinski, conductor of the Cleveland Symphony Orchestra, and Madame Rodzinski when they purchased the J. P. Argenti estate, at the end of Ice Glen road, Stockbridge. A famous addition to Berkshire's ever-growing musical colony, the Rodzinskis plan to use their new home as a summer residence and are taking immediate possession. It is expected that Dr. Rodzinski will return from conducting at the Hollywood Bowl in time to attend the Berkshire Symphonic Festival, conducted at Tanglewood by Dr. Serge Koussevitzky.

NEW YORK, N. Y.
HERALD - TRIBUNE

MAY 22 1938

THE ORCHESTRAS

ACCORDING to advance announcements, the general pattern of the New York orchestral season of 1938-'39 seems likely to be substantially similar to that of the season recently closed. The Philharmonic-Symphony Orchestra will give another twenty-eight weeks' season, beginning Thursday night, October 20, and closing Sunday afternoon, April 30.

John Barbirolli, in his second season as regular conductor, will conduct all the concerts, except those during two weeks next winter under the guest leadership of Georges Enesco, in his third successive engagement with this orchestra. All concerts will be held in Carnegie Hall.

The ninety-eight regular subscription concerts will again be divided into two series of fourteen Thursday evenings each, two of fourteen Friday afternoons each, two of fourteen Sunday afternoons each and two of seven Saturday evenings each. Ernest Schelling, resuming his activities after a season's absence due to eye trouble, will conduct the six concerts for young people.

An unfamiliar work scheduled for revival next season is Rossini's "Petite Messe Solennelle," with the Westminster Choir as the assisting chorus. Kirsten Flagstad, Metropolitan Opera soprano, and Eyvind Laholm, American tenor, will be soloisis in a Wagner program. Mr. Laholm, a pupil of William S. Brady, of New York, si now singing in the Wagner repertoire in Rome. He made his American debut last fall as Lohengrin with the Chicago City Opera.

Hephzibah Menuhin, pianist, who hitherto has been heard here only in sonata recitals with her brother, Yehudi, will make a solo appearance next season with the Philharmonic during Mr. Enesco's engagement. Sergei Rachmaninoff will be heard in a program of his music. Artur Schnabel will play Beethoven's "Emperor" concerto; Artur Rubinstein will be heard in De Falla's "Nights in the Gardens of Spain" and Saint-Saens's G minor concerto; Rudolf Serkin in Mendelssohn's G minor concerto; José Iturbi in Beethoven's C minor concerto and Liszt's concerto in E flat, and Eduardo del Pueyo, a newcomer, in the Schumann concerto. Other pianists to be heard with this orchestra are Walter Gieseking, Guiomar Novaes, Eugene List, Hortense Monath and Ernest Schelling.

The ten violinists engaged as soloists, in addition to Mishel Piastro, concertmaster, and John Corigliano, assistant concertmaster of the orchestra, are Jascha Heifetz in the Tchaikovsky concerto, Adolf Busch in the Beethoven concerto; Mischa Elman, Nathan Milstein, Guilio Bustabo, Joseph Knitzer, Orlando Barera and Albert Spalding, who will play the Brahms double concerto with Gaspar Cassado, cellist.

The list of soloists is completed by Felix Salmond in Mr. Ernesco's cello concerto, and Joseph Schuster, first cellist of the orchestra. The season of 1938-'39 will be the society's ninety-seventh, counting from the organization of the original Philharmonic Society in 1842, and the eleventh since the amalgamation of the Philharmonic and the New York Symphony Societies.

Boston Symphony

The Boston Symphony Orchestra, under Serge Koussevitzky, will again give five evening and five Saturday afternoon concerts in Carnegie Hall next season, and five concerts at the Brooklyn Academy of Music. The Carnegie Hall dates are November 17 and 19, January 5 and 7, February 10 and 11, March 9 and 11 and March 30 and April 1. The Brooklyn concerts will be held Friday night, November 18, and January 6, Thursday night, February 9, and Friday nights, March 10 and 31. Subscription reservations for the Carnegie Hall concerts should be sent to Symphony Hall in Boston. Those for the Brooklyn series may be made daily, except Sundays, by application to the Brooklyn Institute of Arts and Sciences in the Academy of Music, 30 Lafayette Avenue. Adrian van Sinderen is chairman of the Brooklyn committee for these concerts.

The National Orchestral Association will again offer a series of six Monday night concerts next season in Carnegie Hall: On November 14, December 12, January 23, February 27, March 20 and April 24. Inquiries about these concerts should be sent to the association's office at 113 West Fifty-seventh Street.

Rudolf Serkin, pianist, will appear with the association as soloist in a special concerto series at Carnegie Hall on the following Saturday afternoons: January 28, February 4 and 18, March 4 and 25. This will be known as the Gabrilowitsch Memorial Concert Series, as an appreciation of Mr. Gabrilowitsch's services as soloist in the association's concerto series of 1934-'35.

Antonia Brico will again conduct the New York Women's Symphony Orchestra in four Tuesday night concerts in Carnegie Hall.

SPRINGFIELD, MASS.
NEWS

MAY 27 1938

* * *

Plans for the 21st season of the New York Philharmonic-symphony's outdoor series at Lewisohn stadium include a George Gershwin memorial concert on Monday evening, July 11, to mark the first anniversary of the death of the composer. Paul Whiteman will conduct.

The first stadium concert will be June 26. Sunday night concerts will be broadcast over the Columbia network. Two conductors Massimo Freccia, an Italian, and Macklin Marrow, a native of Virginia, will make American debuts. Other conductors are Jose Iturbi, Alexander Smallens and Willem van Hoogstraten.

* * *

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NEW YORK, N. Y.
EVENING POST

MAY 23 1938

WORDS AND MUSIC

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His Countrymen's Music Makes for a Long Evening on the Air Waves of N.B.C.

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However, one must admire the English for the presistence with which they plug their native music. Our own American composers are no doubt green with envy when they contemplate a program like the one Sir Adrian contrived to send over the wires. One seldom hears of an American conductor doing right by his countrymen in foreign parts. I have no statistics at hand, but if I remember neither Mr. Ormandy nor Mr. Koussevitzky over imposed an all-American evening on the music lovers of Budapest, Linz, Vienna, Paris or London. Nor are they to be blamed for their reticence, for it is the first duty of a guest to please his host.

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MORNING UNION

MAY 29 1938

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* * *

Jessica Dragonette, who turned recently from radio to the concert stage, will make another and wider tour next year. The soprano ended her first tour with a concert at Lakewood, N. J., where she sang at the annual musicale of Georgian Court college. She will travel as far as Australia next year.

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Bruna Castagna and Richard Bonelli will sing in "Aida" at the Pasadena, Cal., bowl June 25.

• • •

Toscha Seidel will be violin soloist with the Promenade symphony orchestra at Toronto, June 2.

• • •

Jessica Dragonette, who turned recently from radio to the concert stage, will make another and wider tour next year. The soprano ended her first tour with a concert at Lakewood, N. J., where she sang at the annual musicale of Georgian Court college. She will travel as far as Australia next year.

59

NEWARK, N. J.
CALL

MAY 22 1938

In the Realm of Music

Call for American Opera

By Marguerite Krahenbuhl.

Worried about the difficult times encountered by contemporary American composers, the American Institute of Music, Arts and Drama of Montclair is going to do something practical about it. Today the institute makes a "nation-wide call for a truly American grand opera."

The contest, reads the announcement, is open to young opera composers and librettists. The opera will be selected by a board of competent judges and will be presented by an all-American cast. The emphasis by the institute is strictly American. Ralph Errolle, managing director, said: "The whole affair should be the result of matters entirely American."

Mr. Errolle forecast the contest at the closing performance of "Faust" in the spring season of the Essex County Opera Company, Wednesday night, during the course of his graceful curtain speech. Thanking the audience for its support of the opera series, he declared that next season's bill will place more emphasis on productions in English. Other countries enjoy grand opera in their native tongue, he said, and it's high time America did the same.

The sponsors of the contest have outlined a list of rules which indicate that though they're anxious for a national product, they'll not be trifled with.

"Any subject," they state, "will be acceptable other than a North American Indian story. The music must be serious with no attempt at jazz. The composer and librettist must be native citizens of the United States."

Compositions will be judged on "the play value of the story, the quality of the music, the melodic vocal opportunities for principals and the general value from the standpoint of presentation."

The no-Indian legend rule represents, stated Mr. Errolle, an effort to break down the idea that "you can't write anything about American without including the Indians. We're looking for new ideas."

The institute, Mr. Errolle cautioned further, is not guaranteeing to produce any American operas. Nothing will be produced unless the sponsors are assured of a reasonable success and convinced it will lose no prestige thereby.

As things stand now, November 1 will be the closing date for acceptance of scores. The winning opera will be produced by the Essex County Opera Company probably as the second offering of the spring season.

In regard to the opera-in-English idea, Mr. Errolle advised music-lovers that only opera which would appear to benefit by the English text would be sung that way. Specifically he listed "Madame Butterfly," "La Boheme," "Lakme," "Martha" and "Tales of Hoffman."

Festival Plans For High Schools—

A music festival in which all of the high schools in Essex county will participate will be held by the Music Department of the Essex County Division of the New Jersey State Teachers' Association at the Montclair High School garden theater, June 4, at 7 P. M. The program will be divided into three parts for band, chorus and orchestra selections, with students from most of the county high schools contributing to the membership of each group. Conductors will be Sayward Rowell of Montclair for the band; Arthur E. Ward, also of Montclair and president of the Essex county division, the chorus, and Jennings Butterfield of West Orange, the orchestra.

The program for the summer series by the Essex County Opera Company and the Federal Symphony Orchestra in Convention Hall at Asbury Park, opening Friday night, will include Saint-Saen's "Marche Heroique," Schubert's "Unfinished Symphony," Gliere's Russian Sailor's Dance from "The Red Poppy" and Wagner's Overture to "Tannhauser." Operatic selections will be the Soldiers' Chorus from "Faust" and the Bell Chorus from "Pagliacci," "Zitti-Zitti" from "Rigoletto," a "La Traviata" aria by Marthe Errolle and the complete triumphal scene from "Aida," with cast members, Adrian, Reiff, Kreuder, Brierley, May and Lipton.

many years president of the Lyric Club, and Walter Hewitt, who succeeded Mrs. Kirwan.

The Boston Symphony's concert tonight at Boston on Wagner's 125th anniversary will feature a concert performance of the master's "Die Walkure," with Raymond Lutz, East Orange baritone, singing Wotan. The concert, a benefit for the pension fund, will mark the suburbanite's first appearance in the United States with a major orchestra. Lutz, a product of German musical schools, made his debut at Stuttgart as Walter in another Wagner opus, "Tannhauser." He has sung with the Federal Symphony under Fritz Mahler and in "Lohengrin" with the Philadelphia Civic Opera Company.

Gilbert and Sullivan's "Yeoman of the Guard" will be sung by an all-male cast Wednesday night in Newark State Teachers College auditorium by the Electro Choir, directed by R. H. Ranger. The "ladies of the chorus" will be played by soprano and alto boys of the choir. Among singers will be Alvin Mancusi-Ungaro, Thomas Soraci, Carlton Legried, Paul Eccles, James Pinneo, William Pridham, Albert Fields, Robert Breitenfeldt, Thomas Gallagher, Russell Greer and Kenneth Glass Robert Kiss is a stage director; Edward Redeker, stage carpenter, assisted by Evan Boardman. Otis Werner and Coline Vanderhoof and John Cataldo. concert master of the 12-piece orchestra.

For the second time within a month Chester Barclay of Newark will appear under the baton of Rodney Saylor when he performs as flute soloist Tuesday night in the spring concert of the Morris County Choral Society in Morristown High School. Mr. Barclay was flute soloist for the Bach B Minor Mass April 28 by the Bach Society of New Jersey. He is a student of the world-famous Georges Barrere of France.

Mrs. Elizabeth B. Talbot of Mendham, soprano, the other soloist, was winner of the contest sponsored by the Griffith Music Foundation. The concert will include works by Bach, Brahms, Schubert and Chaminade. The chorus numbers about 70.

The third guest who, in this instnce will turn soloist, is one of radio's best known voices—Milton J. Cross. Mr Cross is a tenor, although in recent years he has confined his activities more specifically to announcing.

Community Concerts of the Oranges has re-elected its officers: Russell B. Kingman, honorary president; Everett Colby, president; Charles E. Arnott, John K. Gore, Mrs. Charles Robbins, Frederick T. Kelsey and Mrs. Harry Epstein, vice presidents; Mrs. William S. Nelson, secretary, and Henry Leeb, treasurer. Most of these are associated with the New Jersey Symphony Orchestra, which is directed by Rene Pollain. Miss Mary Prizer is chairman of membership, the campaign for which will be opened at a dinner in the Rock Spring Country Club, October 10. The drive, ending October 17, is expected to produce renewals and a considerable increase of new members.

POPS PROGRAMS

TONIGHT

Polonaise from "Eugene Onjegin"	Tchaikovsky
Overture to "The Bartered Bride"	Smetana
Minute Waltz	Chopin
Ballet Music from "Faust"	Gounod
"Les Preludes," Symphonic Poem	Liszt
Rhapsody in Blue	Gershwin
Soloist: Jesus Maria Sanroma	
"Girls of Baden," Waltzes	Komzak
Prayer of Thanksgiving	Valerius-Kremser
Entrance of the Gladiators	Fucik

SUNDAY EVENING

Overture to "Russian and Ludmilla"	Glinka
Symphony No. 4 in F minor, Op. 36	Tchaikovsky
Concerto in F major for three pianos and orchestra	Mozart
Soloists: J. M. Sanroma, H. Gebhard, A. Fiedler.	
Prelude to "Die Meistersinger von Nurnberg"	Wagner

NORTHAMPTON, MASS.
GAZETTE

MAY 23 1938

Eugene Ormandy to Conduct Orchestra in Concert Course

Philadelphia Symphony Here on Nov. 9, Opening Smith College Program for 1938-39

Eugene Ormandy will conduct the Philadelphia Symphony orchestra in the first concert to be given in the 1938-39 Smith college concert course, the full program of which has been announced by the Smith college department of music. Other symphony orchestras to make return appearances at Smith college include the Cleveland and Boston Symphony orchestras, directed by Artur Rodzinski and Serge Koussevitzky, respectively. Soloists listed for the series are Lotte Lehmann, soprano, of the Metropolitan Opera company, who was heard in this vicinity in 1932, and two newcomers: Rudolf Serkin, pianist, and Joseph Szigeti, violinist.

Mme. Lehmann, who was brought to John M. Greene hall six years ago by the Smith college music department, is a recognized operatic success. She has been acclaimed for the brilliance of her vocal technique, which is happily combined with musical intelligence and rare depth of feeling.

EUGENE ORMANDY

Rudolf Serkin has received enthusiastic praise from critics throughout the United States, who have lauded his brilliance, profundity and scholarly intelligence as a pianist. His winter recital this year in Carnegie hall, New York, was praised by Olin Downes as an exhibition of "seriousness and sincerity" on the part of a "great musician." Of Serkin's rendition of Beethoven's Hammerklavier on that the occasion, the New York Sun commented, "His performance of... was the finest that is likely to be heard here this winter."

Joseph Szigeti, who returned here last fall, after filling engagements in South Africa, will tour the United States during the current year. His career as a violinist has won him an enviable reputation in four continents. Szigeti, a Hungarian by nationality, has appeared in concerts sponsored by the Civic league of St. Louis, the Community Concert course of Pittsfield, the Pittsburgh Art society and others. He has been a soloist with the Philadelphia, Cincinnati and New York Philharmonic - Symphony orchestras. Szigeti has been praised for his emotional intensity, his "romantic virility" and "unswerving musical integrity."

The schedule for the 1938-39 concert course has been announced as follows:

Philadelphia orchestra, Wednesday, Nov. 9.

Joseph Szigeti, violinist, Wednesday, Dec. 7.

Rudolf Serkin, pianist, Thursday, Jan. 12.

Lotte Lehmann, Wednesday, Feb. 1.

Boston Symphony, Tuesday, March 7.

PT, TUESDAY, MAY 24

B. Trans

l Musicians

Harvard Night at Pops: Fun and Good Art

Hoffmann Supplies Vigor to Direction—Glee Club Gives 'Tarantella'

Varied Harvard talents—conductors, composers and the young men of the Glee Club—co-operated to make Harvard night at the Pops last evening interesting musically as well as convivial. The usual frothy Pops fare, delightful in itself, was supplemented by a liberal contribution of Harvard's Randall Thompson; the conducting was in the able hands of Ernst Hoffmann, G. Wallace Woodworth and Leroy Anderson.

Ernst Hoffmann, now conductor of the Houston (Texas) Symphony orchestra. covered his share of the directorial problems very capably. He is a vigorous, straight-from-the-shoulder conductor, who, even through the maze of milling about characteristic of the first part of a Pop concert, gave evidence of knowing what he wants and how to get it. Under his spirited, perceptive direction, the Pops ensemble lost any hint of the perfunctory. Of the part of the program under Mr. Hoffmann's care, the most engaging element was three German dances of Mozart, performed in a sprightly and robust manner.

The Harvard Glee Club, under the direction of Mr. Woodworth, had the next part of the program well in hand. The Mozart "Music for Freemasons" was made even more attractive by the fine voice and excellent style of Joseph Lautner, tenor, who sang in the Cantata for solo and men's chorus "Die Maurerfreude." Randall Thompson's deft "Tarantella," recently heard at a glee club concert, was done again with considerable eclat. Irving Fine's accompaniment deserves more than a word of praise. The Finale from Thompson's Third Symphony, which followed, perhaps did not appear to best advantage out of its context. The composer knows his orchestra, as his chorus thoroughly, but the conventionality of form and harmonic treatment seemed undistinguished after the real atmospheric charm and freshness of the "Tarantella."

Leroy Anderson conducted the final part of the evening, which ended with his own "Harvard Fantasy" on themes of college songs. The large and ebullient audience clamored for, and finally heard, Anderson's own version of Gershwin's "Wintergreen for President." J. E.

B. Record May 28 38

Pianists at Sunday Pops

Main feature on the Sunday Pops bill is Mozart's concerto for three pianos, with J. M. Sanroma, Heinrich Gebhard and Arthur Fiedler at the pianos. Glinka's "Russian and Ludmilla" overture, Tchaikovsky's fourth symphony and the "Die Meistersinger" prelude are also listed.

Sanroma will play the piano part in Gershwin's "Rhapsody in Blue" at tonight's concert. Other numbers are the polonaise from Tchaikovsky's "Eugene Onegin" opera, Smetana's "Bartered Bride" overture, Chopin's "Minute Waltz," the ballet music from "Faust," Liszt's "Preludes," Komzak's "Girls of Baden" waltzes, the Valerius-Kremser "Prayer of Thanksgiving" and the "Entrance of the Gladiators," by Fucik.

The last Sunday Pops is the Pension Fund Concert on June 5.

PT, FRIDAY, MAY 27

l Musicians

B. Trans.

Newsboy Night at Pops and a Guest Leader

Wheeler Beckett Conducts His First Symphony; Peggy Stuart Soloist

Last evening at the Pops, besides being Burroughs Newsboys Foundation night, was also notable for the appearance of a guest conductor-composer, Wheeler Beckett, and a guest composer-pianist, Peggy Stuart. Mr. Beckett, who since 1932 has been director of the Richmond Symphony Orchestra, conducted his own Symphony No. 1 in C minor, and Miss Stuart played the piano part in her "Night Froth, A Miniature Rhapsody."

Mr. Beckett began the part of the program entrusted to his care with the Overture to "The Flying Dutchman," which was given a clear, unsubtle reading. Mr. Beckett knows his Wagner thoroughly; as a conductor, he has assurance and purpose, if no particular virtuosity. His own symphony is competent and workmanlike, conventionally romantic in feeling, and not unoriginal despite obvious Wagneresque echoes. Of the three movements, the Andante (which sounded more like an Adagio) is by far the best because of its dramatic atmosphere, its lyric thematic material, and more effective orchestral writing than in the other parts of the symphony.

"Night Froth" proved a facile little program piece rather in the Gershwin manner, and as such filled the bill very well. As arranged by Charles Leave, the orchestration was clever and effective. Miss Stuart played the showy piano part with considerable verve.

The rest of the program, under Mr. Fiedler's direction, offered such familiar Popsiana as the "Rakoczy" March of Berlioz, Offenbach's Overture to "Orpheus in Hades," Tschaikovsky's "Marche Slave" and the like. An unconventional feature was the Burroughs Newsboys Harmonica Band, which rendered "swing" numbers during the second intermission. J. E.

PITTSBURGH, PA.
SUN-TELEGRAPH

MAY 28 1938

Mitropoulos To Conduct Symphony

Dmitri Mitropoulous, distinguished young Grecian conductor of the Minneapolis Symphony Orchestra, will be guest leader of the NBC Symphony Orchestra for the program to be broadcast from 9:00 to 10:30 p. m., on WCAE.

Mitropoulos, who on this occasion will make his New York debut, was born in Athens, Greece, in 1896. After completing his studies at the Athens Conservatory he spent several years in Berlin as a pupil of the late Ferruccio Busoni. Upon that master's recommendation Mitropoulos was engaged as assistant conductor of the Berlin Staatsoper, a post he held until 1924, when he was recalled to Athens to become conductor of that city's symphony orchestra.

Though he officially continues to hold that position, his guest appearances with Europe's foremost orchestras have made him an international figure in the world of music. In 1936 Serge Koussevitzky invited him to conduct five concerts with the Boston Symphony Orchestra which resulted in an invitation to become conductor of the Minneapolis Symphony.

For his program with the NBC Symphony Orchestra on May 28, Mitropoulos has chosen works by Purcell, Schumann, Glazounoff and Chopin.

Heading the list is the conductor's own orchestration of the Prelude and Final Aria from Henry Purcell's opera, "Dido and Aeneas." This early English work is based upon a story that resembles the plot of Wagner's "Tristan and Isolde."

26, 1938 = B. Trans. May

COMPOSER WITH CONDUCTOR

(Egan photo)

MISS PEGGY STUART

Is shown above with Arthur Fiedler going over "Night Froth, A Miniature Rhapsody," her own composition, which will be played at tonight's Pop Concert in Symphony Hall. Miss Stuart, daughter of Willoughby H. Stuart Jr. of Cambridge, will be the guest soloist. Photo shows her in pre-rehearsal conference with Conductor Arthur Fiedler. While he tries a piano passage, she indicates a place in the orchestral part which she wishes to have given special treatment.

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nist Appears as a Film Star

Monitor – May 26/38

Hans Wiener

In the Title Role of His New Ballet, "The Incredible Flutist," With Music by Walter Piston, Which Will Be Presented at the Pops on Monday and Tuesday Evenings

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Sketches for a Ballet

On view in the foyer at Symphony Hall are some sketches by Marco Montedoro of costumes to be worn in the ballet, "The Incredible Flutist," to be presented by the Hans Wiener dancers at the Pop Concerts of Monday and Tuesday.

Each costume characterizes a type, with the exaggerations permitted in the theater; each costume is an item in a larger pattern which is characterized not alone by color and accents, but by lines which move and flow, hesitate and accelerate in the progress of the dance. There is, no doubt, in the thought of the designer some unifying motive of color or accent which harmonizes these varied garments. Seeing them individually, we are likely to be too analytical, not sufficiently detached.

"The Incredible Flutist" gives scope to the designer with its varied cast of characters—an astrologer, a circus owner, a juggler, a snake dancer, vendors. Caricature, exoticism, grace are implied. Montedoro does not ignore detail, nor does he treat it too precisely Yet he designs costumes which have a definite cut and style, and are not mere swathes, or sheaths of doubtful color and consistency. His is a more literal, more realistic costuming which has identity and special interest and is not subordinated to the complete authority of the dance. D. A.

Trav. 1938

Wiener with Pops Monday-Tuesday

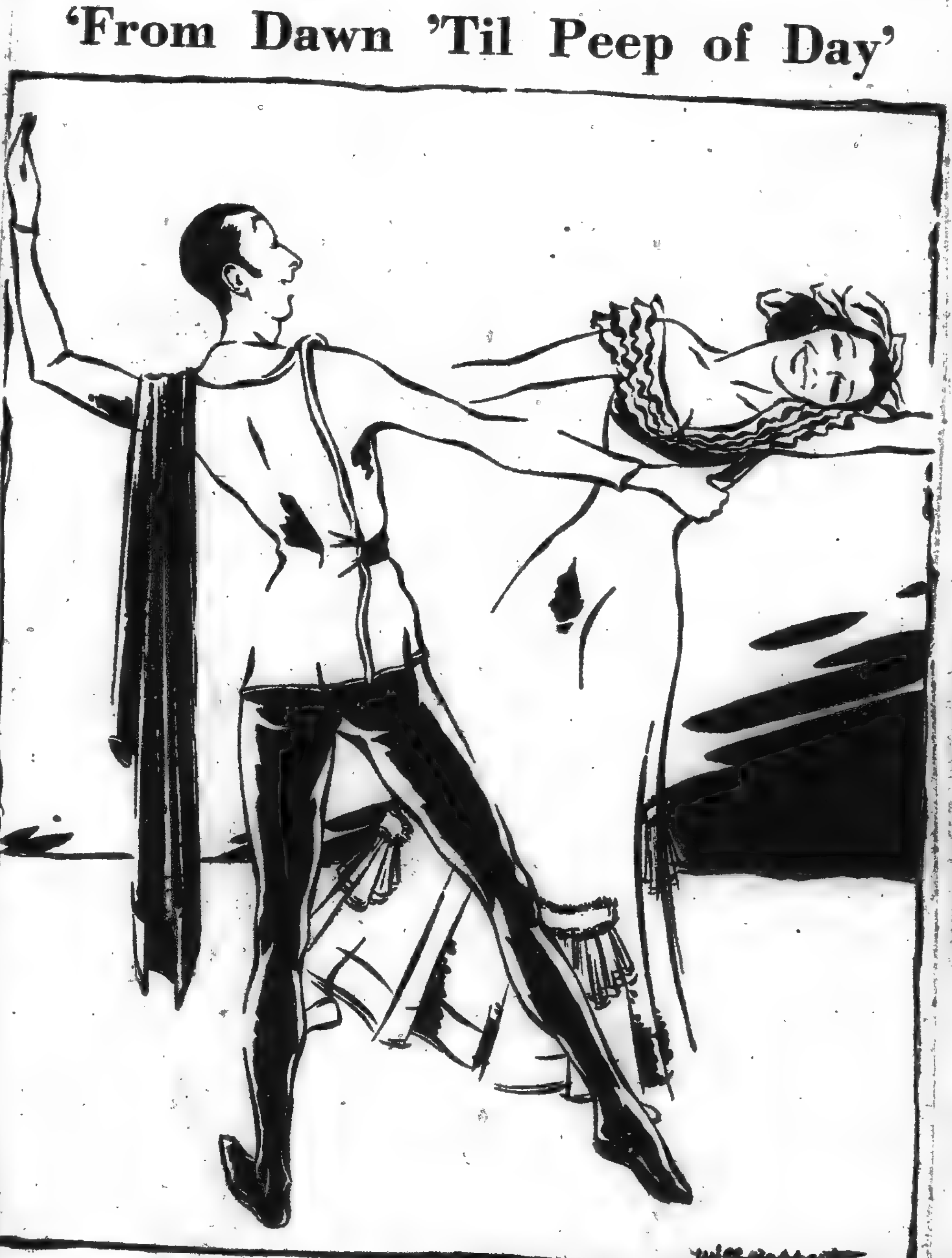
B. Trans. May 28/38

Hans Wiener, whose ballet "The Incredible Flutist" is to be given at the Pops, Symphony Hall, next Monday and Tuesday evenings, lives up to the title role he dances. His ability to make everyone dance to his

BOSTON EVENING TRANSCRIPT, SATURDAY, MAY 28, 1938

al --- Pops Programs for the Week ---

'From Dawn 'Til Peep of Day'



HANS WIENER AND ESTELLE KIBB

In the Love Duet from "The Incredible Flutist," by Hans Wiener, with music by Walter Piston, performed Monday and Tuesday evenings at the

and to call into play even some of the youngest of his pupils when children's roles are required.

Known in New England and New York and his native Vienna as one of the leading exponents of the contemporary dance, Mr. Wiener knows not only his own subject, but music, literature, art, history and folk customs. His ability as a designer has formed a strong bond with Marco Montedoro, designer for Music Hall at Radio City, whose trips to Boston to design costumes and the scenery for past and present ballets testify to their long-time friendship.

Walter Piston, chairman of the music division at Harvard, after watching a Wiener performance at the Pops, asked if they might cooperate on a ballet and "The Incredible Flutist" is the result, with the music by Mr. Piston.

Complete Pops Programs for the Week

B. Trans. May 28/38

At the last regular Sunday evening concert of the Symphony Hall Pops tomorrow night, Mozart's Concerto for three pianos will be heard probably for the first time in Boston, with Jesus Maria Sanroma, Heinrich Gebhard and Arthur Fiedler (who will conduct from the keyboard) as soloists. Later Mr. Fiedler will conduct the Tschaikovsky Fourth Symphony.

On Monday and Tuesday evenings first performances will be given of a new ballet, "The Incredible Flutist," with music by Walter Pistin, with choreography by Hans Wiener and costumes and decor by Marco Montedoro, of the Radio City Music Hall. The ballet will be danced by Hans Wiener and his dancers. On Wednesday, Jesus Maria Sanroma will be soloist in MacDowell's Second Piano Concerto. The programs, including that of tonight and Sunday week, follow in detail:

TONIGHT

Polonaise from "Eugene Oniegin"	Tchaikovsky
Overture to "The Bartered Bride"	Smetana
Minute Waltz	Chopin
Ballet Music from "Faust"	Gounod
"Les Preludes." Symphonic Poem	Liszt
Rhapsody in Blue	Gershwin
Soloist, Jesus Maria Sanroma	
"Girls of Baden" Waltzes	Komzak
Prayer of Thanksgiving	Valerius-Kremser
Entrance of the Gladiators	Kucik

SUNDAY EVENING

Overture to "Russian and Lumdilla"	Glinka
Symphony No. 4 in F minor, Op. 36	Tchaikovsky
Concerto in F major for Three Pianos and Orchestra	Mozart
Soloists: Jesus Maria Sanroma, Heinrich Gebhard, Arthur Fiedler	
Prelude to "Die Meistersinger"	Wagner

MONDAY EVENING

March, "Stars and Stripes"	Sousa
Ballet Suite	Rameau-Mottl
"Hansel and Gretel," Sandman's Song and Prayer	Humperdinck
Overture to "William Tell"	Rossini
Overture to "Euryanthe"	Weber
"Blue Danube" Waltzes	Strauss
American Fantasy	Herbert
"The Incredible Flutist," a Dance Play (First performance)	Piston
Hans Wiener And His Dancers with Orchestra	

TUESDAY EVENING

Procession of Bacchus, from "Sylvia"	Delibes
Overture to "Mignon"	Thomas
Introduction to Act III, "Die Meistersinger von Nuernberg"	Wagner
Finale from the Suite "Cinderella"	Eric Coates
Austrian Peasant Dances	Schonherr
Largo from "Xerxes"	Handel
"Pathetic" Symphony, No. 6: Allegro molto vivace	Tchaikovsky
"The Incredible Flutist," a Dance Play	Piston
Hans Wiener And His Dancers with Orchestra	

WEDNESDAY EVENING

Entrance of the Boyards	Halvorsen
Finlandia, "Symphonic Poem"	Sibelius
Song to the Evening Star, from "Tannhaeuser"	Wagner
Solo trombone, Jacob Raichman	
Introduction to Act III, "Lohengrin"	Wagner
Hungarian March, "Rakoczy"	Berlois
Overture to "Orpheus in Hades"	Offenbach
"The Ride of the Valkyries"	Wagner
Piano Concerto No. 2 in D minor, Op. 23	MacDowell
Soloist, Jesus Maria Sanroma	
Songs with Orchestra: Framingham State Teachers College Glee Club. Edward F. Gilday, Jr., M. A. Director.	
"Jesu, Joy of Man's Desiring"	Bach
"How Lovely Is Thy Dwelling Place," from "A German Requiem"	Brahms
Seraphic Song ("Reve Angelique")	Rubinstein

THURSDAY EVENING

March from the "Queen of Sheba"	Gounod
Overture to "Der Freischultz"	Weber
"Silver Shadows," Tango	Repper
"La Tosca," Fantasia	Puccini
"Scheherazade," Finale	Rimsky-Korsakov
Prize Song from "Die Meistersinger von Nuernberg"	Wagner
Overture to "Sakuntala"	Goldmark
"The Skaters," Waltz	Waldteufel
Donkey Song from "The Firefly"	Friml
Aragonaise from "The Cid"	Massenet

FRIDAY EVENING

March, "Under the Double Eagle"	J. F. Wagner
Overture to "The Flying Dutchman"	Wagner
Air on the G string, for String Orchestra	Bach-Wilhelmj
Soviet Iron Works	Mossolov
Gilbert and Sullivan Favorites	Arranged by Seredy
Scherzo from "A Midsummer Night's Dream"	Mendelssohn
Ballet of the Hours from "La Gioconda"	Ponchielli
"Snow White and the Seven Dwarfs," Fantasy	Churchill-Bodge
"Jealousy," Gypsy Tango	Gade
"Strike Up the Band"	Gershwin

SATURDAY EVENING

Coronation March from "The Prophet"	Meyerbeer
Largo from the "New World" Symphony	Dvorak
Liebestraum	Liszt-Herbert
"The Ride of the Valkyries"	Wagner
Peer Gynt Suite No. 1	Grieg
The Girl with the Flaxen Hair	Debussy
Bolero	Ravel
"Tales from the Vienna Woods," Waltzes	Strauss
"The Toy Trumpet"	Scott
Solo Trumpet, Roger Voisin	
Introduction to Act III, "Lohengrin"	Wagner
Stein Song	

NEW YORK, N. Y.
Morning Telegraph
MAY 31 1938

Six members of the New York Philharmonic Symphony Orchestra and one from the Boston Symphony will be in the orchestra conducted by Macklin Marrow for "The Two Bouquets," which opens tonight at the Windsor Theater. The score of the operetta sponsored by Marc Connelly in association with Bela Blau, was contributed by a score of Victorian composers, including Offenbach, Gounod and Balfe. The authors, Eleanor and Herbert Farjeon, have written new lyrics to the melodies, and forty-three different musical numbers are listed on "The Two Bouquets" musical program.

ASHLAND, KY.
INDEPENDENT
MAY 29 1938

ANOTHER of summer's good signs is the Berkshire Festival, where the Boston Symphony Orchestra and Serge Koussevitzky are the traditional features. The concerts are given at picturesque "Tanglewood" near Stockbridge, Mass., where Nathaniel Hawthrone lived and wrote his famous "Tanglewood Tales."

Globe May 31/38

MUSIC

SYMPHONY HALL

Hans Wiener at Pops

Hans Wiener and Walter Piston shared honors at last evening's Pop Concert in the first performance of "The Incredible Flutist," choregraphy by Mr. Wiener and music by Prof. Piston. Arthur Fiedler conducted.

This dance play, as Mr. Wiener prefers to call his ballet, is good theatre. Mr. Wiener, always at his best in comedy, has taken a light, little theme and treated it effervescently. He has played with the imaginative, the humorous, and the boy-meets-girls idea and developed a fantasy which boasts much speedy action, plenty of color and a great deal of sparkle.

Walter Piston, for his part, has composed a very merry score that is nostalgic of Russian airs, circus marches and Strauss waltzes. It, too, never lags in interest, but narrates—sometimes tersely and other times with the proper amount of sentiment—many moods. This music contains much that is melodious and much that is brilliant and, with a little cutting, should prove a delightful concert piece.

The choregraphy describes the prowess of a flutist who arrives before a shop filled with customers and proceeds to charm the snake, the snake dancer and one of the shopkeeper's daughters. The daughter and the flutist make a date and, when they meet to keep their tryst, they find that the other three daughters and the shopkeeper, too, have made arrangements each to meet a beloved one. Drama stalks in at this point, but thanks to the skill of the flutist, all ends happily.

Hans Wiener as the flutist, Estelle Kibbe as the daughter and Anita Rafey as the snake dancer had the leading roles. They were supported by a large cast.

The colorful costumes and decorations were designed by Marco Montedoro, who came on from New York for the occasion.

WIENER DANCERS AT POPS

The second and last performance of Walter Piston's Ballet, "The Incredible Flutist," will be given at the Pop concert in Symphony Hall tonight, under the direction of Arthur Fiedler. The program follows:

Procession of Bacchus, from "Sylvia," Delibes; introduction to "Mignon," Thomas; introduction to Act III, "Die Meistersinger von Nurnberg," Wagner; finale from the Suite "Cinderella," Eric Coates; Austrian Peasant Dances, Schonherr; Largo from "Xerxes," Handel; "Pathetic" Symphony, No. 16; Allegro molto vivace, Tchaikovsky; "The Incredible Flutist," a dance play, Piston; Hans Wiener and his dancers with orchestra.

INFORMATION OBSCURED

26, 1938 = B. Trans. May

COMPOSER WITH CONDUCTOR

(Egan photo)

MISS PEGGY STUART

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"Les Preludes." Symphonic Poem ... Liszt
Rhapsody in Blue .... Gershwin
Soloist, Jesus Maria Sanroma
"Girls of Baden" Waltzes .... Komzak
Prayer of Thanksgiving . Valerius-Kremser
Entrance of the Gladiators .... Fucik

SUNDAY EVENING

Overture to "Russlan and Lumdilla" Glinka
Symphony No. 4 in F minor, Op. 36 Tchaikovsky
Concerto in F major for Three Pianos and Orchestra .... Mozart
Soloists: Jesus Maria Sanroma, Heinrich Gebhard, Arthur Fiedler
Prelude to "Die Meistersinger" ... Wagner

MONDAY EVENING

March, "Stars and Stripes" ...... Sousa
Ballet Suite .... Rameau-Mottl
"Hansel and Gretel," Sandman's Song and Prayer .... Humperdinck
Overture to "William Tell" ...... Rossini
Overture to "Euryanthe" .... Weber
"Blue Danube" Waltzes .... Strauss
American Fantasy .... Herbert
"The Incredible Flutist," a Dance Play (First performance) .... Piston
Hans Wiener
And His Dancers with Orchestra

TUESDAY EVENING

Procession of Bacchus, from "Sylvia" Delibes
Overture to "Mignon" .... Thomas
Introduction to Act III, "Die Meistersinger von Nuernberg" .... Wagner
Finale from the Suite "Cinderella" Eric Coates
Austrian Peasant Dances ...... Schonherr
Largo from "Xerxes" .... Handel
"Pathetic" Symphony, No. 6: Allegro molto vivace .... Tchaikovsky
"The Incredible Flutist," a Dance Play Piston
Hans Wiener
And His Dancers with Orchestra

WEDNESDAY EVENING

Entrance of the Boyards .... Halvorsen
Finlandia, "Symphonic Poem" .... Sibelius
Song to the Evening Star, from "Tannhaeuser" .... Wagner
Solo trombone, Jacob Raichman
Introduction to Act III, "Lohengrin" Wagner
Hungarian March, "Rakoczy" ..... Berlois
Overture to "Orpheus in Hades" Offenbach
"The Ride of the Valkyries" ...... Wagner
Piano Concerto No. 2 in D minor, Op. 23 .... MacDowell
Soloist, Jesus Maria Sanroma
Songs with Orchestra:
Framingham State Teachers College Glee Club. Edward F. Gilday, Jr., M. A. Director.
"Jesu, Joy of Man's Desiring" .... Bach
"How Lovely Is Thy Dwelling Place," from "A German Requiem" .. Brahms
Seraphic Song ("Reve Angelique") Rubinstein

THURSDAY EVENING

March from the "Queen of Sheba" . Gounod
Overture to "Der Freischultz" .... Weber
"Silver Shadows," Tango .... Repper
"La Tosca," Fantasia .... Puccini
"Scheherazade," Finale . Rimsky-Korsakov
Prize Song from "Die Meistersinger von Nuernberg" .... Wagner
Overture to "Sakuntala" ...... Goldmark
"The Skaters," Waltz .... Waldteufel
Donkey Song from "The Firefly" .... Friml
Aragonaise from "The Cid" .... Massenet

FRIDAY EVENING

March, "Under the Double Eagle" J. F. Wagner
Overture to "The Flying Dutchman" Wagner
Air on the G string, for String Orchestra .... Bach-Wilhelmj
Soviet Iron Works .... Mossolov
Gilbert and Sullivan Favorites Arranged by Seredy
Scherzo from "A Midsummer Night's Dream" .... Mendelssohn
Ballet of the Hours from "La Gioconda" .... Ponchielli
"Snow White and the Seven Dwarfs," Fantasy .... Churchill-Bodge
"Jealousy," Gypsy Tango .... Gade
"Strike Up the Band" .... Gershwin

SATURDAY EVENING

Coronation March from "The Prophet" Meyerbeer
Largo from the "New World" Symphony .... Dvorak
Liebestraum .... Liszt-Herbert
"The Ride of the Valkyries" ...... Wagner
Peer Gynt Suite No. 1 .... Grieg
The Girl with the Flaxen Hair ... Debussy
Bolero .... Ravel
"Tales from the Vienna Woods," Waltzes .... Strauss
"The Toy Trumpet" .... Scott
Solo Trumpet, Roger Voisin
Introduction to Act III, "Lohengrin" Wagner
Stein Song

NEW YORK, N. Y.
Morning Telegraph
MAY 31 1938

Six members of the New York Philharmonic Symphony Orchestra and one from the Boston Symphony will be in the orchestra conducted by Macklin Marrow for "The Two Bouquets," which opens tonight at the Windsor Theater. The score of the operetta sponsored by Marc Connelly in association with Bela Blau, was contributed by a score of Victorian composers, including Offenbach, Gounod and Balfe. The authors, Eleanor and Herbert Farjeon, have written new lyrics to the melodies, and forty-three different musical numbers are listed on "The Two Bouquets" musical program.

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nist Appears as a Film Star

Monitor - May 26/38

Hans Wiener

In the Title Role of His New Ballet, "The Incredible Flutist," With Music by Walter Piston, Which Will Be Presented at the Pops on Monday and Tuesday Evenings

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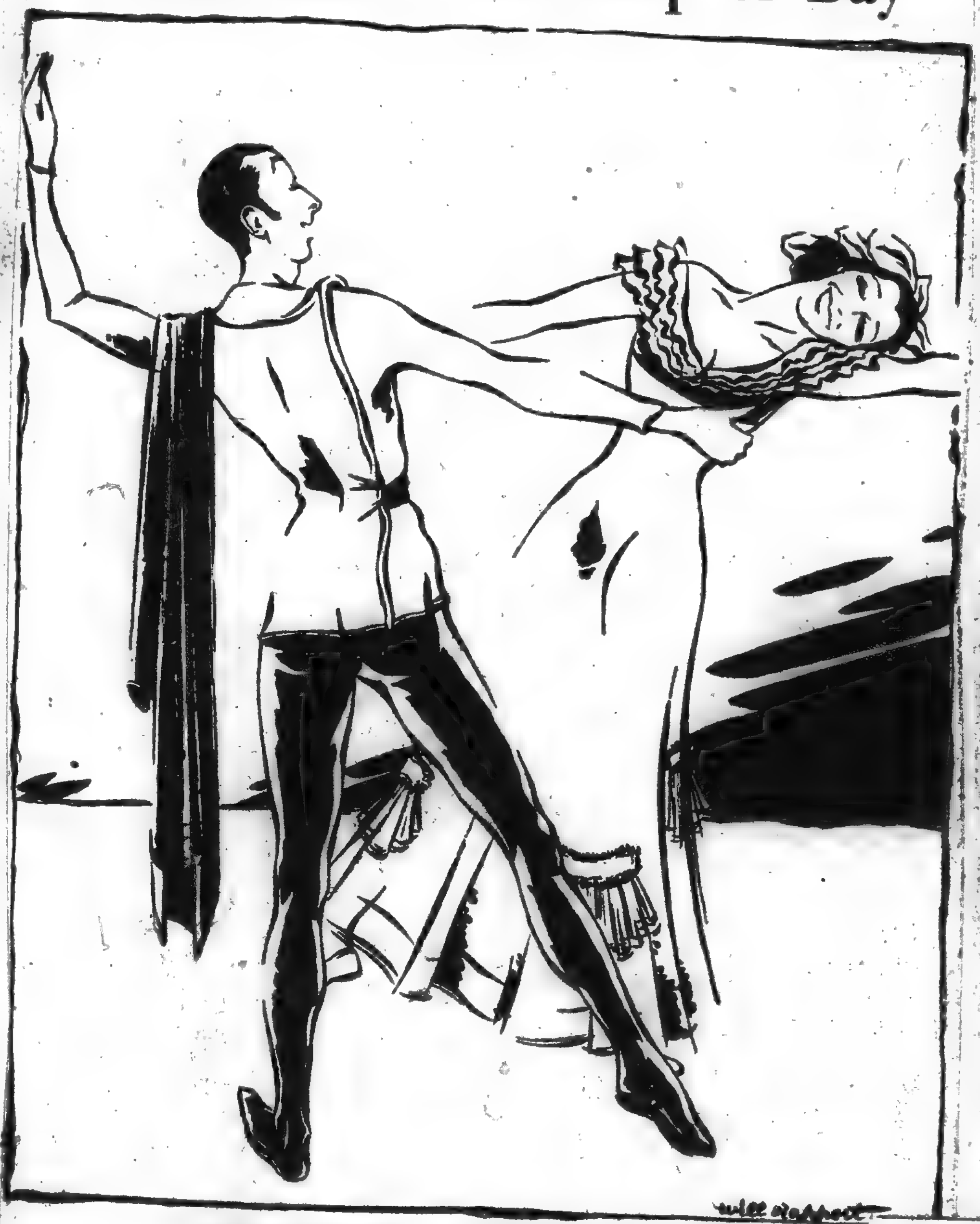
BOSTON EVENING TRANSCR

al --- Pop Comment on

'From Dawn 'Til Peep of Day'



HANS WIENER AND ESTELLE KIBBE

In the Love Duet from "The Incredible Flutist," the da by Hans Wiener, with music by Walter Piston, which performed Monday and Tuesday evenings at the Pop

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Sketches for a Ballet

On view in the foyer at Symphony Hall are some sketches by Marco Montedoro of costumes to be worn in the ballet, "The Incredible Flutist," to be presented by the Hans Wiener dancers at the Pop Concerts of Monday and Tuesday.

Each costume characterizes a type, with the exaggerations permitted in the theater; each costume is an item in a larger pattern which is characterized not alone by color and accents, but by lines which move and flow, hesitate and accelerate in the progress of the dance. There is, no doubt, in the thought of the designer some unifying motive of color or accent which harmonizes these varied garments. Seeing them individually, we are likely to be too analytical, not sufficiently detached.

"The Incredible Flutist" gives scope to the designer with its varied cast of characters—an astrologer, a circus owner, a juggler, a snake dancer, vendors. Caricature, exoticism, grace are implied. Montedoro does not ignore detail, nor does he treat it too precisely Yet he designs costumes which have a definite cut and style, and are not mere swathes, or sheaths of doubtful color and consistency. His is a more literal, more realistic costuming which has identity and special interest and is not subordinated to the complete authority of the dance. D. A.

Trav.

Wiener with Pops Monday-Tuesday

B. Trans. May 28/38

Hans Wiener, whose ballet "The Incredible Flutist" is to be given at the Pops, Symphony Hall, next Monday and Tuesday evenings, lives up to the title role he dances. His ability to make everyone dance to his piping is almost incredible, figuratively speaking, and it is his background and education and special executive gifts which make it possible for him to present an outstanding professional performance each year on the stage of Symphony Hall, and to call into play even some of the youngest of his pupils when children's roles are required.

Known in New England and New York and his native Vienna as one of the leading exponents of the contemporary dance, Mr. Wiener knows not only his own subject, but music, literature, art, history and folk customs. His ability as a designer has formed a strong bond with Marco Montedoro, designer for Music Hall at Radio City, whose trips to Boston to design costumes and the scenery for past and present ballets testify to their long-time friendship.

Walter Piston, chairman of the music division at Harvard, after watching a Wiener performance at the Pops, asked if they might cooperate on a ballet and "The Incredible Flutist" is the result, with the music by Mr. Piston.

ASHLAND, KY.
INDEPENDENT
MAY 29 1938

ANOTHER of summer's good signs is the Berkshire Festival, where the Boston Symphony Orchestra and Serge Koussevitzky are the traditional features. The concerts are given at picturesque "Tanglewood" near Stockbridge, Mass., where Nathaniel Hawthrone lived and wrote his famous "Tanglewood Tales."

USIC

ONY HALL

ener at Pops

May 31/38

Wiener and Walter Piston honors at last evening's Pop oncert in the first performance of "The Incredible Flutist," choregraphy by Mr. Wiener and music by Prof. Piston. Arthur Fiedler conducted.

This dance play, as Mr. Wiener prefers to call his ballet, is good theatre. Mr. Wiener, always at his best in comedy, has taken a light, little theme and treated it effervescently. He has played with the imaginative, the humorous, and the boy-meets-girls idea and developed a fantasy which boasts much speedy action, plenty of color and a great deal of sparkle.

Walter Piston, for his part, has composed a very merry score that is nostalgic of Russian airs, circus marches and Strauss waltzes. It, too, never lags in interest, but narrates—sometimes tersely and other times with the proper amount of sentiment—many moods. This music contains much that is melodious and much that is brilliant and, with a little cutting, should prove a delightful concert piece.

The choregraphy describes the prowess of a flutist who arrives before a shop filled with customers and proceeds to charm the snake, the snake dancer and one of the shopkeeper's daughters. The daughter and the flutist make a date and, when they meet to keep their tryst, they find that the other three daughters and the shopkeeper, too, have made arrangements each to meet a beloved one. Drama stalks in at this point, but thanks to the skill of the flutist, all ends happily.

Hans Wiener as the flutist, Estelle Kibbe as the daughter and Anita Rafey as the snake dancer had the leading roles. They were supported by a large cast.

The colorful costumes and decorations were designed by Marco Montedoro, who came on from New York for the occasion.

WIENER DANCERS AT POPS

The second and last performance of Walter Piston's Ballet, "The Incredible Flutist," will be given at the Pop concert in Symphony Hall tonight, under the direction of Arthur Fiedler. The program follows:

Procession of Bacchus, from "Sylvia," Delibes; introduction to "Mignon," Thomas; introduction to Act III, "Die Meistersinger von Nurnberg," Wagner; finale from the Suite "Cinderella," Eric Coates; Austrian Peasant Dances, Schonherr; Largo from "Xerxes," Handel; "Pathetic" Symphony, No. 16: Allegro molto vivace, Tchaikovsky; "The Incredible Flutist," a dance play, Piston; Hans Wiener and his dancers with orchestra.

Reorganized Symphony Orchestra At Houston Successful in Debut

DALLAS TIMES HERALD: TUESDAY, NOVEMBER 9, 1937

By JOHN WILLIAM ROGERS

Houston, Nov. 9.—What appears to be a new era of symphonic music in Texas had its beginning last evening in the season's opening concert of the Houston Symphony Orchestra. The town, as if sensing something exciting in the air, turned out some 3,500 persons, the largest symphony audience in Houston's history, to hear it, and they were not disappointed.

The symphony last season and this, under the direction of Ernst Hoffmann, has been undergoing some drastic reorganization. In spite of local protests, a dozen of the least able players were dropped from the roll and to strengthen the weakest chairs, proverbially feeble in orchestras of this part of the world, eleven musicians of recognized standing were imported from Boston and other musical centers.

Twenty hours of rehearsal were given to one of the most difficult programs ever essayed by the orchestra here, Weber's "Invitation to the Dance," Strauss' "Don Juan," Charbrier's "Spanish Rhapsody," and Rachmaninoff's "Second Symphony."

As if too conscious of what was expected of them, the musicians started off somewhat timidly but quickly gained confidence and before the intermission was reached the audience was brought to a high enthusiasm by genuinely effective and frequently brilliant playing.

Mr. Hoffmann is a conductor conspicuously lacking in that magnetic theatricality which is frequently found in virtuosos of the podium, but he is a musician of the most solid attainments, poised and able to keep his players on their mettle. One felt at once his competence in the excellent balance apparent in his choirs and both his phrasing and dynamic shading remained consistently impressive. The playing of his seventy-odd musicians brought Houston to what is probably one of the most spectacular ovations which the orchestra has ever received.

The whole musical colony of the city is noticeably enthusiastic about the marked improvement in its symphony. That the orchestra has made such strides is due, of course, to a wide and general support of its new and more ambitious aims, but as is always the case, one individual has been the spearhead driving toward the new accomplishments, and that is the president of the organization, Walter H. Walne, formerly of Dallas, who, during the months preceding this auspicious opening, has been thinking, talking, eating and sleeping the Houston Symphony Orchestra.

THE SYMPHONY TRIUMPHS

THE HOUSTON POST: WEDNESDAY, NOVEMBER 10, 1937

HAVING captured commercial and industrial leadership of Texas, Houston is making rapid progress toward supremacy in another field which will bring the city even more fame than a port teeming with the commerce of the world and busy industries pouring smoke into the Texas skies.

The City Auditorium filled nearly to capacity with lovers of good music last Monday night symbolized a cultural awakening in the community. It indicated that Houston not only is a place where one may make money but a city beginning to offer opportunities for spiritual enjoyment which make life richer, more worthwhile.

The Houston Symphony Orchestra, under the skillful leadership of Conductor Ernst Hoffmann, richly earned the triumphal reception it received at the hands of the largest audience the Symphony has attracted. It gave a remarkably polished performance for an opening concert. It is no longer necessary to call it a promising organization. It has taken its place definitely among the great symphonies of America.

That is a triumph for Mr. Hoffmann and the musicians he has assembled. It also is a great victory for the small group of Houston men and women who had the courage to revive the Symphony during a gloomy period of Nationwide depression, who guided it through its lean and difficult years, who saw their faith justified this week by a performance that would have been called creditable in Boston, New York, Chicago, Philadelphia or Detroit.

Particularly gratifying was the character of the audience that heard the opening concert of this new season. Social leaders were there in great numbers, but in the audience also were working men and women attracted by the appeal of fine music which speaks a universal language. The Symphony, it is evident, is enriching the cultural life of all Houston. It is not merely an expensive plaything of the very wealthy or a stage setting against which social functions may be staged. It is a cultural institution within reach of every lover of good music, and therein lies its strength and its assurance of permanence.

BOSTON EVENING TRANSCRIPT: SATURDAY, NOVEMBER 13, 1937

Houston Orchestra Plays Under a Boston Conductor

Beginning of the Second Year of Ernst Hoffmann with a Reorganized Band

By Moses Smith

HOUSTON, Tex. (By Air Mail) —The relative character of the musical season is well illustrated by the concert here on Monday evening, when Ernst Hoffmann, familiar figure to Bostonians, began his second season in charge of the Houston Symphony Orchestra. Our so-called serious musical endeavors in the Northeast are suspended during the warm weather months, when, it is assumed, no one wants to listen to a "heavy" program. Here, in the deep South, the calendar is observed in the same way, except that the season of arts is likely to begin even later. Yet the November day here was as warm as the average midsummer day in Boston. And an evening like the one on which a couple of thousand Bostonians might listen to a Pop program in Symphony Hall with an obbligato of beer and pretzels finds about 4000 residents of Houston and adjacent Texas communities crowded into the Municipal Auditorium to hear a program of music by Weber, Richard Strauss, Chabrier and Rachmaninov.

It is an audience and a scene that interest the visitor. It assembles early in a huge theater that was never intended to be a concert hall, as its curious assortment of reverberations and dead spots has made clear in rehearsal and will reconfirm in the concert to come. "Society" is evidently out in force; and as each motor car disgorges an important family, the members are greeted with the exploding flash bulbs of the newspaper photographers, while "society" editors make rapid notes. The opening concert of the symphonic season takes on, in fact, something of the surface glamour of a movie premier in Hollywood; or the beginning of an opera season at the Metropolitan Opera House in New York or, closer home, the Boston Opera House. Another year or two and the opening symphonic matinee of the season in Symphony Hall will be equally glamorous. The photographers have already discovered it.

The rest of this Houston audience like audiences elsewhere, is you-and-me. There is a sprinkling of evening clothes in the seats before and behind the circle of boxes. But most of the patrons come in the summer attire of the street. Children are rather more numerous than at Boston evening concerts. The average age, too, of the audience is somewhat below that of a Boston Symphony Orchestra audience.

On the whole, it was a surprisingly attentive and well-behaved audience. It broke out into applause as the main portion of the Weber-Berlioz "Invitation to the Dance" was completed and before the musicians could resume with the epilogue. But it is a fair guess that the far more experienced listeners of the Boston concerts would not refrain entirely from the same mistaken interruption. This Houston audience, on the other hand, sat quietly through the lengths and ardors of "Don Juan" by Strauss. And not a handclap disturbed the desired silence between movements of the extensive and discursive Symphony in E minor by Rachmaninov.

But it was an audience which, whatever its previous acquaintance with symphonic music, clearly knew what it liked. The applause following the performance of the Weber waltz was perfunctory. It was a little warmer after "Don Juan," although still somewhat tentative. But Chabrier's "Espana," which ended the first half of the program, evoked the first really excited demonstration. At the close of the final number, Rachmaninov's Symphony, which might have been expected to leave most people here cold, the applause was longest and loudest and was even mingled with some cheers. This was a heartening thing for the visitor from the North and East; and so, too, was the obvious demonstration of the audience's affection for the conductor.

The program was played by an orchestra of about seventy musicians that had been assembled partly from the existing nucleus of the Houston Symphony Orchestra and partly from musicians that Mr. Hoffmann had engaged from out of town, particularly Boston. The process of reorganization naturally has not been an easy one, but its account may be postponed for another day. The result is that the present personnel is, musician for musician, about as good as—perhaps slightly better than—the People's Symphony Orchestra of Boston in its best days. It has a strikingly large representation of women, of whom there are twelve.

On the basis of the single concert and two of the preceding rehearsals that this writer was able to hear and watch, it may be said that the general standard of performance, at the beginning of Mr. Hoffmann's second season in charge, is at least as good as that of the People's Symphony at its best. The present Houston Orchestra may lack some of the fire of the People's Orchestra when Fabian Sevitzky was its conductor. This lack is due partly to the varying temperaments of the two conductors and partly to Mr. Hoffmann's method of procedure, which demands slow, careful, painstaking preparation and instruction of the musicians before they be permitted to take wing.

As it is, each of the instrumental sections of the Houston Orchestra has a degree of competence that insures the reproduction of the more important surface substance of the various scores. The notes are correctly played, in time and usually in tune (An understandable nervousness at the beginning of the concert produced some effect on the intonation of the wood-winds.) The most proficient section is naturally the strings. But there are capable players among the wood-winds; and their ensemble will naturally improve as the conductor devotes to them attention he has lavished, thus far this season, on the strings. The brass section was surprisingly reliable, if not agile; while its tone-quality was remarkably pure and even beautiful, practically on a par with that heard at the concerts of the big eastern orchestras. The latter fact is largely due, no doubt, to the kind of instruments that Mr. Hoffmann has induced the members of the trumpet and trombone sections to use; and in addition, of course, to his own careful up-building of the players' abilities.

The Weber waltz was least well performed, though it was superficially the easiest; perhaps because the musicians were not at ease. The Strauss tone-poem came off surprisingly clear in a performance which, technically and musically, could be favorably compared with that which the present writer heard a few nights earlier at the hands of the reorganized Pittsburgh Symphony Orchestra under Otto Klemperer. The best, and on the whole, most really symphonic playing of the evening came in the performance of the Rachmaninov Symphony, when the musicians were presumably most relaxed. The tone-quality of the brass was here lovely; and the wood-wind section had improved notably.

How much better the Orchestra plays now than it did when Mr. Hoffmann first took charge a little more than a year ago a stranger in town cannot say. Nor can he predict how well the replacements that have been made this season will eventually be fused in the symphonic ensemble. But the answers may very likely be made from inferences. This year's opening program was more difficult than the patchwork collection that opened last season. And one who has watched Mr. Hoffmann through the stages of his remarkable transformation of a Boston WPA Orchestra knows that he is slow to give his musicians rein. It is a fair assumption, where a youthful orchestra and Mr. Hoffmann are concerned, that the more difficult the program the orchestra is assigned, the greater its competence.

Mr. Hoffmann's way with the several numbers is of less concern to Bostonians at the moment, partly because it is largely familiar from his appearances in Boston and largely because it is to a considerable degree determined by the facility of his musicians. Thus, "Espana" was played much too slowly; but it was almost obvious that Mr. Hoffmann was determined to get precision at the expense of excitement. The same reason could not have operated in the case of the Weber waltz, because here Mr. Hoffmann's variations in tempo made the music harder for the musicians to play. Most of us are accustomed to a more straightforward presentation, which the present writer would have preferred. Little or no fault could be found with Mr. Hoffmann's version of "Don Juan," which seems to be the result of careful and sympathetic study. And the minor changes of pace employed in the case of the Rachmaninov Symphony were both less important and more logical than in the case of Weber's music. The symphony's broad outlines, on the other hand, were admirably shaped by the conductor.

A review of a single concert by the present Houston Orchestra can scarcely indicate the full nature and variety of the many problems—musical, administrative and political—with which Mr. Hoffman has had to deal. Nor can it contain more than a passing reference to the zeal, energy and ability with which a group of Houston citizens, under the dynamic leadership of Walter H. Walne, have undertaken to build a symphony orchestra worthy of the name. The telling of these things and others must wait for another day.

Symphony Gives Inspired Concert of Favorites

Reprinted From The Houston Post, Feb. 8, 1938

By HUBERT ROUSSEL

THE sort of concert the Houston Symphony orchestra has been threatening to play all year was delivered at the City Auditorium Monday night, when it struck an inspired brilliance and held it for two dramatic and memorable hours. During that time it accomplished, by any standards applying to an orchestra of its age and experience, a magnificent performance of a program headed by Dvorak's "New World Symphony."

There have been many occasions when it seemed that Houston's most important musical unit was about to "arrive" and assume the stature as well as the name of a symphonic ensemble. The night of Feb. 7, 1938, may be reckoned in future as the date of this coming of age. Whatever the case, it was the happiest yet for those who have watched for the metamorphosis.

Under the direction of Ernst Hoffmann, whose indefatigable efforts to achieve balance of tone are beginning to bear rich fruit, the orchestra played like a symphony. It had feeling and understanding and fluency. It had restraint when restraint was the means of accentuating the beauty of Dvorak's scherzo, and it had vigor and cleanness and assurance of attack that realized the true value of climaxes. The color of the music was all there.

* * *

BUT more impressive than anything else was the transparency of the orchestra's tone. It is a difficult thing to explain with the ordinary expressions of musical comment, because when such fineness of balance occurs it is sensed rather than felt through the mind. Perhaps the best method is to say that for seven years the Houston Symphony's patrons have been listening to the orchestra play. Monday night a surprised audience heard the composers for the first time from beginning to end of a program.

It was apparent something was up from the outset. Such a worn offering as Schubert's "March Militaire," to which at least the past couple of generations of Americans have trudged the steps of the schoolhouse, is not a piece that would be expected to open a program with excitement. But the orchestra gave it with a flourish and zest that had tardy arrivals marching down to their seats like zouaves.

If any were still later, they must have come in like skulking cadavers. The next number was Saint-Saens' "Danse Macabre," which got a finished and expressive performance. Especially effective was the off-key fiddling of Concertmaster Joseph Gallo, who handeld the grisly theme of the work with a fullness that left nothing to be desired.

But the real pitch of the evening was struck in the two following pieces, Sibelius' "Valse Triste" and "Finlandia." Your present reporter has heard practically every concert of the Symphony since 1930, and I have never known it to play as long at such a level as it reached in the waltz and the tone poem.

* * *

SAY they are not the greatest of music. Say they are not the best of Sibelius. It didn't matter at all when these moments arrived in the concert. The waltz was intoned with a ghostly and immaterial beauty that gave it new meaning and value, and this led to some even more thrilling achievements in the longer piece.

Hoffmann gave the Sibelius tonepoem an interpretation decidedly unusual, in that he failed to retard at all for the beautiful hymn-like song for the woods that occurs midway of this passionate expression of patriotism. As a matter of fact, Sibelius wrote it to be given in tempo; conductors have established a tradition of performing it slowly.

The natural result was a large doubt that the following climax could be reached with full dramatic effect, but it was done and done grandly with a crescendo that must have loosed the plaster of the building. It deserved the ovation it brought for conductor and players.

* * *

THE Dvorak symphony followed as the second half of the program. No principal work for the orchestra wears better than this poignant and inexhaustibly appealing selection, and there must have been many a tight throat in the audience before the brasses had done sounding the haunting chords that set the lovely adagio section in motion.

The largo, which of course everybody was waiting for, was voiced without the syrupy sentimentality that so often creeps into the playing of this movement, and became a thing to be remembered with joy. The same could be said of the scherzo, which was technically the best work of the evening.

If any slippage occurred, it was in the closing allegro of the symphony, which lacked the sureness of the earlier sections. But even so, it wound up with a flourish that brought the orchestra back to a high level.

Especially gratifying was the fact that this best of the season's performances was heard by an audience of unusual size. After the last note, it remained long in its seats to give Hoffmann and his players the most generous and enthusiastic applause they have ever received. It was richly deserved.

ERNST HOFFMANN

Conductor—Houston Symphony Orchestra

EUROPEAN PRESS

BERLIN

"Ernst Hoffmann is a well schooled musician with everything at his command. He knows exactly what he wants and has the ability to impart his ideas to the orchestra."—*Allgemeine Musikzeitung*

"He is a conductor of solid background who understands his metier."—*Berliner Tageblatt*

"He wins the audience with the care, clarity and clean cut quality with which he brings out the essentials of the music."—*Kreuz Zeitung*

MUNICH

"The conductor, who proved to be a brilliant musician and a sure, poised leader, interpreted Schumann's Spring Symphonie with all its youthful happy freshness."—*Münchener Neueste Nachrichten*

"Ernst Hoffmann proved to have a fine conducting talent. He showed a sure command and knowledge of the music played, added to an invigorating zest."—*Münchener Zeitung*

"He is an orchestral leader with qualities that command respect."—*Münchener Post*

VIENNA

"A musician possessed of excellent qualities as a conductor. His emotions are held in control and he is accurate in his interpretations."—*Der Tag*

"The American orchestral leader, Ernst Hoffmann who is now associated with Breslau Opera, is a poised, controlled and capable conductor."—*Arbeiter Zeitung*

BRESLAU

"One must admit that he understands how to interpret Verdi. The effects were produced without losing the melodic line. The orchestra performed with remarkable discretion and all the singers could be understood easily. The performance was marked by both force and finesse."—*Breslauer Zeitung*

POSEN

"The young conductor has a thorough knowledge of his business and possesses a strong dramatic feeling. Without resorting to any posing or overemphasis, he holds the complete attention of the audience. His interpretations are plastic and reveal esthetic sensibilities. We have become acquainted with an earnest and interesting personality whom we hope to see more of."—*Kurjer Poznanski*

As Conductor of the Boston Commonwealth Symphony

BOSTON EVENING TRANSCRIPT

"Mr. Hoffmann conducts Wagner in fine style. His readings graciously avoid overstatement."

"Aside from any other virtues that Mr. Hoffmann's presentation may have had—and they were numerous—the accuracy and flexibility of the orchestra, which must be largely credited to his rehearsing technique, were in themselves exciting."

"The musicianship of Mr. Hoffmann insures genuinely artistic results. The performances of the Commonwealth Orchestra are thoroughly professional."

"Mr. Hoffmann's conducting was marked by assurance, taste, vivacity and completeness of control over his players."

BOSTON HERALD

"It is fortunate that so excellent a musician as Mr. Hoffmann has been placed in charge of the Commonwealth Orchestra here."

"The performance of Madame Butterfly at the Boston Opera House last evening was a most convincing demonstration of Ernst Hoffmann's ability as a conductor of opera. Certainly the 2700 people present gave every indication of approval. Mr. Hoffmann led his forces through a moving and effective interpretation."

CHRISTIAN SCIENCE MONITOR

"Last night's performance of Brahms D Major Symphony was remarkable for its almost complete technical security and precision, its range of dynamic shading, its spirit. Mr. Hoffmann's reading of the work was excellently planned, broadly and in detail."

The career of **ERNST HOFFMANN**, who now occupies the podium of the Houston Symphony Orchestra, began at Harvard University, where as an undergraduate he directed the university orchestra.

He was born in Boston, the son of a first violinist of the Boston Symphony. He first attended Boston Latin School and entered Harvard at the age of fourteen, graduating cum laude at eighteen. After serving a year as first violinist of the Boston Symphony Orchestra he went to Germany to study conducting at the Berlin Hochschule für Musik. A year later, in 1922, he was engaged as assistant conductor at the Breslau Opera House, becoming the regular conductor there in 1924. He is one of the few Americans who have held such a post in Germany. He remained in Breslau until 1934, commanding an orchestra of 120 men and performing every kind of opera,—Italian, French, German and Russian—including such widely varied composers as Mozart, Wagner, Verdi, Strauss, Donizetti, Puccini and Humperdinck. He also appeared as guest conductor of the Berlin, Vienna, Munich and Posen Symphony Orchestras.

Returning to the United States in 1934, Hoffmann first appeared at the Lewisohn Stadium in New York. Later he was asked to head the newly formed Commonwealth Symphony Orchestra in Boston. He developed this group of 95 men into such a highly professional body that he attracted widespread attention and was invited to become regular conductor of the Houston Symphony Orchestra.

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GALVESTON CHAMBER OF COMMERCE
Galveston, Texas
ORGANIZED 1845
"The Gateway of the Southwest"

OFFICE OF
PRESIDENT

February 28, 1938

Mr. Walter H. Walne, President
Houston Symphony Orchestra
Esperson Bldg.
Houston, Texas

My dear Walter:

The orchestra has come and gone, and I find myself somewhat in a fog, attempting to realize that such an organization is any closer than New York City or Boston.

It has been two years since I last heard this organization, and had I not heard, would not have believed the change could have been so marked.

You are indeed fortunate to have such a conductor as Mr. Hoffman. To witness his reading of the scores and the interpretation which he displayes is indeed most refreshing. His beat is exceedingly clear and distinct, which is somewhat unusual; but most impressive is his appeal to his men for the various effects desired. So many conductors convey the impression of a demand. Not so with Hoffman. His desire is obtained by sympathetic request, which after all, in either business or music, obtains the best results. His men seem to sense this feeling, and they respond accordingly. Their efforts being voluntary, rather than compulsory, is in my opinion the principal reason for the beautiful effects, which he obtains with so much feeling.

Another most refreshing attribute, which he possesses, is a constant tempo, which is not prevalent in so many conductors. Not during a single passage of any number did his tempo drag. If a comment at all was forthcoming, it would be that his tempo in the "Meditation" from Thais was slightly fast, expecially in some passages.

Aside from the joy of hearing the orchestra, it afforded me a great deal of personal pleasure to fraternize with some five or six of the old original crowd, who were in the Symphony when I sang with them in 1915 under Blitz at the old Majestic Theater on Texas Avenue.

Let me again express to you how much happiness and pleasure was experienced by all who were present Friday night, and I sincerely trust we may have a repitition of this most joyous occasion in the near future.

Sincerely yours,

AJD/W

HOUSTON SYMPHONY SOCIETY

Financial Statement for the Fiscal Year ending April 30, 1938

RECEIPTS:

Sale of season tickets	$17,355.13	
Donations	16,938.00	
Single admissions to 6 subscription concerts	1,616.60	
" " " 5 popular concerts	1,248.05	
" " " 4 children's concerts	1,436.10	
For 5 extra concerts or other performances in and out of Houston	2,308.87	
Admission to 5 serenade concerts	687.00	
Program Advertising 1937-38	2,780.80	
Program Advertising 1936-37	306.39	
Miscellaneous Items	470.71	
Total receipts for the year		$45,147.65

DISBURSEMENTS:

Salaries of Musicians and Conductor	$32,363.41	
Guest Artists	950.00	
Salaries paid office employees and publicity writers	2,599.00	
Incidentals	7,976.68	
		$43,890.09
Balance cash on hand		$ 1,257.56
" due on unpaid donations		685.00
" " " season ticket sales		159.50
" " " Program Advertising		460.50
Total in cash and accounts due		$ 2,562.56

DETAIL OF INCIDENTAL EXPENSE ITEMS
1937-38

Rental of Music		$ 557,98
Advertising Publicity		920,31
Signs & Posters		149,00
Telephone & Telegraph		240,45
Office Supplies		722,22
Extra Office Help		300,09
Postage		25,00
Programs & Printing		1,260.03
Traveling		369,51
Rental of Auditoriums		629,00
Ushers & Doormen		296,00
Tickets		87,88
Stage Hands		866,50
Sound Service		175,00
Miscellaneous Items		1,377.71
	Total	7,976.68

You saw it in the BOSTON DAILY RECORD Saturday, May 28, 1938   19

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Applause for Peggy Stuart

Helen Danforth to Have Sunday Birthday Party

By CONSTANCE WINSLOW

WHEN IT COMES TO CAREERS, Peggy Stuart of Vincent Club and Junior League fame will have none of this fluff-fluff business of modelling or poking her dainty nose into social service work. She's got a hard row to hoe in seeking for recognition as author and concert pianist.

SHE WENT UP another rung in the ladder the other evening when she played her own composition at the Newsboys' Pops. "Night Froth" was the title of the pianistic specialty, which, according to Peggy, was "a miniature rhapsody suggestive of a night club." She doesn't seem to lack humor in titling these compositions, playing for an encore one called "The Dodging Bachelor." But it evidently couldn't be applied to the eligible gentleman who squired her to the Ritz roof after the concert. Peggy's citrus yellow chiffon was topped with a cluster of gardenias and a maribou cape. At Symphony Hall Peggy was the center of a large table at which her papa, H. Willoughby Stuart, received many congratulations on his daughter's talents.

PEGGY STUART

Performs at Pops

AT SYMPHONY you were practically beseiged by debs and their student friends forcing a "Boston Blast" on you in behalf of the newsies' summer camp. Nancy Stevens seemed to be the most adventurous of all . . . dashing out to the marquee's end to ply her trade. But a very attractive newsie she made in her powdr blue slipper satin number and gardenias.

B. MUSIC

SYMPHONY HALL

Pops

Globe May 30/38

In a dual role as soloist-conductor, Arthur Fiedler introduced to Boston Mozart's F-major concerto for three pianos and orchestra at the Pops last night. The low hanging candelabra, the clinking glasses and Mr. Fiedler conducting from the piano served to carry the audience back to the days of this concerto's origin when all this was customary.

Mozart wrote the concerto for two of his pupils, the daughters of the Countess Lodron. It is a simple piece, full of Mozartian melodies tossed back and forth between the pianists. Jesus Sanroma, Heinrich Gebhard and Arthur Fiedler as the soloists and the orchestra played it with a perfection probably unknown to Mozart. Though the concerto is a nice bit of theatricals, its worth is marred somewhat by the inequality of the parts. It seems evident that one of the young girls for whom it was written was not an accomplished pianist.

First on the program was the famliar Overture to Russlan and Ludmilla by Glinka. It was followed by Tchaikovsky's Fourth Symphony, notable chiefly for its romantic character and the pizzicato third movement. While it was excellent in detail, the interpretation seemed to one listener to be oversentimentalized.

Mr. Fiedler closed the program with a glorious version of Wagner's prelude to "Die Meistersinger von Nurnberg." It was truly stirring as those great sounds gushed forth. The audience applauded thunderously and long.

Music Notes from the Field

B. Trans. May 28/38

A book by Aaron Copeland, "What to Listen For in Music," will be published in the fall by Whittlesey House. It will treat the subject of music appreciation from the point of view of the composer rather than the educator, and will be general and suggestive rather than comprehensive.

Howard Hanson, director of the Eastman School of Music of the University of Rochester, has been awarded the Henry Hadley medal of the National Association for American Composers and Conductors for the greatest services to American composers during the last year. Honorable mention was given to Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra, who has included more than twenty works by American composers on his programs during the past year.

The South Mountain Chamber Music Concerts, founded twenty years ago by Mrs. Elizabeth Sprague Coolidge, will begin this year on Sunday afternoon, July 10, at four, in the temple at Pittsfield. The concerts will be given regularly on Sunday afternoons, except during the two weeks of the Berkshire Symphonic Festival, when they will take place on Friday afternoons, Aug. 5 and 12. The South Mountain String Quartet will play, made up of Willem Willeke, 'cellist and musical director; Kathleen Parlow and Edward Ideler, violinists, and Conrad Held, violist. Among the assisting performers will be Gunnar Johansen, pianist.

Charles Naginski of New York has been awarded the annual Rome prize in musical composition in a competition under the auspices of the American Academy in Rome. The fellowship, for two years, provides free residence and studio at the academy as well as $1400. Mr. Naginski, who was born in Cairo, Egypt, in 1909, has studied at the Juilliard School and with Roger Sessions. Honorable mention was awarded to William Douglas Denny of Modesto, Calif., a graduate of the University of California.

The first Town Hall Young Artist Award has been made to Rosalyn Tureck, young pianist, who gave a series of six Bach recitals in that auditorium during the season. Miss Tureck's prize will be an engagement in the Town Hall Endowment Series.

The radio broadcasts of the New York Philharmonic-Symphony Society are growing in favor throughout the country, according to a recent report by Marshall Field, president of the society. Not only have more than 25,000 unsolicited letters been received from listeners, but almost a thousand financial contributions have been made by members of the radio audience.

MUSIC AND

Fiedler Conductor and Piano Soloist at Pops Tonight

For the first time in his nine seasons as conductor of the Pops, Arthur Fiedler will both direct the orchestra and be a piano soloist at the concert in Symphony Hall tonight. He will join Jesus Maria Sanroma and Heinrich Gebhard in playing the solo portions of the Mozart Concerto, in F major, for three pianos.

Events of the week include appearances of Hans Wiener and his group of dancers tomorrow and Tuesday evenings in "The Incredible Flutist," a new ballet written especially for these occasions by Prof. Walter Piston, chairman of the Harvard Music Division and a leading American composer. The choreography was devised by Mr. Wiener, and the costumes and settings were fashioned by Marco Montedoro. On Wednesday evening, J. M. Sanroma will be soloist in the Second Piano Concerto of MacDowell.

These concerts begin at 8:30 in the evening, and are informal. Refreshments are served at the tables on the floor of Symphony Hall, and smoking there is permitted. Tonight will see the last regular Sunday concert of the season, although there will be a special request program June 5, which will be in the nature of a benefit for the Boston Symphony's pension fund. Programs of the week follow:

Tonight—Overture to "Russlan and Ludmilla," Glinka; Symphony No. 4 in F minor, Op. 36, Tchaikovsky; Concerto in F major for Three Pianos and Orchestra (K. No. 242), Mozart, soloists: Sanroma, Gebhard, Fiedler; prelude to "Die Meistersinger von Nurnberg," Wagner.

Monday—March, "Stars and Stripes Forever," Sousa; Ballet Suite, Rameau-Mottl; "Hansel and Gretel," Sandman's Song, and Prayer, Humperdinck; Overture to "William Tell," Rossini; Overture to "Euryanthe," Weber; "By the Beautiful Blue Danube," waltzes, Strauss; American Fantasy, Herbert; "The Incredible Flutist," a dance play (first performance), Piston Hans Wiener and his dancers with orchestra.

Tuesday—Procession of Bacchus, from "Sylvia," Delibes; Overture to "Mignon," Thomas; introduction to Act III, "Die Meistersinger von Nurnberg," Wagner; finale from the suite 'Cinderella," Eric Coates; Austrian Peasant Dances, Schonherr; Largo from "Xerxes," Handel; "Pathetic" Symphony, No. 6: Allegro molto vivace, Tchaikovsky; "The Incredible Flutist," a dance play, Piston, Hans Wiener and his dancers, with orchestra.

Wednesday. Entrance of the Boyards, Halvorsen; Finlandia, "Symphonic Poem," Sibelius; Song to the Evening Star, from "Tannhauser," solo trombone: Jacob Raichman, Wagner; Introduction to Act III, "Lohengrin," Wagner; Hungarian March, "Rakoczy," Berlioz; Overture to "Orpheus in Hades," Offenbach; "The Ride of the Valkyries," Wagner; Piano Concerto No. 2 in D minor, Op. 23, Soloist: Jesus Maria Sanroma, MacDowell; Songs with Orchestra: Framingham State Teachers College Glee Club, Edward F. Gilday Jr., M. A., director: "Jesu, Joy of Man's Desiring," Bach; "How Lovely is Thy Dwelling Place," from "A German Requiem," Brahms; Seraphic Song (Reve Angelique"), Rubinstein.

Thursday, March from the "Queen of Sheba," Gounod; Overture to "Der Frieschutz," Weber; "Silver Shadows," Tango, Repper; "La Tosca," Fantasia, Puccini; "Scheherazade," Finale, Rimsky-Korsakov; Prize Song from "Die Meistersinger von Nurnberg," Wagner; Overture to "Sakuntala," Goldmark; "The Skaters," Waltz, Waldteufel; Donkey Song from "The Firefly," Friml; Aragonaise from "The Cid," Massenet.

Friday—March, "Under the Double Eagle," J. F. Wagner; Overture to "The Flying Dutchman," Wagner; Air on the G string for string orchestra, Bach-Wilhelmj; Soviet Iron Works, Mossolov; Gilbert and Sullivan Favorites, Arranged by Seredy; Scherzo from "A Midsummer Night's Dream," Mendelssohn; Ballet of the Hours, from "La Gioconda," Ponchielli; 'Snow White and the Seven Dwarfs," Fantasy, Churchill-Bodge; "Jealousy," Gypsy Tango, Gade; "Strike Up the Band," Gershwin.

Saturday—Coronation March from "The Prophet," Meyerbeer; Largo from the "New World" Symphony, Dvorak; "Liebestraum, Liszt-Herbert; "The Ride of the Valkyries," Wagner; Peer Gynt Suite No. 1, Grieg; The Girl with the Flaxen Hair, Debussy; Bolero, Ravel; "Tales from the Vienna Woods," Waltzes, Strauss; "The Toy Trumpet," solo trumpet, Roger Voisin, Scott; Introduction to Act III, "Lohengrin," Wagner; Stein Song.

Sunday Evening, June 5—Request night, program to be announced.

B. MUSIC

Her. May 30/38

THE POPS

Jesus Maria Sanroma and Heinrich Gebhard, pianists, were the soloists at the Pop concert last night in Symphony Hall. Arthur Fiedler conducted the orchestra in the following program:

Overture to Russlan and Ludmilla.. Glinka
Symphony No. 4 in F minor, Opus 36 .... Tchaikovsky
Concerto in F major for three pianos and orchestra (K. no. 242)....... Mozart
Prelude to Die Meistersinger von Nurnberg Wagner

While next Sunday evening's "request night" at the Pops will be the last Sunday concert of the season, last night's program was the last of the more or less serious Sunday evening concerts. These audiences as a rule are much more attentive to the music, and there is less clinking of glasses and talking to interrupt one's listening. The programs on Sunday nights have gone so well with the public that there is reason to hope they will appear more frequently than once a week next year at Pops. Last night, as usual, the entire house was sold out.

The main feature of the concert was a performance of Mozart's Concerto in F Major for three pianos and small orchestra. Jesus Maria Sanroma and Heinrich Gebhard were the guest sololists, with Arthur Fiedler playing the third piano and conducting from the keyboard. This was said to be the first performance of this score in Boston. Mozart's concertos are gems of simplicity and beauty. And of all the works in true concerto form fully two-thirds were contributed by Mozart. A careful study of their form is most rewarding, and anyone so interested will gain much from reading Sir Donald Tovey's Essays in Musical Analysis (Volume 3—Concertos). Last night's performance of the triple concerto was competent, and gave considerable pleasure to the audience. The work itself is charming, but not as interesting as the best of his prize concertos. The opportunity of hearing another of the much neglected Mozart concertos was welcome.

The orchestra also gave a performance of the Tchaikovsky Fourth Symphony, always a popular composition at the Pops, which was enthusiastically applauded by the audience.

W. J. S.

B. MUSIC

Her. May 31/38

THE POPS

By ALEXANDER WILLIAMS

A new ballet was performed at last night's Pop concert for the first time. This was "The Incredible Flutist," choreography and book by Hans Wiener, music by Walter Piston, costumes and sets designed by Marco Montedoro, costumes and sets executed by Katrine Hooper and Dante Giglio, performed by Hans Wiener and his dance group. Arthur Fiedler conducted.

A great deal of talent and hard work has gone into the production of this entertaining new ballet, and the effort has been well worth while. The chief interest centered in what Mr. Piston would do with the music. He has composed an enchanting and wholly admirable score. The music is varied and always rhythmically alive. There are no tedious moments, no unshapely pauses or bridges from one mood to another. It merely goes to prove that a skilful composer, like Mr. Piston, can be just as capable at the making of a ballet as he can in the intellectual organization of a string quartet or any other music that is considered more abstract or is at least not written for so definite a purpose.

The plot of the ballet is unimportant and only serves to introduce a wide variety of turns, circuses, side-shows, monkeys, shop-keepers out of "La Boutique Fantasque," lovers—in a word a collection of characters who could and would have some reason to dance. The result is pleasant enough, but it is the excellent music that holds it together. The performance last night was praiseworthy in all respects. Mr. Wiener clearly has an industrious group of students and professionals around him, and they provide enthusiastic performances. The orchestra under Mr. Fiedler seemed in good accord with the dancing. The costumes and simple set were attractive. Altogether it was a most interesting event in the Pops season. Mr. Piston was in the audience to receive the applause. Anyone curious about so fine a score for a ballet has an opportunity to see and hear "The Incredible Flutist" this evening, when it will be repeated.

PROGRAMME OF THE WEEK FOR POPS

B. Post May 29 1938

THIS EVENING

Overture to "Russian and Ludmilla" Glinka
Symphony No. 4 in F minor, Op. 36. Tchaikovsky
Concerto in F major for Three Pianos and Orchestra (K. No. 242) Mozart
(Soloists: Sanroma, Gebhard, Fiedler)
Prelude to "Die Meistersinger von Nürnberg" .... Wagner

MONDAY EVENING, MAY 30

March, "Stars and Stripes Forever" .. Sousa
Ballet Suite .... Rameau-Mottl
"Hansel and Gretel," Sandman's Song, and Prayer .... Humperdinck
Overture to "William Tell" .... Rossini
Overture to "Euryanthe" .... Weber
"By the Beautiful Blue Danube," Waltzes .... Strauss
American Fantasy .... Herbert
"The Incredible Flutist," a Dance Play. Piston
(First performance)
(Hans Wiener and his dancers, with orchestra)

TUESDAY EVENING

Procession of Bacchus, from "Sylvia" Delibes
Overture to "Mignon" .... Thomas
Introduction to Act III, "Die Meistersinger von Nurnberg" .... Wagner
Finale from the Suite "Cinderella" Eric Coates
Austrian Peasant Dances .... Schonherr
Largo from "Xerxes" Handel
"Pathetic" Symphony, No. 6: Allegro molto vivace .... Tchaikovsky
"The Incredible Flutist," a Dance Play, Piston
(Hans Wiener and his dancers, with orchestra)

WEDNESDAY EVENING

Entrance of the Boyards........ Halvorsen
Finlandia, "Symphonic Poem" ..... Sibelius
Song to the Evening Star, from "Tannhauser" .... Wagner
(Solo, trombone: Jacob Raichman)
Introduction to Act III, "Lohengrin" Wagner
Hungarian March, "Rakoczy" ...... Berlioz
Overture to "Orpheus in Hades" .. Offenbach
"The Ride of the Valkyries" ...... Wagner
Piano Concerto No. 2 in D minor, Op. 23, MacDowell
(Soloist: Jesus Maria Sanroma)
Songs with Orchestra:
(Framingham State Teachers' College Glee Club, Edward F. Gilday, Jr., M. A., director)
"Jesu, Joy of Man's Desiring" .... Bach
"How Lovely Is Thy Dwelling Place," from "A German Requiem" ...... Brahms
Seraphic Song ("Reve Angelique") Rubinstein

THURSDAY EVENING

March from the "Queen of Sheba" .. Gounod
Overture to "Der Freischutz" .... Weber
"Silver Shadows," Tango .... Repper
"La Tosca," Fantasia .... Puccini
"Scheherazade," Finale .. Rimsky-Korsakov
Prize Song from "Die Meistersinger von Nurnberg" .... Wagner
Overture to "Sakuntala" .... Goldmark
"The Skaters," Waltz .... Waldteufel
Donkey Song from "The Firefly" ... Friml
Aragonaise from "The Cid" ..... Massenet

FRIDAY EVENING

March, "Under the Double Eagle" J. F. Wagner
Overture to "The Flying Dutchman" Wagner
Air on the G string, for String Orchestra, Bach-Wilhelmj
Soviet Iron Works .... Mossolov
Gilbert and Sullivan Favorites, Arranged by Seredy
Scherzo from "A Midsummer Night's Dream" .... Mendelssohn
Ballet of the Hours, from "La Gioconda" Ponchielli
"Snow White and the Seven Dwarfs," Fantasy .... Churchill-Bodge
"Jealousy," Gypsy Tango .... Gade
"Strike Up the Band" .... Gershwin

SATURDAY EVENING

Coronation March from "The Prophet" Meyerbeer
Largo from the "New World" Symphony, Dvorak
Liebestraum .... Liszt-Herbert
"The Ride of the Valkyries" ...... Wagner
Peer Gynt Suite No. 1 .... Grieg
The Girl With the Flaxen Hair .... Debussy
Bolero .... Ravel
"Tales From the Vienna Woods," Waltzes, Strauss
"The Toy Trumpet" .... Scott
(Solo, trumpet: Roger Voisin)
Introduction to Act III, "Lohengrin" Wagner
Stein Song

NEXT SUNDAY EVENING

Request Night: Programme to be announced.

Telt. April 24/38 —NEW YORK

Members Invited For Berkshire August Festival

'La Mer' To Be Included in Boston Symphony's Programs for the Series

The Berkshire Symphonic Festival, Inc. has opened a membership campaign for its fifth annual festival, which will consist of six concerts by the Boston Symphony Orchestra under Serge Koussevitzky's direction in the new music shed now under construction on the Tanglewood Estate near Lenox, Mass. The dates are Thursday and Saturday nights at 8:30 and Sunday afternoons at 3:30, August 4, 6, 7, 11, 13 and 14. Enrollment of memberships, with privileges including admission to one of the rehearsals as well as lower admission prices to the concerts close on May 15.

The programs have not yet been announced in full, but Debussy's "La Mer" is to be one of the festival numbers. The music shed, in the shape of a half-open fan and opening on a view of the lake and mountains, will seat 5,000. Certain temporary features in the shed this summer will be gradually replaced by permanent ones. Requests for memberships, reservations and other information about the 1938 festival should be sent to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

Olin Downes, music critic of "The New York Times," will lecture on the programs on the afternoons of August 4, 6, 11 and 13 in the Berkshire Museum at Pittsfield.

The first two festivals, with Henry Hadley conducting, were held on the Dan R. Hanna estate near Stockbridge in 1934 and 1935. The association of the Boston Symphony with these festivals began in 1936, when three concerts were given on the Holmwood estate between Stockbridge and Lenox. Last summer's festival, of six concerts, was the first to be held on the Tanglewood estate, which was donated to the Boston Symphony for these festivals by Mrs. Gorham Brooks, of Boston.

NEW CANAAN, CONN.
Weekly Advertiser
MAY 26 1938

The Screech Owl Notes on Music

CATHERINE VAN AERNAM

The fourteenth annual Music Festival at the Westchester County Center, White Plains, New York, came to a close on Saturday evening, May 21.

On Friday evening the Philadelphia Orchestra which made its local debut at White Plains last year, returned under the direction of Eugene Ormandy, its regular conductor. The program on that occasion consisted of time-honored compositions including Wagner's Overture to "Die Meistersinger," Brahms' Symphony No. 1 in C minor, Debussy's "The Afternoon of a Faun," Paganini's "Moto Perpeto in an arrangement by Mr. Ormandy. Besides these the orchestra played "Till Eulenspiegel," by Strauss and "The Polka and Fugue from "Schwanda" by Weinberger.

Mr. Ormandy and his orchestra "warmed up" with "Die Meistersinger's overture and the result was a rather routine and mechanical performance. But their playing of Brahms' first symphony accorded with their usual high standard. The rich, well-rounded tones, the convincingly warm color, and the obedience of the orchestra to Mr. Ormandy's slightest wish gave distinction to the rendition of this number. The remaining portion of the program was played wtih Philadelphian excellence, and no comment is necessary.

Saturday evening's program was rendered by the festival chorus, composed of 332 singers representing fourteen separate organizations from Westchester cities and towns as well as from Greenwich, Conn.; and the Philadelphia orchestra this time under the direction of Hugh Ross. In accordance with the policy of the festival association, the soloists were all residents of Westchester County. They included Mack Harrell baritone; Dorothy Baker, soprano; Ellen Repp, contralto; Donald Rogers, tenor, and Ronald G. Portman, bass-baritone; Clifford E. Dinsmore at the organ.

The program included three selections from Bach's B Minor Mass; a. Gloria in Excelsis b. Et in Spiritum Sanctorum, bass solo sung by Mack Harrell c. Sanctus. Sibilius' The Origin of Fire with the solo sung by Ronald G. Portman. Enesco's Roumanian Rhapsody No. 1 in A Major. After the intermission the soloists, organ, chorus and orchestra took part in R. Nathaniel Dett's oratorio "The Ordering of Moses."

The tone of the orchestra and organ were excellent, but the chorus seemed quite unbalanced. The alto and bass groups were overwhelmed by large soprano and tenor sections. In spite of this defect the rendition of the Origin of Fire by Sibelius had far more dramatic power than the performance given in New York City by the Boston Symphony Orchestra last Janu~~ary~~ when it was sung by the Helsinki Chorus from Finland. That is, at least the opinion of one hearer. In this case the chorus sang in English. It is possible that an American voice is more attuned to American ears.

The Oratorio "The Ordering of Moses" by Dett made use of the negro spiritual "Go Down Moses." The work was uneven in quality but in its best moments showed great vitality. The orchestral prelude and several choruses were very dramatic. The solo parts were least effective, although Mr. Harrell and Miss Baker contributed some fine singing.

The acoustics were greatly improved by closing in the sides and back of the stage. Even at the back of the auditorium the music could be heard clearly. The audience was not as large as had been expected.

CHICAGO, ILL.
NEWS
MAY 27 1938

Recorded Music
Societies

WITH the publication of the Purcell Society Album containing most of the string fantasias, Columbia recently made available here all of those sets originally released in limited editions under the label of an allied company abroad. Victor has been slower in re-pressing society sets, but the list from which it draws is larger.

The long series of Haydn quartets recorded by the Pro Arte group has not yet been noticed in the domestic catalogue, nor has Fritz Kreisler, completing the Beethoven sonatas, with Franz Rupp as his pianist, received any attention for this activity.

Of the Beethoven piano sonata albums, in which Artur Schnabel performs all 32, only one has penetrated here—the "Hammerklavier," which because of its length comprises an album in itself. Hugo Wolf sets have fared no better, although the recent ban on the importation of Volume 6 suggests that Victor is contemplating bringing it out here.

Plays Bach Variations.

Wanda Landowska performs the "Goldberg Variations" of Bach in a six-record album that sells for $15 and she has also made collections of works by Scarlatti and Couperin. Gerhard Huesch, baritone, sings two Schubert cycles, "Schoene Muellerin" and "Winterreise," and an album of songs by a contemporary Finnish composer named Kilpinen. These all come through the customs.

Victor eventually cleaned the slate for Sibelius, letting domestic purchasers have the benefit of non-import prices by producing the sets here in quixotic order, but producing them.

Volume 4 of the 48 Preludes and Fugues of Bach played by Edwin Fischer was a feature of the Victor list not so long ago. The experiment apparently drew encouraging results, as volume 5 follows, but the first three remain under the handsome label of the imported "His Master's Voice." With this huge venture completed H. M. V. has decided to extend the Bach society and has already begun on the unaccompanied sonatas for cello with Pablo Casals. The Beethoven Society will also continue to include the Diabelli Variations.

Mozart Society Represented.

"Don Giovanni" and "Marriage of Figaro" represent the Mozart Opera Society here in our catalogues. Perhaps "The Magic Flute," just out in England, will join the list. In addition "Cosi" has been done, but Victor is most likely wary, since it is little known in this country.

In the ordinary editions the H. M. V. catalogue holds a number of attractive items that should be released here. Koussevitzky conducts the Boston Symphony in the Haydn Symph~~ony No. 102~~, and Bruno Walter the Vienna Philharmonic in two other Haydn symphonies, including the "Military" (No. 100). Furtwaengler has signed for a number of recordings that are beginning to appear slowly. Already out are the Prelude and Love-Death from "Tristan" and the Beethoven Fifth.

P.

EVANSTON, ILL.
NEWS INDEX
JUN 3 - 1938

Another of summer's good signs is the Berkshire festival, where the Boston Symphony orchestra and Serge ~~Koussevitzky are~~ the traditional features. The concerts are given at picturesque "Tanglewood" near Stockbridge, Mass., where Nathaniel Hawthorne lived and wrote his famous "Tanglewood Tales."

LAWRENCE, MASS.
TRIBUNE
MAY 27 1938

Abridged Version of Music Drama in Concert Form

SELECTIVE choosing in one's musical fare can be exercised to good advantage occasionally in so-called popular affairs as well as in the extensive symphonic or operatic programs. What to us was a rare privilege came with the presentation of excerpts in concert form from Wagner's tremendous music-drama, "Die Walkure," sung in German, at the pension fund concert in the Pops series at Symphony hall, Boston, last Sunday evening.

The occasion can be set down as memorable for several reasons. It was arranged in commemoration of the 125th anniversary of Wagner's birth, the ~~Boston~~ Symphony management having ~~the co-operation~~ of the Boston Branch of the Richard Wagner Society in arranging the concert. It brought before a Boston audience a young, energetic and musically sensitive conductor, Fritz Mahler. Lastly, but most important of all, it marked the first time such a departure from the usual routine has been tried at the Pops, where approximately 90 members of the Boston Symony orchestra are participating.

Four soloists took part in the proceedings that set before the almost capacity audience judiciously culled scenes from the second work of the Ring Cycle. The singers were Margaret Halstead, soprano; Hazel Hayes, soprano; Colin O'More, tenor, and Raymond ~~Lutz, bass,~~ and while no mention was made in the program, all contributed their services gratis to the pension fund. Miss Halstead sang the role of Brunnhilde, Miss Hayes that of Sieglinde, Mr. O'More that of Siegmund, and Mr. Lutz that of Wotan. The portions presented were the prelude and Scene III from the first act, the prelude and opening scene from the second act and the introduction and Scene III from the third act.

Under Mr. Mahler's penetrating leadership, the divinely musical and stirringly dramatic qualities of the marvellous score were realized in splendid fashion. Only a few months ago we attended a performance of "Die Walkure" at the Metropolitan Opera house in New York with Kirsten Flagstad, Elisabeth Rethberg, Lauritz Melchior and Ludwig Hofmann in the four important roles. Vocally that was a memorable occasion, with Melchior's tenor sounding far better than in his customary bleating style. But the Metropolitan orchestra, much though it has been improved in recent seasons, never played that surging, pulsating, heart searing music as the Boston orchestra played it Sunday evening. The technical precision, the perfect intonation, the full-blooded sweep of the strings, the clarion proclamations of the brass and the searching sweetness of the wood-wind, were brought forth in their true symphonic significance, things that an over-worked operatic orchestra do not achieve consistently, even when led by a conductor of Artur Bodanzky's status. Repeatedly this condition has been demonstrated when Wagnerian excerpts are given by the major symphony orchestras and their general excellence has stood out in bold relief against the pedestrian strides of the theatre musicians. Toscanini well knew that years ago, when he severed his connection with the Metropolitan because he couldn't get the number of rehearsals and the calibre of artists he wanted.

Of the four soloists, only Miss Halstead, a Metropolitan artist, met the exacting demands of the music adequately. Even in the big climactic portions, her well-poised dramatic soprano soared clearly above the turbulent orchestral stream. Miss Hayes, Mr. O'More and Mr. Lutz sang with good tone and taste but were ~~submerged occasionally~~ in the heavier passages by the force of the instrumentation.

Less than one-half of the lengthy score was performed. Time would have permitted more had Mr. Mahler seen fit. Exceptionally welcome would have been the touching scene in the second act between Brunnhilde and Siegmund for which Wagner has written music that defies analysis, pointing the way to the apogee of lyricism found in "Tristan und Isolde." The plaudits of the large audience, particularly at the close, bore testimony of its profound appreciation of the music and its performance. For us it was a momentous occasion, things that come all too rarely along the sandy wastes of one's musical rovings.

—A. L. M.

HIGH SCHOOL MUSIC UNITS WIN ACCLAIM IN KEEN COMPETITION

Seemingly it requires out-of-town acclaim before an individual or organization can obtain the attention of approval of their own fellow citizens. But belated recognition probably is just as sweet as premature applause and excessive gush. The local high school musical units, as has been duly recorded, won honors for the community as well as for themselves in two recent conclaves in competition with organizations from many parts of New England, at Fall River and Burlington, Vt.

In recent years the units have won distinguished merit in similar competitions and as we have stated previously on several occasions, considerable of the credit for the success of the local groups is due Music Supervisor Robert E. Sault. In the face of actual indifference, he has kept alive his own interest as well as that of the youthful players. It is earnestly hoped that this city will be the scene of next year's competitions.

RELATION OF SONATA TO THE SYMPHONY

Regarding the terms sonata and symphony, briefly a sonata is an extended composition with several movements for piano or piano with one other instrument. For more than two instruments it is called a trio or quartet. For full orchestra it is called a symphony. The sonata or symphony form has indergone many modifications since its inception back in the 17th century. There are many reference volumes available if one desires either a short or elaborate explanation of the various types of musical composition. To many musicians and music students, Grove's "Dictionary of Music and Musicians" is considered the most authoritative as well as most comprehensive. In the short, concise class might be mentioned Fillmore's "Lessons in Musical History" and Clarke's "Dictionary of Musical Terms."

DETROIT, MICH.
NEWS
MAY 27 1938

We Old Timers . . .

Remember James E. Devoe?

By GEORGE W. STARK

About the time that the Boston orchestra, Geraldine Farrar and Ignace Paderewski became simultaneously and internationally famous, James E. Devoe, shock-headed and red-headed impresario, came flamingly into the Detroit musical portrait.

He had been active on the YMCA courses and he had likewise been an organist in various Detroit churches. In addition to that, he had spent a season as booking representative of the Cincinnati Symphony Orchestra, the conductor of which at the time was Frank Van der Stucken.

Contemporaneous in the impresario field with Jimmy was Ella Mae Hawthorne, better known to the New Timers of the town as Ella Mae McCormick, motion picture commentator. For many years, she brought to the City the attractions of Charles A. Ellis, one of America's best-beloved music managers. Another in the field was Burton Collver, who presented a noble line of artists. His gallery included people like Gadski and Sembrich and he staged the Detroit farewells of Adelina Patti and a great actress whose name was Sara Bernhardt. Aiso, Mr. Collver introduced Creatore, the fiery bandmaster, to the town.

LAST APPEARANCES

Well, speaking of farewells, it was the young impresario, Devoe, who featured the last appearances in Detroit of two great singing women, whose names were Lillian Nordica and Emma Eames. They sang their swan songs in the auditorium of Harmonie Hall. Today, Olympia would not be sufficient space.

He sponsored innumerable appearances of the well-loved Schumann-Heink. It might interest some Old Timers to know that the first great artist of the concert stage interviewed by your representative when he became a full-fledged reporter, was this same lovely lady. The event was staged at the Pontchartrain. The diva bought ice cream, pinned a rose on Your Old Timer's coat lapel, kissed him a fond farewell. There were many meetings afterwards and she is remembered with an Old Timer's affection that approaches reverence.

For a quarter of a century, Jimmy kept introducing to Detroit the first artists of this and other lands. They included John McCormack, Amelita Galli-Curci, Heifitz, Zimbalist, Mischa [redacted], Alma Gluck, Frieda Hempel, Stracciari, Enrico Caruso, Lawrence Tibbet, Richard Crooks, Reinold Werrenrath, Mascagni and the singers from La Scala Opera, the Grenadier Guards Band (the King's Own), the Cincinnati Symphony Orchestra with Leopold Stokowski conducting, the Don Cossack Chorus, Fritz Kreisler and Serge Rachmaninoff. (Hey, Jimmy, how about getting all these people together for just one evening's entertainment?)

SUCCESSFUL VENTURE

After several years of presenting artists individually, Jimmy incorporated the Philharmonic courses. They were so successful in Detroit that he did similar series in Buffalo, Cleveland, Toronto, Toledo and in the larger Michigan cities outside Detroit. He presented the Detroit Symphony in many outside cities. And in Detroit, he brought his attractions to a variety of auditoriums, including the Harmonie, the Armory, the Detroit Board of Commerce, the Church of Our Father, the Temple Beth El, the Arena, Arcadia, Orchestra Hall and Masonic Temple.

Old Timers will remember that on the day of the Armistice, a great Italian woman sang in Arena Gardens. Her name was Galli-Curci. They will remember too that Detroit was emotionally unstrung that day. Devoe was advised to call off the concert. He didn't. He was smart. People thronged the hall. And Galli-Curci, wrapping herself in an American flag, sang "The Star-Spangled Banner" as it was never sung before. It was an unforgettable scene.

In the same building, the Chicago Opera Company once appeared, using as a stage the ice area at the Cass avenue end of the building. It was an episode that led Mary Garden to say this; "I have had cold audiences before, but this is the first time in my career where I have had the very stage freeze under my feet!"

GAR Vets to Be Guests at Stark's Broadcast

Beginning Monday, Memorial Day, George W. Stark's We Old Timer broadcasts will be heard each Monday from 8:45 to 9 p. m. over Station WWJ—The Detroit News. Monday night Stark will have as his guests the only two GAR veterans who will go from Detroit to the big reunion of Union and Confederate soldiers at Gettysburg. They are David Plumadore, 91 years old, and Augustus F. Chappell, 94.

PROVIDENCE, R. I.
JOURNAL

[illegible]

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PEORIA, ILL.
STAR

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Frederic J. Haskin, Director
Washington, D. C.

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A.—The president's radio speech on April 14 consisted of 4,860 words.

Q.—What is the largest sailfish ever caught? C. H. J.

A.—Outdoor Life says that the world's sailfish record of 190 pounds; length, 10 feet 2 1-2 inches; girth, 39 inches, was set by Edmund Tremayne of Falmouth, England, in Post Office Bay, Charles island, Galapagos islands, on February 8. Tremayne was the guest of T. O. M. Sopwith on his yacht, Philante. The catch was recorded and affidavit signed at Balboa, February 16. Records show that feather lure and 30-inch thread-line were used.

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A.—Their estimated sales totaled 122,000,000 copies.

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A.—Strephosymbolia is a failure of the brain to adjust itself to printed or written language. Da Vinci wrote backward, and was a left handed strephosymbolic.

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A.—The Navy Department says that there are about 80 planes on each of the United States Navy aircraft carriers.

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A.—Vetrenik. Yugoslavia, was founded by the late King Alexander for blinded veterans. Each man is furnished by the government a house, several acres of land, and farming equipment.

Q.—What words contain all of the vowels? W. C. W.

A.—According to Dr. Frank H. Vizetelly, the words that contain all the vowels in their order are abstemious and facetious. Other words, but not in their natural order, are, authoritative, disadvantageous efficacious, encouraging, importunate, and instantaneous. There are a number of others of these.

Q.—Are any real Daughters of 1812 living? H. B.

A.—There are 109 Daughgters of 1812 living at present.

Q.—When is the Berkshire Music Festival? C. H. G.

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PROVIDENCE, R. I.
JOURNAL

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NEW HAVEN, CONN.
REGISTER
MAY 29 1938

Musical Maturity Has Come In Last 70 Years

Public Concerts Rare In Early Days. Stoeckel, Parker and Steinert Among Pioneers

DURING the long period between the settling of New Haven and the last quarter of the Nineteenth Century little happened in the town that might serve as material for an account of its music. Public concerts were rare, and the cultivation of the art was either carried on privately, and perhaps apologetically, or in the church choir gallery. The early settlers were too rugged and austere, too much preoccupied with clearing a way for themselves and their religion, to nurture so gracious an art as music.

And their descendants were slow to shake off the prejudice that music is only a pleasant entertainment. To be sure, we read of bands greeting Washington or some other hero. But these bands, if we may trust our imaginations, were hardly more than fife and drum corps playing light airs of the period.

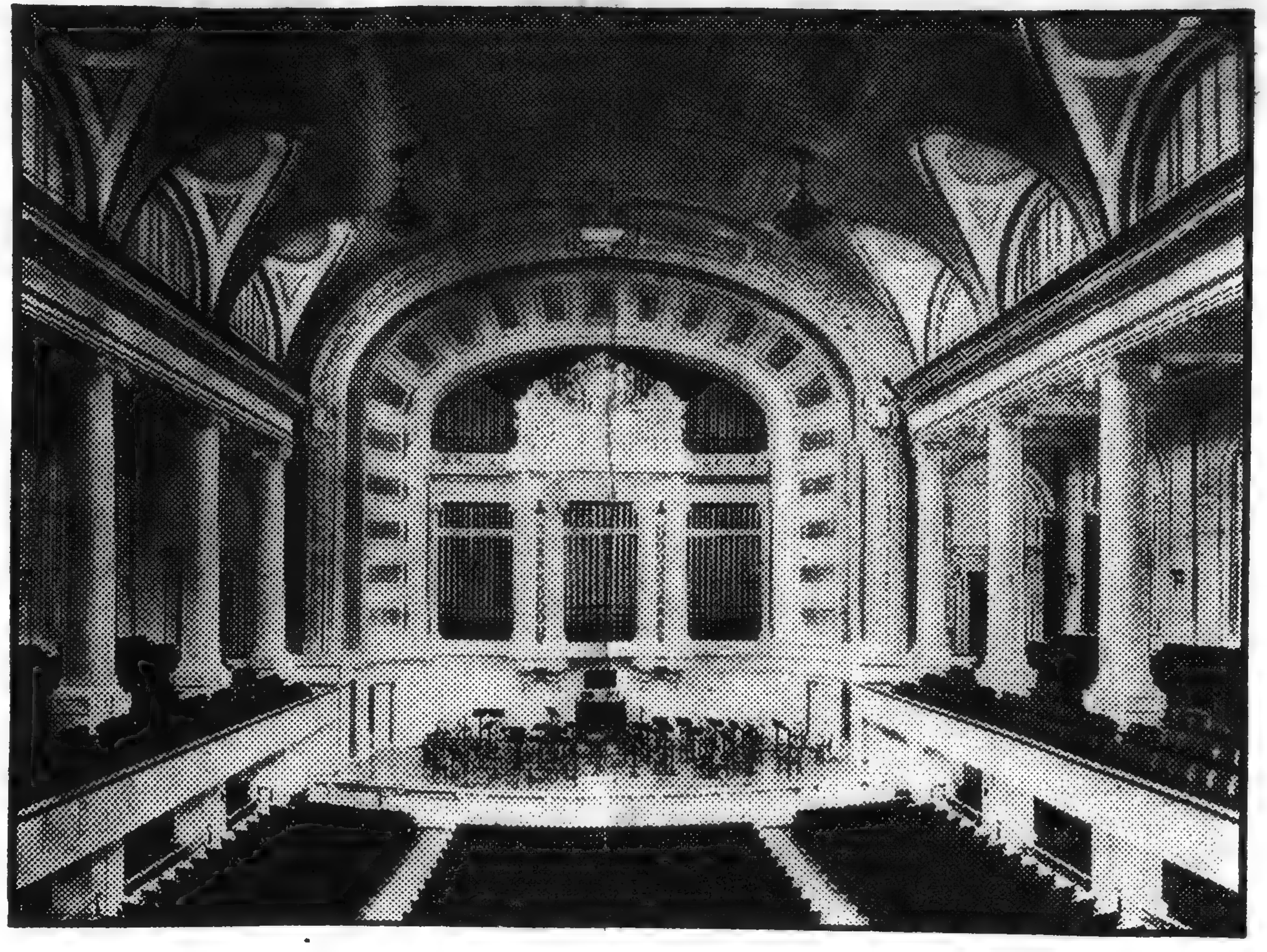
Stoeckel A Pioneer

However, in 1870 signs of an awakening appeared, for it was in that year that the Beethoven Jubilee took place. This ambitious enterprise was organized by Gustave Stoeckel, who had come to New Haven from Germany twenty years before and whose activities as a musician, though centering about his main work as instructor in music at Yale, entended with great affectiveness through the whole region of New Haven. The program of the Jubilee included not only Beethoven's sole opera "Fidelio," played by a visiting company, but also the one complete performance of the Ninth Symphony that has ever taken place in the city. Stoeckel directed this work, and in addition the Eroica Symphony and a monstrous composition of Beethoven, the Battle Symphony, a piece of music that is so unrepresentative of the great master as to have had a few performances anywhere.

Much enthusiasm was aroused by the Jubilee, and New Haven found itself for almost the first time music minded. To be sure, the Jubilee would not have been possible had there not been already stirrings of musical interest. The town had heard much choral singing, numerous organ recitals by Dr. Stoeckel in the Old Chapel on the Yale Campus, and the concerts of the Yale Glee Club, which was then singing "Neath the Elms" and other short compositions of Dr. Stoeckel.

Wagner Created Interest

In this period, even before the Beethoven Jubilee, orchestral music was not unknown. The New Haven Philharmonic Orchestra gave concerts under Dr. Stoeckel's baton. Theodore Thomas began coming to New Haven with his fine orchestra and troubled the ears of an audience unaccostomed to the then "modern music of Wagner" with the "Ride of the Valkyries," played from manuscript, and even excerpts from "Tristan and Isolde." The Boston Symphony Orchestra gave a performance of the Piano Concerto in B flat by Brahms, whose name in the '80's carried with it considerable terror for a conservative folk far away from European music centers.



Woolsey Hall at Yale, one of the finest auditoriums in any university, houses the famous Newberry organ, among the largest in the world.

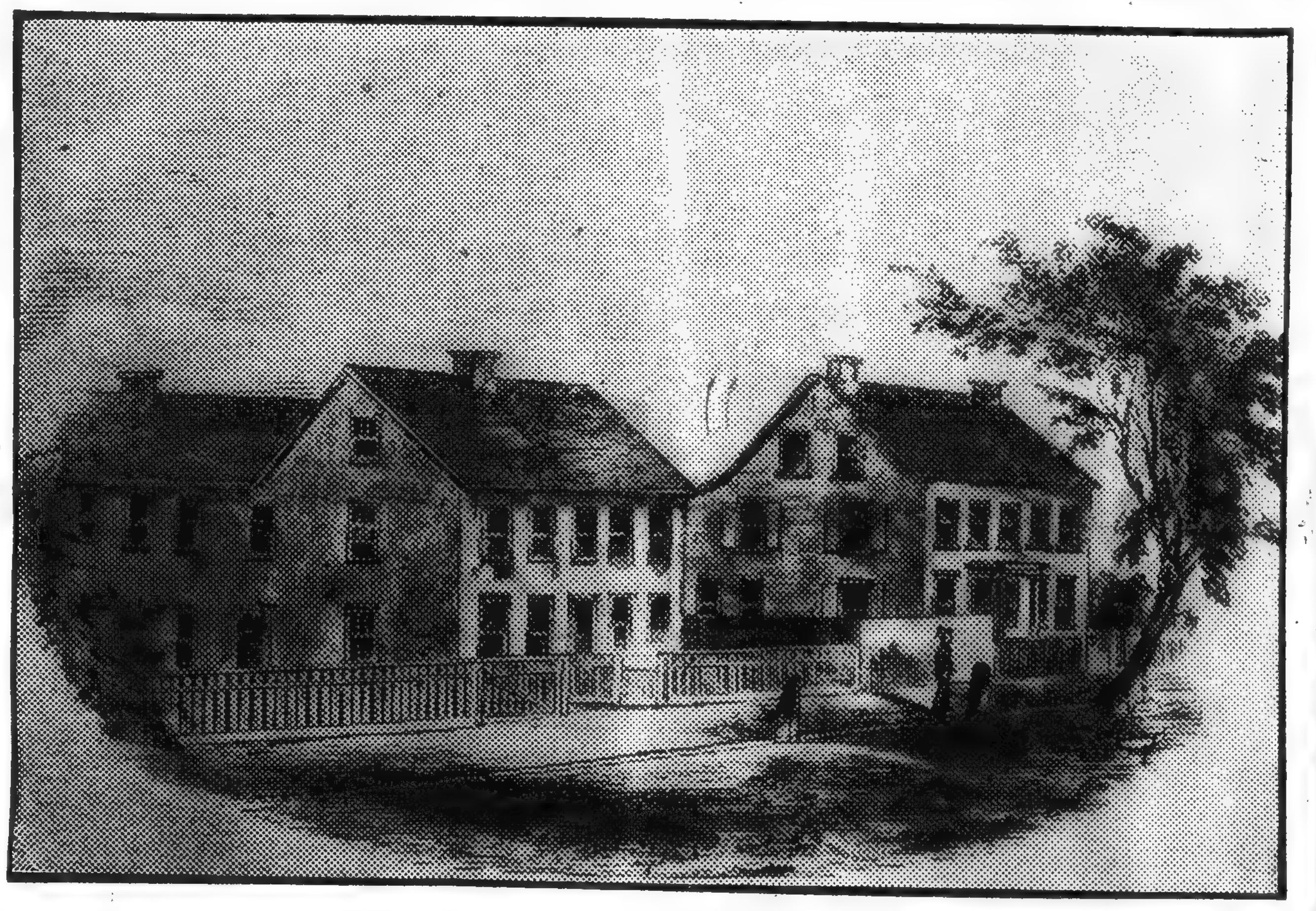
Partly contemporaneous with Dr. Stoeckel was Morris Steinert, also a native of Germany. Steinert organized the New Haven Symphony Orchestra. The writer of this article once heard this orchestra, then small and rather incompetent, rehearse over Mr. Steinert's music store on Chapel Street, with the light coming through the old semi-circular window. More important than organizing concerts was Steinert's delight in collecting antique musical instruments. He had purchased old viols, harpsichords and clavichords in attics and shops in Germany and had exhibited them at the Chicago World's Fair. He later presented the collection to Yale University, in whose keeping it now remains.

Jepson's Influence Great

The young people of New Haven were fortunate in receiving general instruction in music from Benjamin Jepson, who for over fifty years was in charge of music in the public schools. Many generations of school children derived the first acquaintance with the delights of mass singing from him. His enthusiasm and understanding of the popular need brought him wide fame throughout the country. No New Haven musician was ever more widely beloved. It is not the place of this article to trace the development of the teaching of music in the schools. But the growing interest and opportunity are worthy of mentioning. Children here are fortunate also in having the Neighborhood House School and Johnson's Little Symphony Orchestra as laboratories in which to develop their talents.

The year 1894 is a milestone in New Haven's music history, for it was then that Horatio Parker came to the city. Dr. Stoeckel had laid the foundations of music teaching at Yale and worked nobly for an ideal which he was to see only partially realized. With the coming of Parker the musical taste and enthusiasm of the community began to prepare itself for its full maturity. Parker's fine equipment as a musician carried with it strong effectiveness, and this effectiveness was the more far reaching owing to his prestige as a composer. Parker and his gifted colleagues Samuel S. Sanford and Isidore Troostwyk developed a comprehensive course of study for musical young people, and were the true founders of the Yale School of Music, which, by reason of its prestige and background, has taken the lead in musical matters.

At the turn of this century concerts became more numerous. The Gounod Society gave frequent performances of the great oratorios in the Hyperion Theater. The Symphony Orchestra began to show signs of its present technique and gave concerts regularly.



The home of Roger Sherman, where the Union League now stands in Chapel Street, as sketched by an early artist.

Woolsey Boon To Concerts

With the construction of Woolsey Hall in 1901 concerts on a large scale became possible. From that time on the record shows an increasingly active musical interest. The Gounod Society, conducted by Agramonte, gave way to the New Haven Oratorio Society, though the change was more a matter of name than of personnel. Under Parker's direction such works as Bach's St. Matthew's Passion, Parker's own Hora Novissima and St. Christopher, the solemn Requiem of Brahms and the glowing Requiem of Verdi received fine presentations.

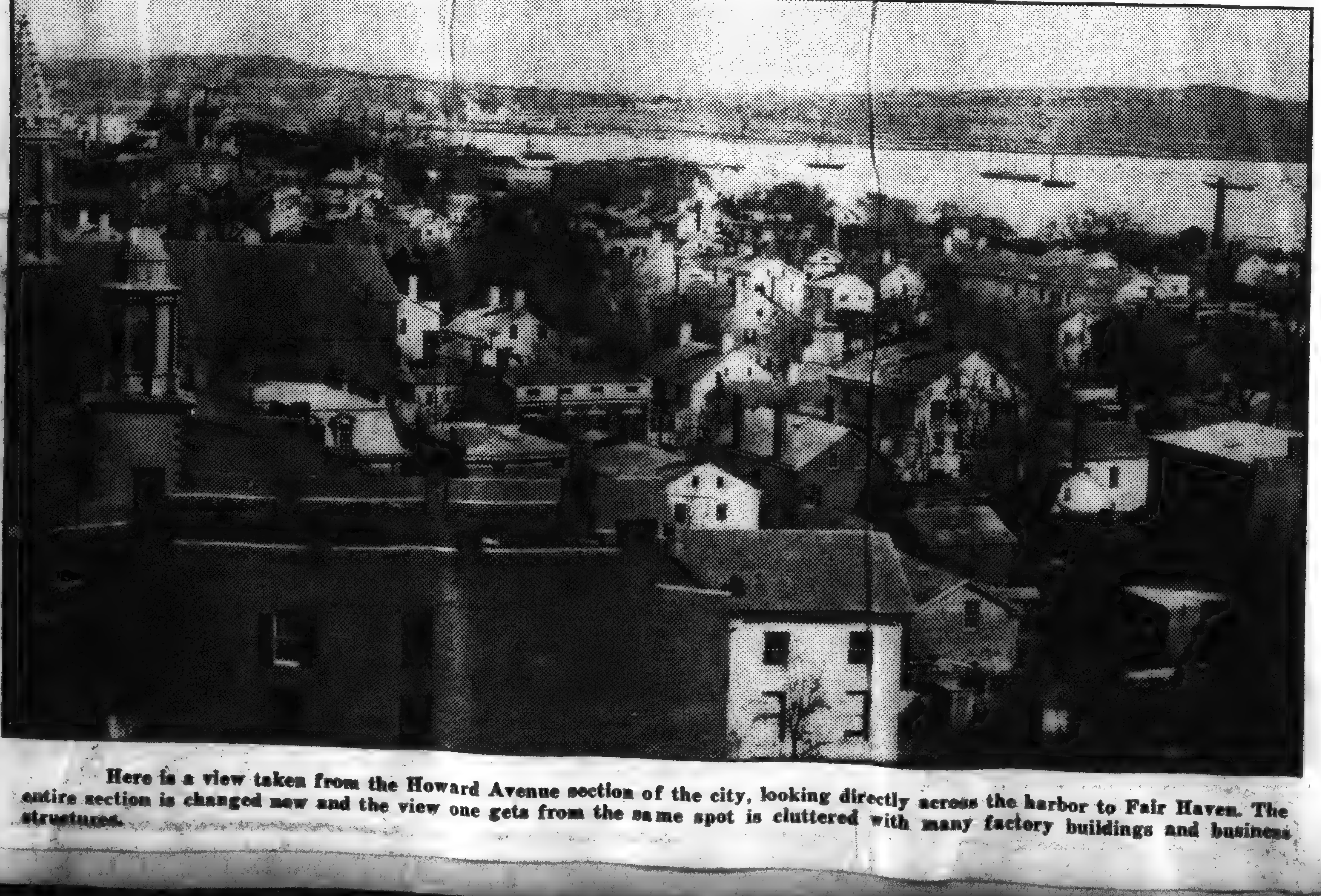
At this point it is well to remark that New Haven, perhaps unconsciously, holds a high position among cities as a town where there is maintained a just balance between local musical enterprise, inspired by the fine spirit of the amateur, and the importation of famous and high priced artists. It is fair to say that the most conspicuous mark of health in a community's music is the desire and ability to organize performances of music out of its own resources without undue resort to purchasing them from the outside. The annual series of concerts in Woolsey Hall given by noted visitors affords an opportunity to hear music in its most completely developed perfection, and it is inspiring to see the great audiences that greet the artists. But if musical interest stopped there it would lack the vitality that goes with home-produced accomplishment. A record of music in New Haven, therefore, should not be a mere catalogue of great foreign names, but must bring to light the achievements of its own citizens as the truest index of its real productiveness.

Symphony One of Oldest

New Haveners cannot too often be reminded that its Symphony Orchestra has had a continuous history longer than any but four or five similar organizations in the country. The Symphony and Civic Orchestra is a good example of an effective combination of professional attainment and amateur impulses. The union of the venerable Symphony and its younger contemporary, the Civic Orchestra, brought about in 1936, is a symbol of the general growth of mutual helpfulness in the city and university. Many organizations, such as the St. Ambrose Club, the University Glee Club of New Haven, the Woman's Choral Society and the Bach Cantata Club exist largely by reason of an irrepressible love for artistic expression. Yet their influence extends far beyond the walls of the rehearsal room.

In order to appreciate the full meaning of the progress made in music from the older days of New Haven one need only send his memory back a century to the time when the only music one might hear would be hymn singing in the churches, with an occasional anthem, now and then a "piece" played by an amateur pianist, a song or two, and perhaps a biennial orchestral concert. Now, with the Boston or the New Haven Orchestra or some great solo artist filling Woolsey Hall with sound, string quartets providing delicate chamber music concerts in Sprague Memorial Hall, Ellsworth Grumman or Bruce Simonds or some gifted student playing a recital, the Yale Glee Club and the city choral organizations singing their songs and the church choirs their anthems and motets, the music season is indeed vibrating with life.

At this Tercentenary time we do well to recall the pioneer work of Harry Rowe Shelley, Richard Percy, Gustave Stoeckel, Isidore Troostwyk, Virginia Johnstone, Morris Steinert and Horatio Parker, who did great work in awakening an apathetic public to the fine delights of music. With the concert hall, the radio and phonograph pouring out a steady stream of fine music, the present generation is in danger of forgetting that at one time the devotee of the art had either to play his own music or wait months for an opportunity to hear a Beethoven symphony. In the early days music was to be had with too much difficulty, now it is to be gotten with too much ease.



Here is a view taken from the Howard Avenue section of the city, looking directly across the harbor to Fair Haven. The entire section is changed now and the view one gets from the same spot is cluttered with many factory buildings and business structures.

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N.Y. Trib. May 29/38

A SEASON'S CENSUS

By FRANCIS D. PERKINS

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The lengthening by a fortnight of the regular season at the Metropolitan Opera House did not entirely offset from a musical point of view the absence of a spring season this year, the 1937-'38 total number of performances being 119, as compared with 123 in 1936-'37. The number of operatic performances at the Hippodrome, seventy-seven, counting tonight's performance of "Cavalleria Rusticana" and "Pagliacci," is smaller by thirteen than the Hippodrome total of last season. But 1937-'38 brought the return of the San Carlo company, which gave thirteen performances, and visits by the Salzburg Opera Guild and the London Intimate Opera Company, with ten and sixteen respective appearances. Ten performances by other groups bring this season's operatic total to 245, ten more than in 1936-'37.

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The most notable numerical fact about the season of 1937-'38 probably is the copiousness of its crop of piano recitals, whose total, counting several two-piano programs and by an ensemble of nine pianos, is 190, fifty more than in 1836-'37 and nearly tying the total of 1926-'27, 191, which not improbably marked the highest record for any one season thus far. This is the first time since 1923, and, quite possibly, for several years before that, that a season has offered us more pianistic than vocal events. Despite this pianistic superiority in regard to quantity, this season's total of 174 song recitals marks an increase of six over its predecessor, while the number of violin recitals rose from sixty-four to sixty-eight. The total for cello recitals fell off from fourteen to eleven. There were four more concerts by small vocal ensembles, five guitar recitals, and one recital each by soloists on the harp, viola, xylophone, flute, theremin and polychord. Joint recitals in more than one musical medium and other events not falling under any of the above categories amounted to ninety-two, twenty-four more than before.

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(Continued on page 7, column 1)

Judge
NEW YORK, N. Y.

JUN - 1938

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The theory is, and every movie house proprietor in the land believes it, that out of sheer wanton self-indulgence people come to the movies to be bored. After sitting for an hour and a half through a pretty good film, they just like to stick around for another hour and a half, though they know in advance that the next film will send them home stupefied.

still exhibited only a feature and a comedy, Walt Disney would never have set his men to making Snow White and the Seven Dwarfs. And without the double feature movie critics would have considerably less opportunity to work up indignation. The most effective pose a critic can take is to be indignant, and almost every critic gets indignant about the double feature.

Now, you don't catch us getting excited about the theatre, for instance. The theatre can go right ahead and die, and we will not be among those standing at the corner of 45th Street and Broadway, weeping. But if the movies died and eighty million people had to do something else nights, it would make us very sad.

In the last few months, a few surveys conducted on the most accepted pseudo-scientific principles have shown that the public, except for grammar school students and old men who go to the movies to keep warm, really does not like "two smash hits." Reluctantly the movie house proprietors have begun to shake their heads and go back to the single feature. But there is one notion that they refuse to give up: the notion that no matter how long a picture lasts, the

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N.Y. Tribune - May 29/38

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MONTCLAIR, N. J.
SEMI-WEEKLY TIMES

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HARTFORD, CONN.
COURANT

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"This is a case when politics takes preference over art," he said.

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Says Answer Evasive.

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The theory is, and every movie house proprietor in the land believes it, that out of sheer wanton self-indulgence people come to the movies to be bored. After sitting for an hour and a half through a pretty good film, they just like to stick around for another hour and a half, though they know in advance that the next film will send them home stupefied. still exhibited only a feature and a comedy, Walt Disney would never have set his men to making Snow White and the Seven Dwarfs. And without the double feature movie critics would have considerably less opportunity to work up indignation. The most effective pose a critic can take is to be indignant, and almost every critic gets indignant about the double feature.

Now, you don't catch us getting excited about the theatre, for instance. The theatre can go right ahead and die, and we will not be among those standing at the corner of 45th Street and Broadway, weeping. But if the movies died and eighty million people had to do something else nights, it would make us very sad.

In the last few months, a few surveys conducted on the most accepted pseudo-scientific principles have shown that the public, except for grammar school students and old men who go to the movies to keep warm, really does not like "two smash hits." Reluctantly the movie house proprietors have begun to shake their heads and go back to the single feature. But there is one notion that they refuse to give up: the notion that no matter how long a picture lasts, the

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ELK CITY, OKLA.
NEWS

JUN 1 - 1938

NEW YORK INSIDE OUT

By DON O'MALLEY

NEW YORK—It begins to look as if the the best way to kill a Broadway show is to award it a prize. The Drama Critics Circle a couple of weeks ago voted John Steinbeck's "Of Mice and Men" the best American play of the season. About a week later, the management announcement that "Of Mice and Men" would close in two weeks . . A short time ago "Susan and God" won the New York Theatre Club's prize as the best play of the season. Less than a fortnight later, producer John Golden announced the closing date for early in June

. . . The Pulitzer Prize had a healthy box office reaction on Thornton Wilder's "Our Town"—but things (no harm wished) may yet happen . . . As a matter of fact, the whole matter of prizes has been worked to death, until now an award means very little apart from a one-day publicity splurge. There was a time when these awards carried authoritative meaning. But the hue and cry raised against the selections of the Pulitzer committee a few years ago, as well as the racketeering device of using dummy societies to bestow inside "prizes," has developed a general skepticism toward all official accolades . . . . Broadway plays will hereafter have to win or lose, I think, on their own intrinsic merits.

* * * *

WITHOUT HORSES—The whole matter of critical approval is a curious one, and often depends merely on current fashion. A couple of years ago I made a review of the orchestral situation in regard to Carnegie Hall concerts, and in almost every case the music experts were praising the conductors for qualities they didn't have . . . Thus, Serge Koussevitzky, of the Boston Symphony, was praised for conducting "without fireworks," and Fritz Reiner earned a local magazine's approved for conducting "without a score." Jose Iturbi, then starting on his orchestral career, achieved recognition for conducting "without a piano," and Eugene Ormandy was congratulated for conducting 'without a score." . . . A little bit earlier, Otto Klemperer caused favorable comment because he conducted without a podium, Leopold Stokowski because he dispensed with a baton, and John Barbirolli, who is near-sighted, was praised because he conducted without his eyeglasses . . . The negative standard of appraised finally caught up with the theatre, this season, and several plays—including the Pulitzer Prize winner, "Our Town"—gained fame partly because they were shown without scenery . . . Reasons for critical hat-throwing will have changed by next season, you may be sure. The actor selected for first honors, next spring, will probably be a fellow who performed his entire role without speaking a word.

* * * *

FRIBBLES—Nita Naldi, once the heart-stopping siren of the silent pictures, is now an amiable and jolly lady who likes to relax by attending the swing spots in the company of friends . . . Evelyn Nesbit, another lady whose glamour once captivated the attention of multitudes, is also a jolly woman now—depending on laughing good nature as her professional asset . . . They raised a lot of fuss in Newk York, a week or two ago, over the 'kissable" aspects of movie actress Olympe Bradna. A glance at today's movie ads reminds me that such stories always have a way of appearing a few days before the opening of a new picture . . . . Regular visitors to New York usually pick on one hotel and stick to it through the years. Old-world Europeans (are there any left;) like places like the Gotham. Fussy old bachelors lean toward the Great Northern. Eugene O'Neill and other theatrical folks swear by the Madison, while literary luminaries head for the Algonquin . . . . Pianist-whistler Bob Byron tried to whistle "Whistle While You Work" on his broadcast the other morning and failed completely—having just walked up 22 flights to get to the CBS studio after the elevator power failed, and being naturally, out of breath . . . . Helen Morgan's mother attends every single performance that her piano-sitting daughter gives at Billy Rose's Casa Manana. Just likes the act very much, it seems . . . . Benny Goodman almost invariably wears a brown slip-over sweater when rehearsing his radio band . . . . Radio actress Joan Blaine, I hear, is having a show written for her by a leading playwright, with a Broadway production scheduled for next fall.

SPOKANE, WASH.
CHRONICLE

JUN 6 - 1938

ALSO MONEY BACKER.

In pre-war days Serge Koussevitzky, conductor of the Boston Symphony orchestra, was both conductor and financial backer of his own symphony orchestra in Russia.

ST. PAUL, MINN.
DISPATCH

JUN 4 - 1938

Victor Cheers Long and Loud For 2 Releases

By Frances Boardman

Victor is cheering long and loud for two of its latest releases: The Symphony No. 2 by Schumann, as recorded by the Philadelphia orchestra under Eugene Ormandy, and the series of Johann Strauss waltzes presented by the Boston "Pops" orchestra (really the Boston Symphony, orchestra, slightly reduced [redacted]thur Fiedler conducting.

The waltz series supplements Victor's earlier set, made by the Minneapolis Symphony orchestra under the Ormandy baton, there being no duplications, and it is a brilliant and beautiful contribution to music literature in this field. Arthur Fiedler, always an interesting director, has his own way of presenting the items in the list. He inclines toward emphasis on the robust side, giving full value to all the suggestions, usually offered in the introductory passages, of a blood kinship between these ballroom scores and the Laendler, Alpine songs and Trinklieder of the countryside. It is an interesting and attractive factor in his presentations. Probably, on the other hand, you will miss the inimitable touch of sophistication which the Ormandy baton supplies—chiefly, perhaps, by his extremely subtle insinuating treatment of pauses and accents.

The Fiedler list includes "Wine, Women and Song," "Artists' Life," "The Emperor," "Wiener Blut" and "Fruehlingsstimmen," and it is good to hear these things done on efficient space to display the fine, symphonic introductions, with their implications of elegant leisure.

This release, by the way, will stop my long wail for a fresh pressing of "The Emperor." (It will not, however, keep me from going on and on about the necessity for a new record of "Am Stellen Herd," preferably by Jussi Bjoerling.)

The Schumann Symphony No. 2, in my purely personal opinion, the least grateful of the four turned out by the composer, is given every benefit by this new reproduction—the tonal sumptuousness and versatility of the Philadelphia orchestra, and the Ormandy passion for presenting each musical work as though its author's whole reputation rested upon this particular hearing. It is beautifully articulated in all its parts, and yet at no sacrifice to mass and outline. Enough hearings of this pressing will perhaps alter my alignment of this symphony among its fellows.

Of real historic importance is Victor's issue of two performances by the late Feodor Chaliapin, one of the greatest singers of the past century. These are songs which were, for many years, especially identified with him, although they have more recently become almost too-common property: The "Volga Boat Song" and Moussorgsky's "Song of the Flea." The singer was quite obviously no longer young when he recorded these, but time had by no means obliterated either the exceptional quality of his voice, or the compelling authority of his art.

Incurable Haydn addicts are among the happiest of music fans, as they have every right to be, and they undoubtedly will go with enthusiasm for the seldom-heard Trio in D major, as pressed for Musicraft (in four parts) by Albert Leveque, pianist; Rene Le Roy, flutist, and Lucien Kirsch, 'cellist. The music is lovely, and so, for the most part, is the performance, although it seems to me that the ensemble is quite frequently marred by a preponderance of piano. A first run on the machine also would indicate that the recording is not quite up to Musicraft's high standard of clear incisiveness. It may, however, improve (this frequently happens) with repetition.

Among recent popular record releases are the following:

B. Trans. June 9/38

News of Music

The seventh week of the Pops concerts will begin next Monday night with a program to be played exclusively for cohorts of Boston University. The Piston-Wiener ballet, "The Incredible Flutist," will be repeated on Tuesday evening. "Italian Night" will be on Wednesday, with Alba Alessandrini, soprano, and Francesco Albanese, tenor, for soloists, and with Respighi's "Pines of Rome" for principal symphonic item on a well-made program largely operatic. The "Request" program will be repeated on Thursday. For "New England Conservatory" night on Saturday the soloists will be Eleanor Steber, soprano, and Esther Asher, pianist. At the same concert Paul White's "Four Spokes from the Hub" will be played for the first time.

Musician

Let us pause to consider Benito Randolfi.
Musician: Revived after muffins and coffee,
He would flip his mustachios, kiss his frail wife,
And sweep from the board to professional life,
To tell some young student the world was agreed
None equalled his Mendelssohn Concerto for speed.

At least once a week, at a fashionable soiree,
He enchanted the ladies with his suave foreign way,
And his manner of dealing with Chaconnes and such matter,
Like an aspic atremble on an hors d'oeuvre platter.
And nightly his wife, with her obsolete smile.
Heard some exploit recounted in picaresque style.

But Earth shrugged a shoulder, and in shrugging did make
The usual havoc that accompanies a quake.
A bust of Beethoven plunged down through the air—
Alas, to receive it, Randolfi was there!
Mentioned in the casualties of the unfortunate disaster
Was an unknown musician who was felled by some plaster.

—TRISTRAM LIVINGSTONE

EASTON, PA.
EXPRESS

JUN 1 - 1938

Valley Festival?

While it lasted, Austria's Salzburg Festival enjoyed a unique niche in the annals of world music. Naziism has destroyed its security. Apparently the same force is about to destroy its existence on its former basis.

Probably all Europe, with the exception of Germany, would like to see the spirit of Salzburg preserved somewhere, but no European nation has the time or the freedom from the threat of war to do much about it.

In that connection, it is interesting to note that the Bach Festival, already a world institution, closed its 1938 season with a performance regarded by many as the most successful in its 31-year history. And represented in 1938 reservations were England, France, Canada, South America, and 24 states and the District of Columbia in this country.

The thought arises: If devotion to one composer and one type of music can make a musical group the subject of world attention, what could the widening of that program to include a week of chorus, symphonic, and operatic entertainment accomplish?

That thought is the more compelling because, just as New York has become the musical center of the world, so is the Lehigh Valley an approximate center of musical America. To the north and east, the Metropolitan, the Philharmonic, the Boston Symphony. To the southwest, the Philadelphia and Baltimore orchestras. To the west, the Cleveland and Cincinnati symphonies.

Could a co-operative plan be worked out to enable the three cities of the Lehigh Valley to sponsor a week of music drawn from those key centers of American music? Could this Valley become the equivalent of the Salzburg of yesterday?

It's an interesting question, not necessarily visionary.

NEWARK, N. J.
NEWS

JUN 7 - 1938

Who's Who in the News

A Repulse Is Never a Defeat for the Son of a Pioneer of the Days of Self-Reliance

Survived the Surprise

Receiving the honorary degree of doctor of music at Russell Sage College, Nadia Boulanger, director of the Ecole Normale of Paris and the American Conservatory at Fontainebleu, now in this country as visiting lecturer in music at Radcliffe College, can name some of the more prominent contemporary composers of the United States as among her former pupils.

Gratifying, indeed, must be this Russell Sage degree, but, if questioned as to her reaction, she might reply as to that interviewer who, upon her selection as the first woman guest conductor of the famous Boston Symphony Orchestra, naively inquired concerning her emotions. Smiling, the fragile little French lady replied superbly: "I have been a woman for a little over 50 years and have got over my initial astonishment."

Fifty-seven years old, she has white hair done into a soft roll piled upon the back of her neck, bright eyes gleaming behind pince-nez, wears black gowns which manage to give the impression of a uniform, a silver chain around the neck and perhaps an old-fashioned sunburst in her black tie. She comes of a family of musicians. Both her father and grandfather were professors in the Paris Conservatory.

LEMUEL F. PARTON.

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Complete Pops Programs for the Week

B. Trans June 4/38

A second Pop concert for the benefit of the Pension Fund of the Boston Symphony Orchestra will begin the week in Symphony Hall tomorrow evening, when the annual "Request" program will occupy the final Sunday night concert of the season. For the rest, the features of the programs assembled by Arthur Fiedler for the week's concerts include "Old Timers' Night" on Monday "Tufts Night" on Thursday and the appearance of Albion Metcalf, pianist, and the New England Federation of Men's Glee Clubs under Donald Gammons on Saturday. The programs, including that to be given this evening, which will be conducted by Paul Cherkassky, violinist in the orchestra, follow in detail:

Tonight

Paul Cherkassky, Conductor

Coronation March from "The Prophet" ..... Meyerbeer
Largo from the "New World" Symphony ..... Dvorak
Liebestraum ..... Liszt-Herbert
The Ride of the Valkyries ..... Wagner
"Peer Gynt" Suite No. 1 ..... Grieg
The Girl with the Flaxen Hair ... Debussy
Bolero ..... Ravel
Tales from the Vienna Woods ..... Strauss
The Toy Trumpet ..... Scott

Solo trumpet: Roger Voisin

Introduction to Act III, "Lohengrin" ..... Wagner

Stein Song

Tomorrow Night

Request Program

March, "Pomp and Circumstance ... Elgar
By the Beautiful Blue Danube .... Strauss
Largo from "Xerxes" ..... Handel
Finlandia ..... Sibelius
The Animals' Carnival ..... Saint-Saens

Pianos: J. M. Sanroma, L. Litwin

Bolero ..... Ravel
Rhapsody in Blue ..... Gershwin

Soloist: Jesus Maria Sanroma

Night and Day ..... Porter
"Prayer of Thanksgiving," Old Dutch Hymn ..... Valerius-Kremser
Encores:
  Tango, "Jealousy" ..... Gade
  The Toy Trumpet ..... Scott
  Mosquito Dance ..... White
  Pizzicati, from "Sylvia" ..... Delibes

Monday Night—Old Timers' Night

"La Sorella," March ..... Borel-Clerc
Overture to "Poet and Peasant" .... Suppe
La Paloma (The Dove) ..... Yradier
Selection from "The Mikado" ..... Sullivan
Waltz, "Jolly Fellows" ..... Volstedt
La Golondrina, Mexican Folk Song (Arranged by Findlay)
"Song Fest," Medley:
  "Pack Up Your Troubles"—"Smiles"—"Till We Meet Again"—"In the Shade of the Old Apple Tree"—"My Wild Irish Rose"—"Take Me Out to the Ball Game"—"Sweet Adeline"—"Put on Your Old Gray Bonnet"—"There Is a Tavern in the Town"—"Maine Stein Song"—"Let Me Call You Sweetheart"
A Hunt in the Black Forest ..... Voelker
The Glow Worm ..... Lincke
Songs of the Old Days:
  "Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie O'Grady"—"Daisy Bell"—"Comrades"—"Little Annie Rooney"—"She May Have Seen Better Days"—"The Band Played On"—"After the Ball"—"A Hot Time in the Old Town Tonight"

Tuesday Evening

Triumphal March from "Aida" ..... Verdi
Overture, "The Roman Carnival" .. Berlioz
Molly on the Shore ..... Grainger
Danse Macabre ..... Saint-Saens
The I. B. M. Symphony ..... Giannini
Largo from "Xerxes" ..... Handel
Invitation to the Dance .... Weber-Berlioz
"Cagliostro," Waltzes ..... Strauss
La Comparsa (Cuban Carnival Procession) ..... Lecuona-Gould
Pomp and Circumstance ..... Elgar

Wednesday Evening

March, "Only One Vienna" .... Schrammel
Overture to "Euryanthe" ..... Weber
The Troika (from "The Seasons") ..... Tschaikowsky
Hungarian Dances ..... Brahms
Wedding March from "Le Coq d'Or" ..... Rimsky-Korsakov
Ballet Suite ..... Rameau-Mottl
Finale, Fourth Symphony ... Tschaikowsky
"New Vienna," Waltzes ..... Strauss
Prelude to "Die Meistersinger" ... Wagner
Prelude in G minor ..... Rachmaninoff
To a Water Lily ..... MacDowell
Gypsy Dance from "Carmen" ..... Bizet

Thursday Evening

Introduction to Act III, "Lohengrin" ..... Wagner
Overture to "The Bartered Bride" ..... Smetana
Hora Staccato (Rumanian) .. Dinicu-Heifetz
Magic Fire Music (Finale of "Die Walkure") ..... Wagner
Bolero ..... Ravel

L. R. Lewis, '87, conducting:

Intercollegiate Inklings ... L. R. Lewis, '87
Tuftonia's Day ..... E. W. Hayes, '16
Class Song of 1938 .... W. A. Johnson, '38
Horn solo by Willem Valkenier
That Mascot ..... P. B. Lewis, '18
Spell It Out ..... A. T. Williams, '19
"Princess Ida," Selection ..... Sullivan
Tales from the Vienna Woods .... Strauss
Wintergreen for President ..... Gershwin
Dear Alma Mater

Friday Evening

"Washington Post," March ..... Sousa
Overture to "Raymond" ..... Thomas
Fugato on a Well-known Theme .. McBride
Ballet Suite from "Aida" ..... Verdi
"Where the Citrons Bloom," Waltzes ..... Strauss
Judex ..... Gounod
Second Hungarian Rhapsody ..... Liszt
Fantasy, "Snow White and the Seven Dwarfs" ..... Churchill-Bodge
Night and Day ..... Porter
American Fantasy ..... Herbert

Saturday Evening

"Military Polonaise ..... Chopin-Glazounov
Overture to "The Merry Wives of Windsor" ..... Nicolai
At the Mill ..... Gillet-Cailliet
"In War Time," from the Indian Suite ..... MacDowell
Fantasia for Piano and Orchestra ..... Tschaikowsky

Soloist: Albion Metcalf

Marche Slave ..... Tschaikowsky

N. E. Federation of Men's Glee Clubs
Donald Gammons, conductor

The Ride of the Valkyries ..... Wagner

Free Concerts

Gaston Elcus, violinist, accompanied by Leo Litwin, and Reginald Boardman, pianist, will share the program at the Gardner Museum tomorrow afternoon at two. Mr. Elcus will play a Handel Sonata in A major and two movements from Lalos "Concerto Russe." Schumann's "Symphonic Etudes" (Op. 13) and pieces by Grieg, Debussy, and Rachmaninoff will make up Mr. Boardman's part of the program.

The closing concert of the Longy School will be given in Agassiz Theater, Cambridge, on Tuesday evening at 8.15. The program includes Purcell's "Ode on St. Cecilia's Day" for chorus and orchestra, "Le Tombeau de Couperin" of Ravel, Haydn's Symphony No. 82 in C major, Hindemith's First Sonata, and a Concerto for 'cello and orchestra by Tartini. Tickets required for admission to the concert may be obtained at the Longy School.

Pupils of Theo S. Carreiro will give a recital in Brown Hall Tuesday evening at 8.15. Artiss de Volt, harpist, will be the guest artist, and the accompanists will be Annette M. Schuerfeld and Nathan Rudnick.

The annual concert of the Back Bay Singing School will be held at Curry Hall on Saturday evening at 8.15. Included on the program will be Schubert's "Der Hirt auf dem Felsen," to be sung by Olive DiNapoli, soprano, with Gustav Lofblad as clarinetist. Bertha Parker will play three violin obbligatos.

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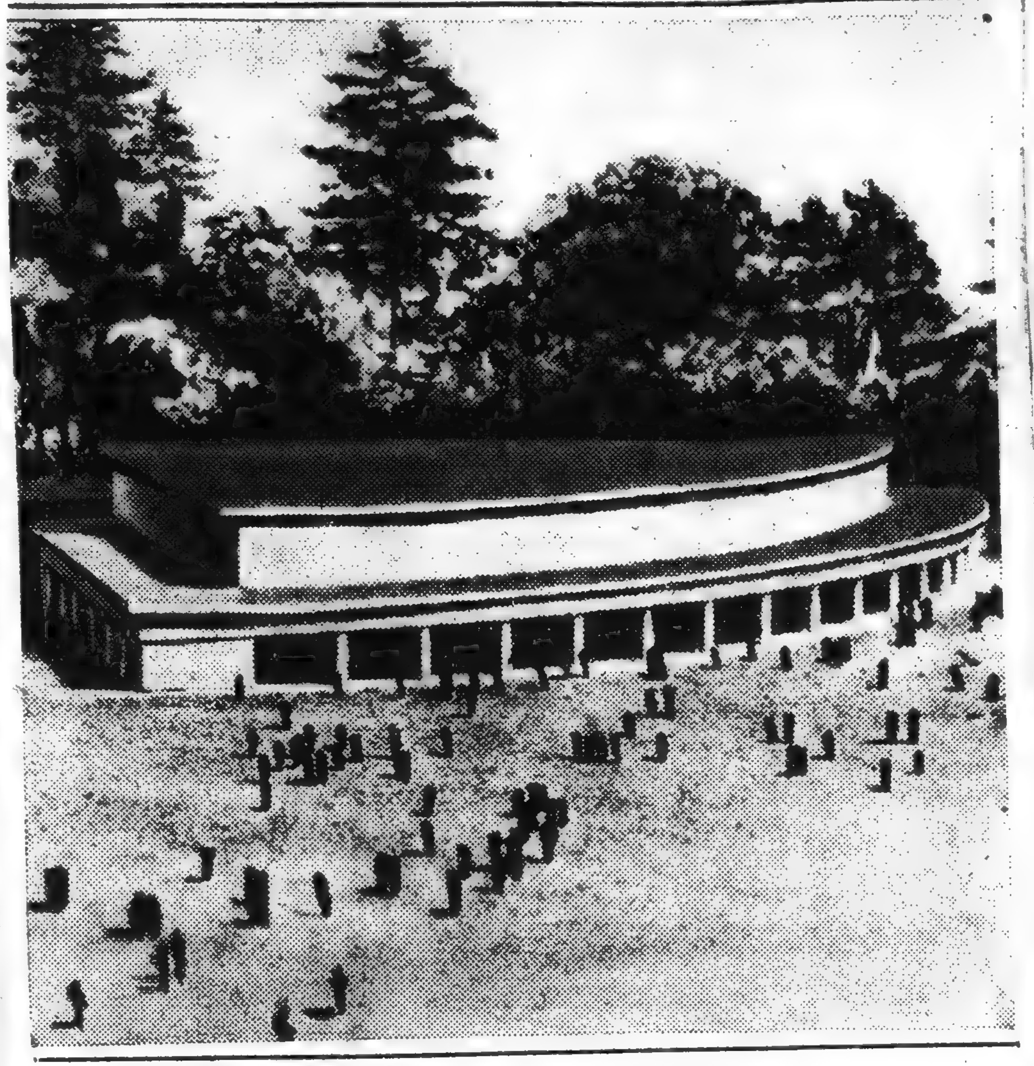
Globe Jun 10

CANDID CAMERA CONTEST TO BE OBSERVED AT POPS

The first Candid Camera Night in the history of pop concerts will be held in Symphony Hall on the evening of June 24. All photographers are invited to take this chance of photographing the Pops orchestra, its conductor, the crowds in the corridors, cars arriving or any other detail of Pops evening which appeals to them. During part of the program the use of flashlights will be permitted.

Three prizes in the form of buying orders at the Eastman Kodak Company will be awarded the three photographers who take the most interesting pictures that evening.

Modern Temple of Music



THE "SHED" AT TANGLEWOOD
New home of the Berkshire Symphonic Festival, to be given by the Boston Symphony Orchestra in August. The reproduction above was obtained by superimposition of a photograph of an artist's model of Shed on a photograph of Tanglewood terrain.

Dance it to the
WALTZ KING'S
OWN MUSIC

Once again it's smart to be romantic and dance the Viennese Waltz!

JOHANN STRAUSS ON VICTOR RECORDS

played by the Boston "Pops" Orchestra conducted by Arthur Fiedler

New Victor Red Seal Album of Strauss Waltzes, including Frühlingsstimmen (Voices of Spring)—Wine, Woman and Song—Wiener Blut (Vienna Blood)—Artists' Life Waltz—Emperor Waltz...(Album M-445) Price, Complete $7.00 (Records may be purchased singly if desired).

For a full list of Johann Strauss recordings see the new Victor Catalog at your RCA Victor Music Merchant's.

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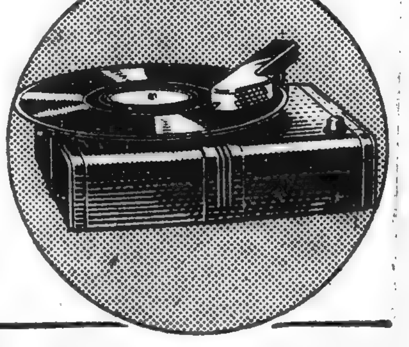

HARRISBURG, PA.
PATRIOT

JUN 3 - 1938

CHATTER

By MARGARET BECKER KULP

BUT THE ARTS of far-away countries are not the only contributions these people have to make to their adopted country. They bring with them a vision, a purpose, and a sense of stability. For even as our early American ancestors came to these shores to find freedom in worship and a refuge from oppression, so have these aliens come, bringing with them the conviction of their responsibility and their gratitude to America.

Last Sunday the members of St. John's Rumanian Orthodox Church of Harrisburg, the Rev. John Ciucla, rector, had a dinner-meeting and a program of Rumanian music and folk lore at Chestnut Street Auditorium. It was my privilege to attend the dinner, the purpose of which was to further plans for raising money to build a church here. The group has been meeting for the last six years in St. Gerald's Episcopal Church at Thirteenth and Herr streets, which has been given them for use by St. Stephen's Protestant Episcopal Cathedral.

A number of notable speakers from several church groups in Harrisburg were represented on the program which followed the dinner, and in reply to their stirring and inspirational talks, the president of the Rumanian Church board, Teodor Mermeze, in broken English but with powerful earnestness, said this in behalf of his people:

"America is the greatest Country in the world. It has welcomed us and shielded us. Here we are free, we may have our own schools and build our own churches. I hope, and pray Almighty God, for the everlasting liberty and freedom of this great land!"

There are fifty-five Rumanian families in Harrisburg, and the gratitude of the group was expressed in the printed programs of the meeting held last Sunday.

"Our aim is to build a Church in our adopted Country, that we may maintain our religious customs and faith. We want to worship God in the faith of our fathers," these people said by way of the printed word. "The members of St. John's Rumanian Orthodox Church of Harrisburg, Pennsylvania, consider it their paramount and imperative duty to express their gratitude toward the people of this great Republic for their brotherly welcome and the hospitality extended them from the day of their arrival in this Country, which has been a haven for the persecuted and oppressed.

"Rumanians, attracted by the liberty and prosperity of America, left their ill-fated country and sought shelter and means of a better livelihood in the United States. The people from the State Juditul Arad and Juditul Timisioara and vicinity began immigrating to Harrisburg as early as 1903. Newcomers brought with them beloved traditions and customs of their forefathers. The early immigrants found themselves happy in this Country, sent for their wives and families and now our colony has fifty-five families, many of whom own their own homes. Our people are eager to have our children educated in the American way and many of our children have been graduated from Harrisburg high schools. Most of our adult members are citizens and voters of this community."

* * *

SALZBURG AND ALL ITS RICH TRADITION of world-famous music festivals, seems now to be a thing of the past. But somewhere there will be a new Salzburg, and today the paramount question among the music lovers of the world is: "Where will this old treasure house of music, symphony, opera, great voices and great instrumentalists find a new home? Will it be in Europe, or will it be in America?"

Somehow it seems that America would be the logical place, and it is interesting to note ~~that the~~ growing national and local efforts toward music education and music appreciation may have been a part of a fore-ordained plan to bring this vast traditional festival to a more permanent sanctuary.

At any rate, America, spurred on by an ever-increasing interest in music, has been getting ready for it. There are rumors of its going to Chautauqua, N. Y., to Robin Hood Dell in Philadelphia, and recently the Women's Committee of the Boston Symphony Orchestra, raised ~~a subscription~~ fund of $10,000 to build a symphony "shed," now under construction in the Berkshires, which will seat 5000 persons.

If America should be chosen to carry on the great Salzburg Festival, she will be ready and will offer any part of her vast territory to shelter the rich heritage of music that has come down through the ages.

* * *

THE ACTIVITIES OF the Women's Committee of the Boston Symphony Orchestra to collect funds for a symphony "shed," interest us keenly, but it also gives us a bit of a heartache. For it has been a persistent dream of many years standing that Harrisburg might create a symphony "shed"—or call it by any other name if you will—as part of its plans for a city beautiful.

Harrisburg is now an acknowledged part of America's scheme of things musical, and while this city could never hope for so great an honor as to shelter an old-world traditional festival, it must keep pace with America's stride forward in cultural trends. A fine big outdoor theater in a lovely natural amphitheater would solve so many of Harrisburg's problems. Don't you think so?

B. Post June 5/38

THEY WILL LIFT THEIR VOICES IN SONG

NEWS OF THE WORLD OF MUSIC

By WARREN STOREY SMITH

BY WARREN STOREY SMITH

MUSIC properly should be both something we make for ourselves and something we receive from others. Only rarely are these two sources of enjoyment combined, as they will be at the Pop Concert of tomorrow evening, the annual "Old Timers'" night. Besides listening to such ancient favorites as "La Sorella," the "Poet and Peasant" Overture, "La Paloma" and "The Glow Worm," the audience will twice be permitted to lift up its collective voice in the popular songs of yesterday and the day before. It has been proven that the words of a great many of these no longer timely songs and ballads are far better known to a miscellaneous audience than those of their present day successors. Tomorrow, it is quite safe to prophesy, a good time will be had by all.

This evening's concert brings another annual event, the request programme. A year ago this department waxed statistical and disclosed just how many times certain numbers had been requested. This evening's list has certainly a familiar sound. One could easily guess that the march would be "Pomp and Circumstance"; the waltz, "By the Beautiful Blue Danube." As easy to predict would be the presence of the "Rhapsody in Blue," the Largo from "Xerxes" and "Bolero."

It was only after pressure had been brought to bear upon him that Saint-Saens consented to publish his "Grand Zoological Fantasia,' "The Animals' Carnival," which this evening follows Sibelius "Finlandia." The remaining numbers on this popularly chosen list are Porter's "Night and Day," one of the most enduring of modern dance numbers, and the Valerius-Kremser "Prayer of Thanksgiving."

A very different request programme will be heard over the air from Radio City at 12:30 p. m. today. A month ago it was announced that such a programme would conclude the current series known as "Music Hall on the Air," and a deluge of letters was received. We are told the selections requested ranged from such old favorites as "L'Amour, Toujours L'Amour" and "In a Monastery Garden" to symphonies of Bruckner, Mahler and Sibelius. The programme compiled on the basis of these preferences runs as follows: Tchaikovsky's Overture Fantasia "Romeo and Juliet," Debussy's Prelude to "The Afternoon of a Faun," Enesco's Rumanian Rhapsody, No. 1, and the duet, "O Soave Fanciulla" from Puccini's "La Boheme."

Tchaikovsky's Overture-Fantasia is suddenly in high popularity, possibly because of the excellent recording of it made not long ago by the Boston Symphony Orchestra, possibly because of the prominence given some of the music in the screen version of Shakespeare's play. In the request programme played by the Philadelphia Orchestra in its concerts of May 5 and 6, this "Romeo and Juliet" headed a list which also contained Strauss' "Death and Transfiguration" and the First Symphony of Brahms.

It is hardly necessary to point out that such pieces as Debussy's "Faun," Strauss' "Tod und Verklaerung" and Brahms' C Minor were once anything but popular. When it comes to a vote in symphonic music the balloting is likely to favor pieces composed in the last half, or even the last quarter, of the 19th century. The moderns, the classics and the early romanticists fare less well. Our audiences, radio and concert, have a taste for orchestral richness, plus melodic appeal.

AT THE POPS

REQUEST PROGRAMME THIS EVENING

March, "Pomp and Circumstance"....Elgar
"By the Beautiful Blue Danube," Waltzes ....Strauss
Largo, from "Xerxes"..............Handel
"Finlandia," Symphonic Poem......Sibelius
The Animals' Carnival, Grand Zoological Fantasia ....Saint-Saens
Piano soloists, J. M. Sanroma-L. Litwin
Bolero ....Ravel
"Rhapsody in Blue" ....Gershwin
Soloist, Jesus Maria Sanroma
"Night and Day".....................Porter
Prayer of Thanksgiving, Old Dutch Hymn ....Valerius-Kremser
Encores:
Tango, "Jealousy" ....Gade
The Toy Trumpet ....Scott
Mosquito Dance ....White
Pizzicati, from "Sylvia"........Delibes

MONDAY EVENING

Old-Timers' Night

"La Sorella," March...........Borel-Clerc
Overture to "Poet and Peasant".....Suppe
"La Paloma" ("The Dove").......Yradier
Selection from "The Mikado"......Sullivan
Waltz, "Jolly Fellows" ....Volstedt
"La Golondrina" ("The Swallow"), Mexican Folk Song....(Arranged by Findlay)
"Song Fest," Medley
"Pack Up Your Troubles," "Smiles," "Till We Meet Again," "In the Shade of the Old Apple Tree," "My Wild Irish Rose," "Take Me Out to the Ball Game," "Sweet Adeline," "Put on Your Old Gray Bonnet," "There Is a Tavern in the Town," "Maine Stein Song," "Let Me Call You Sweetheart"
"A Hunt in the Black Forest," Descriptive Episode ....Voelker
"The Glow Worm" ....Lincke
Songs of the Old Days
"Ta-ra-ra Boom-de-ay," "The Bowery," "The Sidewalks of New York," "Sweet Rosie O'Grady," "Daisy Bell," "Comrades," "Little Annie Rooney," "She May Have Seen Better Days," "The Band Played On," "After the Ball," "A Hot Time in the Old Town Tonight"

TUESDAY EVENING

Triumphal March from "Aida".......Verdi
Overture, "The Roman Carnival"...Berlioz
"Molly on the Shore"............Grainger
"Dance Macabre," Tone Poem...Saint-Saens
The I. B. M. Symphony...........Giannini
Largo from "Xerxes"...............Handel
Invitation to the Dance.....Weber-Berlioz
"Cagliostro," Waltzes..............Strauss
La Comparsa (Cuban Carnival Procession) ....Lecuona-Gould
"Pomp and Circumstance," March....Elgar

WEDNESDAY EVENING

March, "Only One Vienna".....Schrammel
Overture to "Euryanthe"............Weber
"The Troika" (From "The Seasons") ....Tchaikovsky
Hungarian Dances....................Brahms
Wedding March from "LeCoq d'Or" ....Rimsky-Korsakov
Ballet Suite ....Rameau-Mottl
Finale, Fourth Symphony......Tchaikovsky
"New Vienna," Waltzes...........Strauss
Prelude to "Die Meistersinger von Nurnberg" ....Wagner
Prelude in G minor..........Rachmaninoff
To a Water Lily..................MacDowell
Gypsy Dance from "Carmen".........Bizet

THURSDAY EVENING

Introduction to Act III, "Lohengrin" .Wagner
Overture to "The Bartered Bride"..Smetana
Hora Staccato (Roumanian)..Dinicu-Heifetz
Magic Fire Music (Finale of "Die Walkure") ....Wagner
Bolero ....Ravel
L. R. Lewis, '87, conducting:
Intercollegiate Inklings...L. R. Lewis, '87
Tuftonia's Day ....E. W. Hayes, '16
Class Song of 1938....W. A. Johnson, '38
Horn solo by Willem Valkenier
That Mascot ....P. B. Lewis, '18
Spell It Out..........A. T. Williams, '19
"Princess Ida," Selection...........Sullivan
"Tales From the Vienna Woods," Waltzes ....Strauss
"Wintergreen for President"......Gershwin
Dear Alma Mater

FRIDAY EVENING

"Washington Post," March...........Sousa
Overture to "Raymond" ....Thomas
Fugato on a Well-Known Theme....McBride
Ballet Suite from "Aida"..............Verdi
"Where the Citrons Bloom," Waltzes.Strauss
Judex ....Gounod
Second Hungarian Rhapsody.........Liszt
Fantasy, "Snow White and the Seven Dwarfs" ....Churchill-Bodge
"Night and Day" ....Porter
American Fantasy ....Herbert

SATURDAY EVENING

Military Polonaise ....Chopin-Glazounov
Overture to "The Merry Wives of Windsor" ....Nicolai
"At the Mill" ....Gillet-Caillist
"In War Time," from the Indian Suite ....MacDowell
Fantasia for Piano and Orchestra, Op. 56 ....Tchaikovsky
Soloist, Albion Metcalf
Marche Slave ....Tchaikovsky
N. E. Federation of Men's Glee Clubs
Donald Gammons, Conductor
"The Ride of the Valkyries".......Wagner

AKRON, O.
TIMES PRESS

CURRENT, FUTURE EVENTS IN THE WORLD OF MUSIC

NEW YORK, June 4.—"Music Hath Charms" has been applied to political relations between Germany and Italy. A great Italian-German musical carnival held at Rome.

Germany sent four military and two naval bands, while Italy provided 15 bands, making a total of more than 1500 musicians for a series of concerts, separately and together, at the Mussolini Forum.

On their way back to Germany, the Nazi musicians gave concerts in Bologna, Florence, Spezia, Venice, Milan and Turin.

Jose Iturbi, the Spanish pianist and conductor who has received many an ovation in the United States, found out what a real ovation is when he appeared in Buenos Aires recently. A tumultuous audience, the largest ever to attend a symphony concert in the Colon Theater, cheered so long and so vociferously that it seemed for a time police would have to be called to clear the theater.

At an earlier concert, the demonstration also was terrific, but of a different nature. Iturbi played a composition of Shostakovitch, the modern Soviet composer. The audience, opposed to anything Communistic, booed, hissed and seemed minded to tear up the orchestra chairs and hurl them at the stage. Iturbi, far from being annoyed, enjoyed it and grinned impishly at the orchestra until order was restored.

Thirty-three cities already had bid for concerts by the United States Marine Band, which will leave Washington for a tour Sept. 16 to Oct. 29. "The President's Own" will appear in the Middle West for the first time in seven years.

The English are supposed to be somewhat phlegmatic, but they are given to enthusiasm. The London Daily Mail reports:

"A scene seldom before witnessed at the Royal Opera House, Covent Garden, took place last night after the performance of Richard Strauss' Elektra.

"So great was the enthusiasm over what critics stated to be the best performance of that opera heard since its first production here in 1910, that people in the stalls rushed from their seats and crowded around the orchestra to clap, cheer and shout their applause.

"Boxholders stamped their feet, whistles came from the gallery, and the circle responded with bravos as the artists received curtain after curtain. It was half an hour before the house could be cleared."

Bakersfield, Cal., reports that the Kern County Musical association has completed arrangements for the 1938-1939 concert series with the engagement of Lily Pons for the opening concert on Oct. 31. Other artists will include Josef Hofmann, pianist; Albert Spalding, violinist, and Igor Goring, baritone.

Plans for the 21st season of the New York Philharmonic-Symphony's outdoor series at Lewisohn Stadium include a George Gershwin memorial concert July 11, to mark the first anniversary of the death of the composer. Paul Whiteman will conduct.

The first stadium concert will be June 26. Sunday night concerts will be broadcast over the Columbia network. Two conductors, Massimo Frecca, an Italian, and Macklin Marrow, a native of Virginia, will make American debuts. Other conductors are Jose Iturbi, Alexander Smallens and Willem von Hoogstraten.

Another of summer's good signs is the Berkshire Festival, here the Boston Symphony Orchestra and Serge Koussevitzky are the traditional features. The concerts are given at picturesque "Tanglewood" near Stockbridge, Mass., where Nathaniel Hawthorne lived and wrote his famous "Tanglewood Tales."

CINCINNATI, O.
TIMES - STAR

JUN 7 - 1938

WHO'S NEWS TODAY

by LEMUEL F. PARTON

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NEW YORK, June 7—Heber J. Grant, 81-year-old president of the Church of Jesus Christ of Latter Day Saints, made a holy cause of the slogan, "All Mormons off the Relief Rolls"! He promulgated it with all the dynamic fervor and shrewd devisings which have ever characterized this bearded patriarch in his temporal and spiritual endeavors, and he made Utah a standout among the commonwealths of the nation as a non-money moocher in the Federal family.

Austere, bearded, abstemious, determined, resourceful, waging his campaign upon the ancient shibboleths of his faith—purity, punctuality. faith, perseverance—he had led his great flock out of the slough, saw ahead promise of victory, only in the end to find his domain enveloped in the lowering clouds of defeat.

Ability to get something for little, or nothing, consequent undermining of the spirit of self-reliance which inspired and informed the early Mormon pioneers, was the enemy's final redoubt, and over it the banners of Federal relief still wave triumphantly. Many could not be persuaded, or coerced, into leaning upon their own constructive enterprise instead of upon the Government.

Those who know Heber Grant know, however, that this is but a repulse; the war is not yet ended. Offspring of Jebediah M. Grant, who drove a covered wagon across plain and mountain in the historic Mormon hegira, he has all the rugged pertinacity of the paternal pioneer and his unconquerable spirit. The first native son of Utah to be honored with the title of president of the Mormon Church, he was chosen an apostle when only 26 years old, succeeding the late Joseph Fielding Smith in command of one of the richest churches in America on Nov. 23, 1918, a day after his sixty-second birthday.

Receiving the honorary degree of Doctor of Music at Russell Sage College, Nadia Boulanger, director of the Ecole Normale of Paris and the American Conservatory at Fontainebleu, now in this country as visiting lecturer in music at Radcliffe College, can name some of the more prominent contemporary composers of the United States as among her former pupils.

Gratifying, indeed, must be this Russell Sage degree, but, if questioned as to her reaction, she might reply as to that interviewer who, upon her selection as the first woman guest conductor of the famous Boston Symphony Orchestra, naively inquired concerning her emotions. Smiling, the fragile little French lady replied superbly. "I have been a woman for a little over 50 years and have got over my initial astonishment".

Fifty-seven years old, she has white hair done into a soft roll piled upon the back of her neck; bright eyes gleaming behind pince nez; wears black gowns which manage to give the impression of a uniform; a silver chain around the neck and perhaps an old-fashioned sunburst in her black tie. She comes of a family of musicians. Both her father and grandfather were professors in the Paris Conservatory.

TROY, N. Y.
TIMES RECORD

JUN 6 - 1938

Finally, Professor Lundin presented the visitor from Paris for her degree, speaking as follows: "I have the honor to present for the degree of Doctor of Music honoris causa Nadia Boulanger, head of the department of composition in the Ecole Normale de Musique in Paris, concert organist, and director. Born in Paris of a family of musicians, she did brilliant work at the Paris Conservatory at a very early age. Pupil of Guilmant and Vierne on the organ, and of Gabriel Faure in composition, she won many first prizes and the Grand Prix de Rome. For years she has taught classes in counterpoint, in piano accompaniment, history of music, and composition.

Conducts Orchestra.

"In 1925 she gave lectures and organ concerts in this country. In 1936 and 1937 she directed the Royal Philharmonic Society in London, the first woman to direct this orchestra since its formation 126 years ago. Last year her group of trained singers gave over fifty concerts in Paris alone. In February of this year she directed the Boston Symphony Orchestra, the first time a woman has been so honored. Accompanied by her own group of singers, she has been lecturing to Wellesley, Radcliffe and Harvard students, and directing the joint concert of the Radcliffe Choral Society and the Harvard Glee Club. Her concert programs are often characterized by groups of compositions of different periods having the same musical relationship. Thus she compares modern works with those written centuries earlier.

"Among her pupils are musicians and composers of note, members of the music faculties in many American universities and colleges. At once a distinguished musician and an inspiring interpreter of music, she is indefatigable in pursuing her mission to increase the understanding and enjoyment of her art."

Represents France.

President Meader spoke as follows: "Nadia Boulanger: Student, teacher, artist and composer, we salute you as an eminent representative of the spirit of France, that spirit which has revealed its power, its beauty and its creative genius so often in art, letters, science and the service of mankind.

"Constantly aiming to refine the public taste, educate the public mind, and elevate human emotions, you are dedicating your life to interpreting with subtle insight, sound scholarship, many-sided skill and compelling enthusiasm, the works of the great musical masters.

"Of all the arts beneath the heaven
That man has found or God has given,
None draws the soul so sweet away
As music's melting, mystic lay."

"Twenty years ago we of America left in your warm and friendly earth the bodies and the blood of many who were near and dear to us. Today, the spirits of these beloved dead are with us in this sanctuary, I am sure, as I extend to you the right hand of American fellowship and confer upon you our highest honors.

"Mademoiselle, mes felicitations!"

NEW YORK, N. Y.
MIRROR

JUN 15 1938

All-Wagner Program

Beal Hober, soprano, has been engaged to sing at the Berkshire Festival on Aug. 11 in an all-Wagner program with the Boston Symphony under Koussevitzky's direction. She will do the last acts of Walkure and Seigfried.

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CLEVELAND, O.
PLAIN DEALER

JUN 5 - 1938

Annual Festival at Berea Recalls Bach's Greatness as Master of Tonal Prose

By Herbert Elwell

THERE is no dividing line in music as there is between prose and poetry in literature. Yet it is easy to recognize a highly poetic sentiment in some types of music, and in others an expression more closely related to prose.

HERBERT ELWELL

Some composers, like Chopin, concentrate on those exclusive, personal and highly subjective moods we generally associate with poetry. Other composers express themselves with more broadly related ideas and in a more objective and impersonal manner, suggestive not necessarily of the rhythm and syntax of prose (music is always metrical) but of its even tenor, its logically directed thought, its avoidance of emotional excess.

To this category belongs the music of Johann Sebastian Bach. He is its greatest representative. If it were possible to use such a seemingly self-contradictory term, he might be referred to as the greatest master of musical prose. And by this I do not mean to call him in any sense prosaic.

No one rightfully could impute Bach with a lack of poetic feeling. The extraordinary poetic imagery and symbolism of his music is known to all Bach students. Nor is his work devoid of emotional extremes, for it plumbs the depths and rises to exalted heights with greater intensity than that shown by most composers. Bach was, in short, a master of all styles and all moods.

Always Straight to Point

But what characterizes the great bulk of his music (and he wrote an amazing quantity of it) is not so much its great tragic moments, nor its occasional flights into the realm of pure ecstacy, but rather its steady, even course, its frank acceptance of certain inevitable physical limitations and its willingness to move happily and freely within them.

It is music which, like good prose, adopts an easy conversational manner but is always clear, vigorous and straight to the point. Its adherence to the middle road is probably what makes it wear better than the heaven-storming of a Berlioz, the ecstacy cult of a Scriabin or the messianic urge of a Bruckner or a Mahler. Bach's music stands with both feet on the ground. It neither takes you by assault, nor tricks you by undue appeal to the sensuous. It invites by its lack of ostentation. It is genial, hospitable and, again like good prose, full of keen observation of the simplest human feelings. But it is never commonplace. One can come back to it again and again, and it will always reward you by invigorating your spirit, revitalizing your energy. By the very fact that it spends so much time in the temperate valleys, its occasional ascents to lofty peaks become all the more dramatic and exciting.

It is the exceptional durability of Bach's music that makes it fit material for annual festivals. Music of the poetic type, ethereal hothouse grown stuff, has not the toughness of fiber to enlist our interest year after year. Much music reaches imortality through one great spurt of inspiration. Bach reached it by a gift for continuous, consistent imaginative exercise and a fund of ideas that seemed to multiply the more he developed them. It is a fine thing to be reminded that such music exists, especially in an age when a feeling of insecurity seems to have thrown all the arts out of gear and sidetracked them up a blind alley. And music lovers are greatly indebted to the few organizations who devote a large part of their time to the serious study and preparation of Bach's music for concert performance.

Such Is B.-W. Conservatory

One of these is the Baldwin-Wallace Conservatory of Music at Berea, where a two-day Bach festival is held every year. The sixth annual festival there Friday and Saturday includes four concerts, each preceded by a half hour program of chorales by a brass choir stationed in the tower of the Memorial Building on the Baldwin-Wallace campus. Both the afternoon and evening, Saturday, will be devoted to a performance of the "Christmas Oratorio." This is one of the four major works of Bach which the festival management plans to present in rotation during each student generation of four years.

Soloists at this year's festival are Alma Babb, Akron soprano; Lila Robeson, Cleveland contralto; Ruth Stein Musson, Akron contralto; Harold Haugh, New York tenor; David Blair McClosky, New York basso; Leon Machan, Cleveland pianist; Dr. Jerome Gross, Cleveland violinist, and Julius Baker, Cleveland flutist. The basso, McClosky, has appeared twenty times with the Boston Symphony under Koussevitsky.

In addition to the above, the following local soloists will take part: Mary Marting, a member of the chorus, will take the "echo" part in the soprano aria, "Ah, My Savior," from the "Christmas Oratorio." Shirley Brooks, Jack Broucek, Edwin Sroka and Donald Stevenson will play the concerto for four pianos and string orchestra in A minor on the Friday afternoon program, which opens with the Prelude and Fugue in F Flat for organ by the director of the festival, Albert Riemenschneider. On the same program the A Cappella Choir under Cecil Munk will sing two motets, one by Johann Christoph Bach. Carl G. Schluer will conduct Cantata No. 54. The Concerto in A minor for piano, violin and flute completes this program.

The Friday evening program consists of Cantata No. 80 conducted by Riemenschneider; Overture: Suite No. 4 in D Major for orchestra, conducted by Schluer; aria for contralto chorus, "Wo Soll Ich Fliehen Hin;" Cantata No. 6 and Cantata No. 50. The "Christmas Oratorio," to be given on Saturday without cuts, will be conducted by Riemenschneider. The afternoon concerts are at 4, the evening, at 8:30. The chorale programs begin a half hour earlier.

PROVIDENCE, R. I.
JOURNAL

JUN 5 - 1938

MUSIC FESTIVAL SOLOIST

Anna Kaskas, Young American Contralto, of the Metropolitan Opera, Will Sing With the Providence Festival Chorus at Its 15th Annual Spring Concert Next Sunday Afternoon in Roger Williams Park.

ANNA KASKAS CHOSEN SOLOIST

Continued from Page One.

Ferrara. A year later she made her debut in Pavia in "Francesca da Rimini," by Zandonai. She gave performances in several other cities, and returned to America at the end of her second year. For the next four years she was soloist in the Catholic Cathedral in Hartford. She went to New York twice a week to study with Enrico Rosati.

In the winter of 1936, she was heard by Earle Lewis, now assistant manager of the Metropolitan Opera Association. He arranged for her to sing at the first of the Metropolitan Opera radio auditions. She won in a field of 700. At the next Metropolitan spring season she sang in "Rigoletto" and "Cavalleria Rusticana" and "Orpheus and Euridice." She sang so well that she was given a contract for the regular winter season.

Toured Last Spring

She toured with the Metropolitan last spring, was soloist with the New York Philharmonic-Symphony in "King David," by Honneger, sang with the Detroit Civic Opera and eight times for the Community Concert Association. She has been chosen by Dr. Serge Koussevitzky to sing at the Berkshire Festival this summer.

The program for the concert next Sunday contains music for all tastes. Miss Kaskas will sing "O Don Fatale," from "Don Carlos," by Verdi, and a group of three songs. The chorus will sing sacred and secular music. Some of the items will be for women alone, others for men and others for the entire chorus.

"The Heavens Are Telling," from "The Creation" and "Song of the Marching Men," by Hadley, will be among the songs for the chorus.

Special arrangements will be made for traffic. If it rains, the concert will be given in the Rhode Island Auditorium, 1111 North Main street. The concert is free in either case.

Program Announced

The program:

1. The Star Spangled Banner . arr. O'Hara
The King Shall Rejoice (Coronation Anthem) .... Handel
The Heavens Are Telling (The Creation) .... Haydn
The Chorus
2. Procession of Nobles (Mlada) Rimsky-Korsakoff
The Band
3. Aria "O, Don Fatale" (Don Carlos) Verdi
4. Battle Hymn (Rienzi) .... Wagner
Men's Chorus
Introduction to "Polovetzian Dances" Borodin
Women's Chorus
Procession of the Sardar (Caucasian Sketches) .... Ippolitow-Ivanoff arr. by Treharne
The Chorus
5. Overture "La Gazza Ladra" .. Rossini
The Band
6. Echo Waltz, trio for cornets . . Goldman
Leonard B. Smith, Frank Elsass, Ned Mahoney
7. Montezuma Comes (Zuni Indian Tribal Song) .... arr. Loomis
Song of the Marching Men (New Earth) .... Hadley
The Chorus
8. Songs "Thy Beaming Eyes" . . MacDowell
"My Laddie" .... Thayer
"The Year's at the Spring" .... Beach
Miss Kaskas
9. Italian Polka .... arr. Rachmaninoff
March, "Happy Go Lucky" . . Goldman
March, "Chimes of Liberty" . . Goldman
The Band
10. The Tournament, based on the third movement of the Sixth Symphony by Tchaikovski .... arr. Treharne

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NEW HAVEN, CONN.
JOURNAL - COURIER

JUN 1 1 1938

Berkshire Festival Soloists

STOCKBRIDGE, Mass., June 10, (AP)—Anna Kaskas, Metropolitan Opera contralto from Bridgeport, Conn., and Jeannette Vreeland, soprano, will be the soloists when the Boston Symphony Orchestra inaugurates the Berkshire symphonic festival's new music shed on Aug. 4 with a performance of Beethoven's ninth symphony.

PITTSBURGH, PA.
POST - GAZETTE

JUN 1 1 1938

TRIVIA: Herbert Hoover is reviewing "The Public Papers and Addresses of Franklin D. Roosevelt" for a San Francisco newspaper. The publishers are hoping to use some of his comments in forthcoming advertisements for the Roosevelt set! . . . Longmans, Green will publish a book about George Gershwin in the fall, to include a complete bibliography of all Gershwin compositions and reproductions of many of the late composer's paintings. Contributors will include Serge Koussevitsky, Jerome Kern, Paul Whiteman, Walter Damrosch, Rouben Mamoulian and DuBose Heyward . . . Farrar and Rinehart have just sold 15,000 copies of Peter B. Kyno's "The Go-Getter" to Chevrolet Motors. Chevrolet is distributing the book among its salesmen as part of a special campaign to stimulate sales. This purchase brings the total sales of "The Go-Getter" above the 200,000 mark.

NEW BEDFORD, MASS.
MERCURY

JUN 1 1 1938

SOLOISTS ANNOUNCED FOR BERKSHIRE FETE

STOCKBRIDGE, June 10 (AP)—Anna Kaskas, Metropolitan Opera contralto, and Jeannette Vrealand, soprano, will be the soloists when the Boston Symphony Orchestra inaugurates the Berkshire Symphonic Festival's new music shed on Aug. 4 with a performance of Beethoven's Ninth Symphony.

Festival officials in making the announcement tonight said the Cecilia Society Chorus of Boston would sing the choral part, and the male soloists would be announced later.

SPRINGFIELD, MASS.
MORNING UNION

JUN 1 1 1938

Kaskas, Vreeland On First Program

Berkshire Festival Shed to Be Inaugurated Aug. 4

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Miss Kaskas, who paid for her musical lessons by working as a stenographer in Hartford, Conn., also will sing the role of Erda when the orchestra performs the third act of Wagner's "Siegfried" a week later.

Miss Vreeland, a native of Denver, Colo., has sung in Beethoven's ninth symphony and other great works at numerous concerts and festivals in leading musical centers in recent years.

LEWISTON, ME.
SUN

JUN 1 1 1938

KASKAS, VREELAND TO SING AT BERKSHIRE FESTIVAL

Soloists at Inauguration of New Music Shed on August 4

STOCKBRIDGE, Mass., June 10-AP-Anna Kaskas, Metropolitan Opera contralto from Bridgeport, Conn., and Jeannette Vreeland, soprano, will be the soloists when the Boston Symphony Orchestra inaugurates the Berkshire Symphonic Festival's new music shed on Aug. 4 with a performance of Beethoven's Ninth Symphony.

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SPRINGFIELD, MASS.
EVENING UNION

JUN 1 1 1938

Kaskas, Vreeland On First Program

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CHICAGO, ILL.
TRIBUNE

70

Music Tastes of Boston and Chicago Differ

By Cecil Smith.

In the twenty-eight pairs of Thursday evening and Friday afternoon concerts of its 47th season, which ended April 22, the Chicago Symphony orchestra played 127 separate pieces by 66 different composers. Dr. Frederick Stock and his associate, Hans Lange, shared the principal conducting duties. Otto Klemperer, conductor of the Los Angeles Philharmonic orchestra, appeared as guest conductor at one Thursday-Friday pair and one supplementary Tuesday matinée. Georges Enesco and Paul Hindemith each conducted works of their own [one each].

Of the total of 127 works in the season's répertoire [excluding the Tuesday afternoon list, which presented only one novel item not heard at any other time, Stan Golestan's "Concerto Moldave," for cello and orchestra, the solo part played by Raya Garbousova in her first Chicago appearance] the following revealing analysis may be made: Sixteen, or a little over 12 per cent of the compositions played, were written in the classic or preclassic periods, before 1800. Seventy-one works, or over 55 per cent of the total répertoire, were composed between 1800 and 1900. The remaining forty pieces, or about 32 per cent of the total, were written after 1900.

The figures indicate that the orchestra leans most heavily on the music of the romantic period. What are the facts about the 1937-'38 season of the Boston Symphony orchestra?

• • •

Only 24 pairs of concerts, four fewer than in Chicago, were played in the Friday-Saturday series of the Boston Symphony orchestra. Serge Koussevitzky was the regular conductor. The assistant conductor and concert master, Richard Burgin, conducted one week; Daniele Amfitheatrof, assistant conductor of the Minneapolis Symphony orchestra, conducted for two weeks; Nadia Boulanger and Georges Enesco each appeared once as guest conductor, and Serge Prokofieff and Walter Piston conducted works of their own composition.

The Boston répertoire consisted of a total of 87 works. Of these ten, or 11 per cent, were from the classical and preclassical periods; 26, or 30 per cent, were composed between 1800 and 1900, and 51, or 59 per cent, were written after 1900.

When the tally for Chicago is ranged up against that for Boston a number of interesting facts come to light. In the first place, the Boston audience may expect, in the course of a season, to hear fewer and longer works. One can scarcely assume that four additional concerts in Boston would have brought to light forty additional compositions! Without jumping at unwaranted conclusions, it is safe to say that Dr. Koussevitzky expects his audience to have better stamina in listening to works of major dimensions than Dr. Stock does. One astute Chicagoan has suggested that the programming of many short works in Orchestra hall is a vestigial remain of the quasi-beer garden origin of orchestral music in Chicago, in the outdoor summer concerts directed by Theodore Thomas.

• • •

The most startling divergence of Bostonian taste from that of Chicago is found in Boston's heavy weighting of the schedule in favor of works written since 1900. The high tally of modern compositions in Boston—59 per cent of the total—is partly explained by two accidents. The late Maurice Ravel was memorialized by nine of his pieces, and late in the season Serge Prokofieff agreed to come as guest conductor of several of his own compositions after Dr. Koussevitzky had already played two other Prokofieff novelties earlier in the year. These two accidents, then, explain seventeen of the 51 contemporary items in the list.

In the light of past seasons, however, it is evident that Dr. Koussevitzky would have chosen to play other modern works had these particular ones not seemed of immediate value. The percentage is not notably higher than in most other Boston seasons. In comparison, then, our local enthusiasm for the music of our own generation seems a bit pale, and our programs reflect what many Bostonians might consider an undue reverence for the superior merits of nineteenth century music.

The backward look of our Chicago programs becomes more apparent in the record of the season's novelties. The Chicago Symphony orchestra added twenty new works in the course of the year. Eight of these had already been played elsewhere—primarily at Ravinia and by the Illinois Symphony orchestra. Of the remaining twelve genuine novelties, three [two Bach transcriptions and the Mozart violin concerto introduced by Mr. Enesco] were not contemporary. In the final analysis, therefore, only nine of the 127 pieces played were novelties by contemporary composers. [One of the nine, Leo Weiner's "Prince Csongor and the Goblins," was composed nearly 25 years ago, and is completely in a nineteenth century idiom].

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The Boston Symphony orchestra made 21 new works known to its home city, out of a total of 87 pieces played. Two of the 21—a Suite for Strings, by Boccherini, and the "lost" Schumann concerto, played by Yehudi Menuhin—belonged to past generations. The remaining 19 contemporary novelties made up more than 21 per cent of the entire répertoire.

Did the so-called "standard répertoire" suffer in Boston? Perhaps it did. A comparison of the composers most frequently represented in new programs of both cities may shed some light:

CHICAGO.		BOSTON.	
Beethoven	13	Ravel	9
Bach	9	Prokofieff	8
Wagner	8	Beethoven	6
Brahms	6	Sibelius	6
Strauss	5	Wagner	4
Mozart	4	Brahms	4
D'Indy	4	Haydn	3
Wolf	4	Mozart	3
Hindemith	3	Schumann	3
Mahler	3	Strauss	3
Ravel	3	Tschaikowsky	3
Sibelius	3		
Glazounoff	3		
All other composers two or less.		All other composers two or less.	

Statistics may be made to prove almost anything the statistician chooses. These figures and tabulations by no means exhaust the comparisons that might be made between the achievements and policies of the two orchestras. Nor are they intended to demonstrate anything except whatever grist for his mill the individual reader may find in them.

BOSTON EVENING TRANSCRIPT, SATURDAY, JUNE 11, 1938

nd Elsewhere --- The Stage and Screen in P

Crest of the Wave

DOROTHY WOOD, KATHRYN POPE AND ESTELLE KIBBE
In a scene from "The Incredible Flutist," ballet to be repeated at the Pop Concert next Tuesday evening.

B. Trans., June 12/38

Two Barbers

At the Pop concert on Wednesday, "Italian Night," Arthur Fiedler will present two Overtures to "The Barber of Seville," one by Paisiello, the other by Rossini. Thereby hangs a tale, as a friendly note from Symphony Hall reminds this department.

Paisiello had made his setting as early as 1782. But the Beaumarchais comedy stimulated many other composers, including Mozart, of course. Paisiello was 85 years old when, late in 1815, Rossini, aged twenty-three, was commissioned to write an opera. Rossini settled upon "The Barber"; as a sop to the jealous Paisiello, made an obeisance in the preface to the work, published as "Almaviva."

It will be recalled that Rossini wrote the opera in two weeks. There was enough time, however, for the opposition to become formidably organized (at Paisiello's instigation, it is supposed). The opening was scandalous, the singers being persistently hooted and the composer, conducting at the piano, derided. But the opera was not long in making its way.

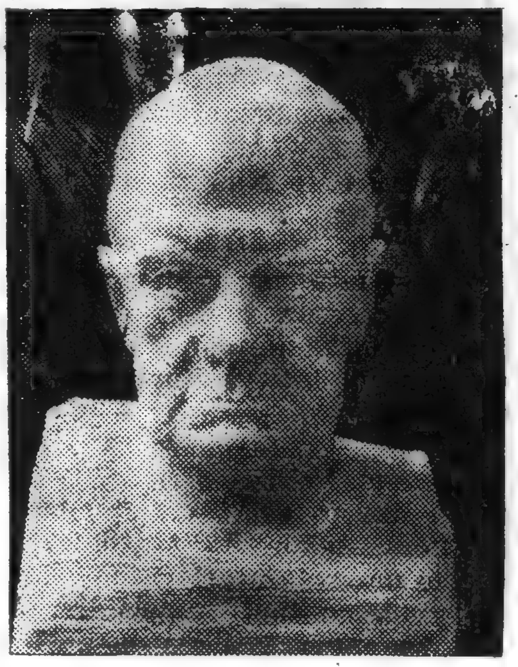
The Overture was lost. In its place Rossini complacently substituted an overture that had already done duty for two previous works, "Aureliano di Palmira" and "Elisabetta, Regina d'Inghilterra." The latter version is the one that is customarily played as the Overture to "The Barber" in most concerts. At Pops on Wednesday, as usually at the opera, the second revision, made for the "Barber" by Rossini, is to be heard.

ALBA ALESSANDRI
Soprano soloist at Italian night at the Pops next Wednesday.

GARDNER, MASS.
NEWS

JUN 11 1938

Sibelius Music At Boston Pops



JEAN SIBELIUS

Bust of the famous Finnish composer made by Mme. Natalie Koussevitzky, the wife of Serge Koussevitzky, conductor of the Boston Symphony orchestra.

The music of Dr. Jean Sibelius, famous Finnish composer, will be predominant at Boston Symphony Pops Monday, June 20.

Dr. Sibelius belongs to that limited class of great musicians whose immortal works live on forever, finding greater appreciation every time they are performed.

A program featuring the orchestral music of Sibelius performed by 85 Symphony players is singularly appropriate at this time. It will supplement and give additional color to the many other celebrations being held all over this country in honor and commemoration of the landing of the Finns in America at Delaware 300 years ago.

The remainder of the program will include favorite European and American music producing a well-balanced program which will appeal to every lover of good music.

The chairman of the committee is Atty. John B. Mattson of Boston, well-known also as a bandmaster and former conductor of the Finnish Festival Chorus of Greater Boston.

Pops Features Draw Crowds

By Ruth Marsters
Music Editor

B. Her. June 12/38

THE zealousness of Bostonians in general for that particular form of relaxation and entertainment known familiarly as the Pops continues in a state undimmed as the season nears its end.

Tomorrow evening's concert has been taken over by Boston University—which means that Symphony Hall will be closed to the public for the nonce.

On Tuesday evening Hans Weiner and his group will appear once more in "The Incredible Flutist."

On Wednesday evening Conductor Arthur Fiedler will present an all-Italian program. Operatic arias of Puccini and Donizetti will be sung by Alba Alessandrini and Frtncesco Albanese.

The "Request Program" will be repeated on Thursday evening.

Friday evening is Children's Night, with "Snow White and the Seven Dwarfs" assuming a prominent place beside "The Ride of the Valkyries" and the Finale of Tchaikovsky's Fourth Symphony.

NEW YORK, N. Y.
SUN

JUN 11 1938

Louis Schmidt.

Louis Schmidt, widely known violinist prior to his retirement fifteen years ago, died yesterday at his home, 4306 Forty-seventh street, Sunnyside, L. I., after an illness of a few months. He was in his eighty-third year.

A native of New York, where he was born October 11, 1855, Mr. Schmidt was educated musically at Leipzig and at the Paris Conservatory. He was composer of a number of violin selections and semi-classical works.

Returning to this country he was first concert master with the Theodore Thomas Orchestra and later was a member of and soloist for the Boston Symphony. With his friend, Victor Herbert, he organized the Schmidt-Herbert string quartette. For twenty-five years he was with the Philharmonic Orchestra.

He is survived by his wife, Mrs. Nellie Cruger Schmidt; a son Louis, better known on the stage as Louis Cruger, and a daughter, Eugenia Pine.

Funeral services will be held at 2 o'clock tomorrow afternoon at the parlors of Jacob Herrlich Sons at 332 East Eighty-sixth street.

MADISON, WIS.
STATE JOURNAL

JUN 12 1938

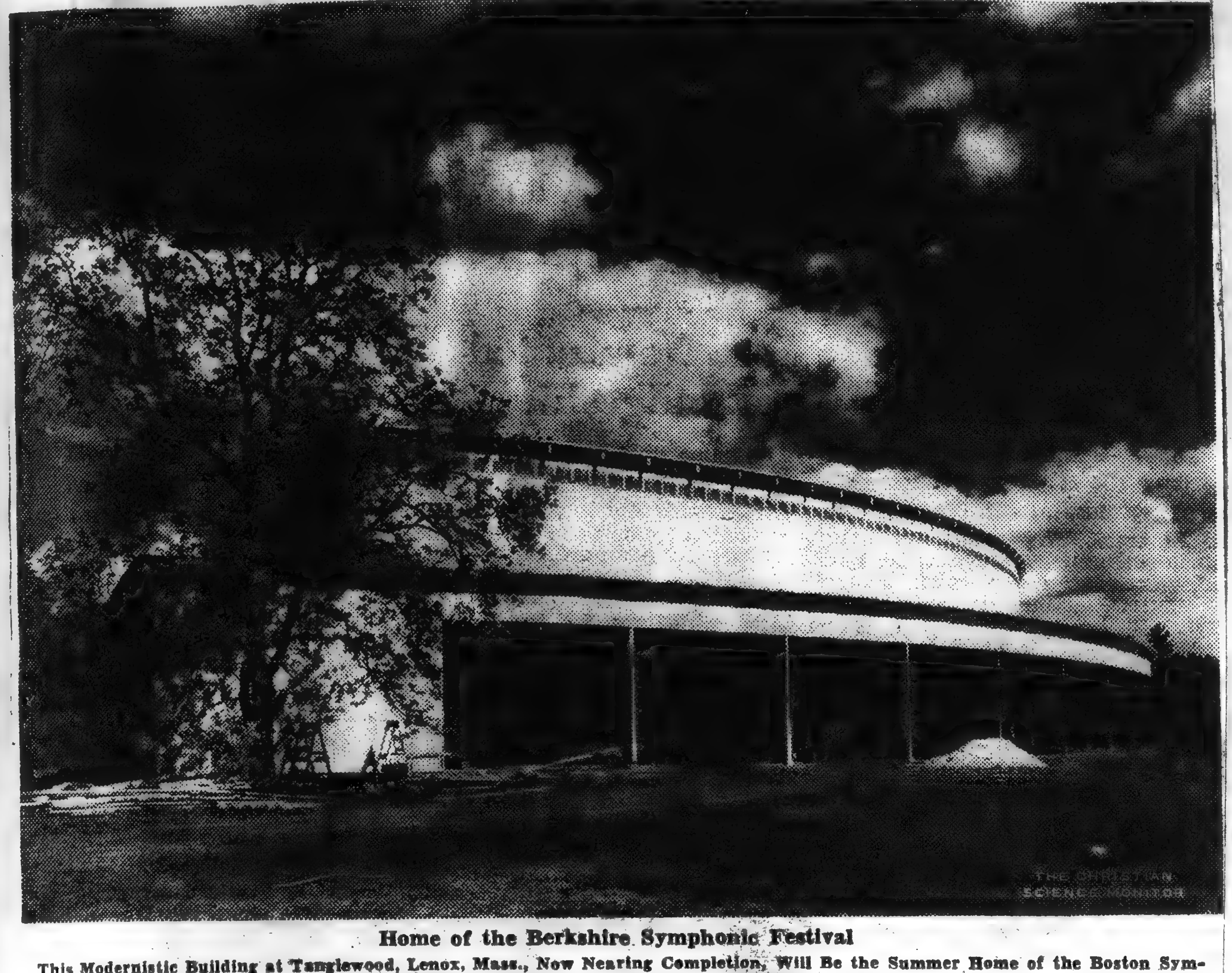
BERKSHIRE FESTIVAL

Another of summer's good signs is the Berkshire festival, where the Boston Symphony orchestra and Serge Koussevitzky are the traditional features. The concerts are given at picturesque "Tanglewood" near Stockbridge, Mass., where Nathaniel Hawthorne lived and wrote his famous "Tanglewood Tales."

71

, BOSTON, THURSDAY, JUNE 9, 1938 = Monitor New England News—

A Summer Symphony Hall



Home of the Berkshire Symphonic Festival

This Modernistic Building at Tanglewood, Lenox, Mass., Now Nearing Completion, Will Be the Summer Home of the Boston Symphony Orchestra During the Berkshire Symphonic Festival

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SPRINGFIELD, MASS.
NEWS

NEW MUSIC SHED ACOUSTICS 'PERFECT'

Pittsfield, June 13—Prof Richard K. Fay, sound expert of the Massachusetts Institute of Technology, Saturday tested the acoustics of the new music shed at Tanglewood, Lenox, and pronounced them perfect. He was accompanied by Prof Bauam, also of M. I. T.; George E. Judd, business manager of Boston Symphony orchestra; Joseph Franz of Stockbridge, architect and engineer in charge of construction of the shed, and George W. Edman, chairman of the executive committee of the Berkshire Music festival. Mr Judd departed for New York city to meet Dr Serge Koussevitzky, conductor of the orchestra, who arrived from a six weeks' trip abroad.

It was disclosed for the first time that the music shed plans drawn by Eilel Saarinen were rejected except as to general design, for which he was paid $4000. The plans and specifications finally accepted are those of Mr Franz. It is understood that if the building had been constructed from Saarinen's plans the cost would have been $250,000. He insisted on elimination of three steel central pillars and with these removed the additional cost of steel alone would have been $20,000. The architect's resignation followed several sessions with Berkshire Music festival officials at which no agreement could be reached.

When Mr Saarinen stepped out Mr Franz came to the rescue and drew up a set of plans which were accepted without change by the festival directors and the state department of public safety. The cost of the structure, now practically completed for this year has been $82,000, which is the amount subscribed. At some future time, when the festival corporation is bubbling over with funds, the 78 piers which form the colonnade will be inclosed and there may be a new ceiling.

Three thousand theater seats costing $8000 have been bought by the festival corporation for the so-called "blue ticket" section. Only those holding red tickets will use the settees in general use by all except box holders in other years. There will be no wooden floor, for the present at least. A 10-ton steam roller has leveled off the clay soil under the shed roof and it is hard and smooth as a billiard table. Henry W. Jones, electrical contractor of Lenox, is now installing the fixtures.

Engineer Franz has tested out the roof during one of the hardest thunderstorms in years and no noise of pelting drops was heard in the auditorium. It was a thunder shower that broke up a concert last August under the old tent. The roof of the new shed is of felt and asphalt laid on 150,000 feet of two-inch Oregon fir plank. The roof covers an acre and a half. It was installed by J. Douglas Wooliver & Sons of Pittsfield at a contract price of $8000. The total weight on each of the three central piers is 2500 tons, while the middle piers hold 160 tons each.

Leading off the stage to the south is a special apartment for Dr Koussevitzky equipped with shower bath. He always takes a shower during the intermission of each concert. Five thousand seats can be placed in the main part of the auditorium while the seating capacity with the colonnade is 9000. It is 194 feet from the stage to the outer rim of this colonnade and it is 420 feet around the outer arc. The maximum hight of the structure is 42 feet, the hight of the colonnade being 20 feet.

The shed exterior has been given a coat of cream colored paint. This work was done under the general contract held by Graves & Hemmes of Great Barrington. The cost of the steel in the building was $38,000. There are 104 boxes, most of which have been sold for all six concerts of the August festival at $150 each. A rehearsal hall has been built in the rear of the stage, a substantial building in itself but small compared with the huge auditorium.

Mr Franz has been on the job daily since he was awarded the contract of architect and engineer in full charge. He has given his services to the association. "Joe," as he is known by innumerable friends, was graduated from the University of Vienna in the electrical engineering course with the class of 1907. He has lived at Stockbridge since 1915. He retired recently as engineer for the Southern Berkshire Power and Electric company after 23 years of service.

Only box holders this year will park on the south side of Tanglewood. All others will park on the north side in two fields on opposite side of the main north driveway. There will be ample parking space for 5000 cars. The cost of maintaining Tanglewood flower gardens was so great that they have now all been planted to lawn. Hedges have been trimmed. The four-acre lawn in front of the new music shed, which was badly gouged out by heavy trucks hauling materials last winter, has been smoothed over and seeded and everything will be spick and span long before the first festival concert Thursday, August 4, at 8.30 p. m. Dr Koussevitzky is expected soon for a visit at Tanglewood. It was said unofficially that the net proceeds from last year's six concerts were $3000. The 1936 festival netted $1800.

POST

JUN 12 1938

KOUSSEVITZKY RETURNS

BOSTON, June 11—(AP) A month's vacation in Paris and Aix-Les-Bains completed, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, will arrive in New York on Monday, aboard the Normandie.

FILM DAILY
NEW YORK, N. Y.

JUN 13 1938

DR. SERGE KOUSSEVITSKY, conductor of the Boston Symphony, arrives in New York from Europe today on the Normandie, accompanied by Mrs. Koussevitsky.

NEW YORK, N. Y.
HERALD - TRIBUNE

JUN 13 1938

Koussevitsky Returning

Detroyat and Potez, French Aviation Experts, Also on Normandie

Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, will arrive from Europe today with Mrs. Koussevitsky aboard the French liner Normandie. Other passengers aboard the liner include Michael Detroyat and Henry Potez, French aviation experts; M. Urena, Spanish Minister to Colombia; Vladimir Yourkevitch, engineer who designed the Normandie's hull; J. J. Shubert, theatrical producer; Arde Bulova, watch manufacturer; Arnold Gingrich, editor of "Esquire," and I. J. Fox, fur merchant.

Dr. Albert Einstein, son of the physicist, will arrive from London aboard the United States liner American Trader, accompanied by Mrs. Einstein and their two children.

NEW BEDFORD, MASS.
STANDARD - TIMES

JUN 12 1938

SYMPHONY DIRECTOR WILL LAND TOMORROW

BOSTON, June 11 (AP)—A month's vacation in Paris and Aix-les-Bains completed, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will arrive in New York on Monday, aboard the Normandie.

He is expected to get an early start in preparing for the Berkshire Symphonic Festival at Stockbridge, which begins Aug. 4, and in which the orchestra will appear for the third consecutive year.

ALEXANDRIA, VA.
GAZETTE

JUN 11 1938

LOCAL MUSICIANS OFFER CONCERT

By WILLIAM ROBERT ADAM

Stadium concerts will open soon at the famous College of the City of New York. Iturbi, Van Hoogestraten, Golschmann, Kirby, and Smallens are the principal conductors to share the podium. Opera, ballet and the symphony will be presented in the same manner which is so well known to summer concertgoers. Philadephia's Dell and Hollywood's Bowl will carry on in the same manner with a similar roster of conductors. The Silvermine and Berkshire Festivals come later in the season. Koussevitzky has arranged a surprisingly impressive array of works for the Boston Symphonies Tanglewood ventures.

SPRINGFIELD, MASS.
REPUBLICAN

JUN 13 1938

New Music Shed Acoustics Said 'Perfect' After Test

Resignation of Architect Eielel Saarinen Revealed—Work Taken Over by Joseph Franz of Stockbridge After Disagreement Over Details of Design

Pittsfield, June 12—Prof Rrichard K. Fay, sound expert of the Massachusetts Institute of Technology, yesterday tested the acoustics of the new music shed at Tanglewood, Lenox, and pronounced them perfect. He was accompanied by Prof Bauam, also of M. I. T.; George E. Judd, business manager of Boston Symphony orchestra; Joseph Franz of Stockbridge, architect and engineer in charge of construction of the shed, and George W. Edman, chairman of the executive committee of the Berkshire Music festival. Mr Judd departed yesterday afternoon for New York city to meet Dr Serge Koussevitzky, conductor of the orchestra, who arrived from a six weeks' trip abroad.

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JOSEPH FRANZ

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PITTSFIELD, MASS.
EAGLE

JUN 13 1938

Fay Making Tests at Tanglewood

Believes Acoustics Of Shed Satisfactory

Professor Richard K. Fay of Massachusetts Institute of Technology, made additional tests for acoustics at the Berkshire Symphonic Festival's new music shed at Tanglewood Saturday and will make final tests within a few weeks when the shell has been completed and chairs and benches are installed. When the tests are completed, Professor Fay will submit his report to the Festival trustees.

From his preliminary studies, Professor Fay concluded that conditions were satisfactory. He was accompanied to Tanglewood by Joseph Franz, engineer in charge of construction; George E. Judd, manager of the Boston Symphony Orchestra and George W. Edman, chairman of the Festival's coordinating committee.

The shed is rapidly nearing completion under Mr. Franz's direction. The structure was designed originally by Eliel Saarinen, noted architect of Cranbrook, Mich., and in its essentials follows Mr. Saarinen's plans. The only principal variation is in the use of three posts within the colonnade, the use of which it is estimated saved the Festival about $20,000 in construction costs. Although no longer officially the architect for the Festival, Mr. Saarinen was most helpful and was agreeable to the sale of his plans for use in the Berkshire enterprise.

Three steel chairs with padded seats and back have been ordered for use in the front section and the boxes. Benches will be used in the rear section. Plans for parking facilities are now being studied and when finally adopted will be incorporated in letters to accompany members' and subscribers' tickets to be mailed next month.

Mr. Judd left the Berkshires yesterday for New York where he will meet Serge Koussevitzky, conductor of the orchestra, who is returning on the Normandie today.

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WORCESTER, MASS.
TELEGRAM

JUN 14 1938

Koussevitzky Eager to Tour Europe With Hub Symphony

By JOHN SELBY
Associated Press Arts Editor

NEW YORK, June 13.—Dr. Serge Koussevitzky, conductor of the Boston Symphony, arrived yesterday from Europe, and took time for only one chore in New York before hurrying to Boston to attend the funeral of a friend.

Dr. Koussevitzky went up to a store on Fifth avenue to buy himself some special clothes in which to conduct the Berkshire Symphonic Festival next August in Stockbridge, Mass.

It's almost as important to look right from the rear as it is to make the Berkshire festival continue to be the most conservatively managed and perhaps best prepared artistically in the country. August is too hot for tails after long struggle, Koussevitzky and George Judd, manager of the orchestra, settled on black trousers and a white tuxedo coat.

That is what the well-dressed conductor will wear this Summer in the Berkshires.

Dr. Koussevitsky came back with a burning desire, it's to tour Europe with his Boston Symphony.

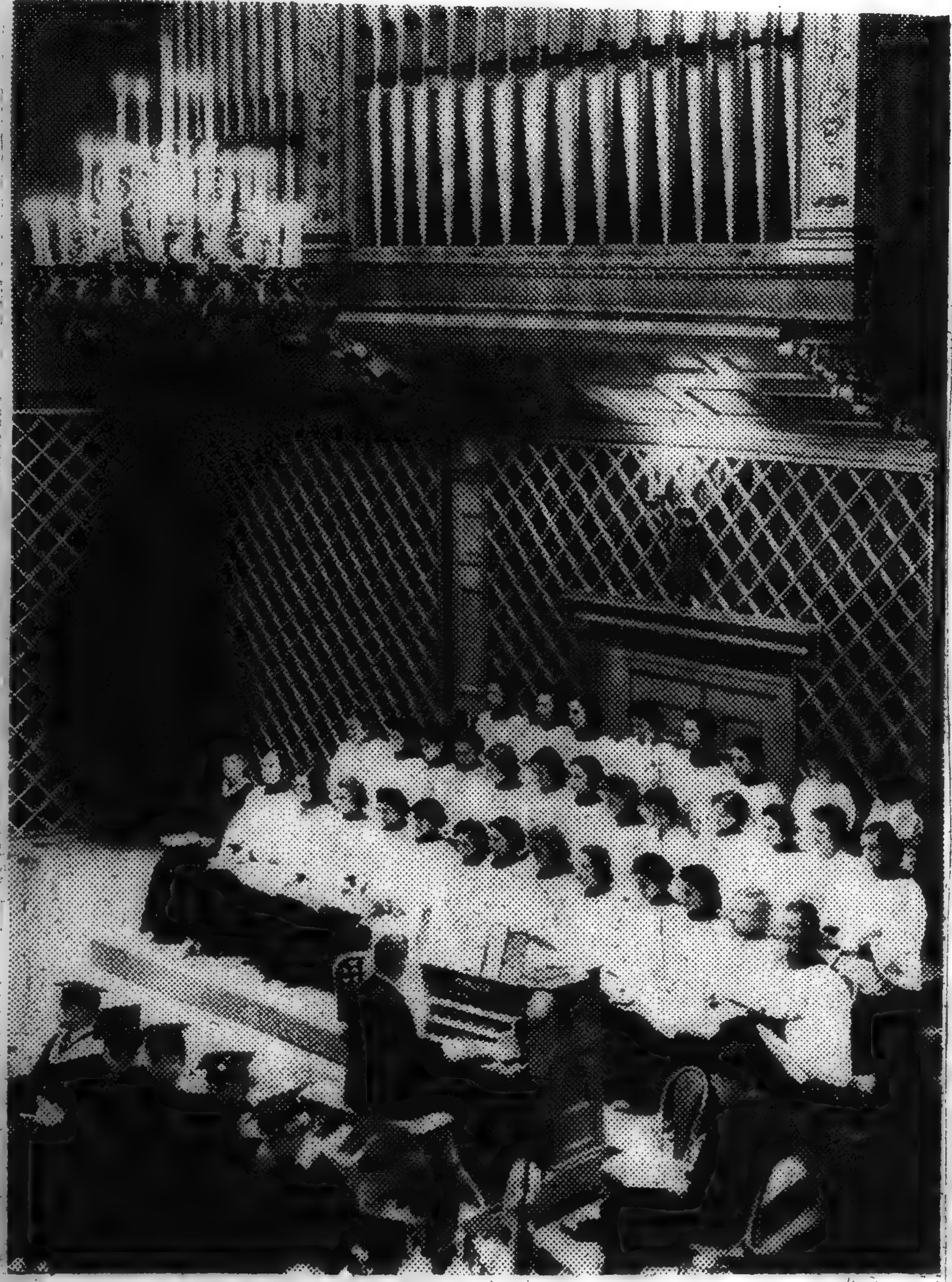
"It is," said he, "a little delicate for me to say how popular the Boston Symphony is abroad. You know," very softly and Russian-like, "I am most enthusiastic and content with my men, and I know there is nothing like them abroad.

"The best, abroad, is second rate to us. This is not because there are not marvelous musicians there. It is because there is no money. The orchestra men want to play great music. They organize, and give the concerts, and divide what comes in. It is not enough.

"And these people, they say to me, 'We give you great composers and artists; you give us the Boston orchestra. We will sell the shirt off our back to hear it.'"

But, says Judd with a practical look about the eyes, the tour won't be for a while yet. Touring takes money.

AT SIMMONS COMMENCEMENT



Scene at exercises in Symphony Hall.

B. Herald - June 14/38

Only Funds for Atlantic Passage Needed for Symphony Tour Abroad

Only the lack of funds for the transatlantic passage of 110 men prevents the Boston Symphony Orchestra from making its long-sought European concert tour, Dr. Serge Koussevitzky, conductor, said last night on his return from France on the Normandie with Mrs. Koussevitzky.

The soft-spoken Russian musician, attired smartly in a light topcoat, gray suit and felt hat, told a welcoming party at the Back Bay station that Europe was not only ready but clamoring for concerts by the Boston Symphony.

"'We gave you our great composers,' they told me, 'now let us hear your superior musicians,'" the conductor said.

Such a tour would be possible only through a guarantee of traveling expenses of the orchestra and personnel, he disclosed, adding that if the tour were arranged it would have to begin immediately after the concert season here, thus delaying the opening of the noted Pop concerts.

Asked to estimate the cost of making the tour possible, Dr. Koussevitzky smiled, waved his umbrella and replied, "Give us $100,000."

His return to America this year is several weeks earlier than usual because of his wish to accept an honorary degree from Yale University later this month. Although the conductor declined to discuss this, it was understood that the degree of doctor of music would be conferred on him. He has received similar honors from Harvard, Brown and Rutgers.

On Thursday, Dr. Koussevitzky said he would leave for Pittsfield to inspect the new music shed that will house the Boston Symphony Orchestra and its audience at the Berkshire Festival, which is scheduled to begin Aug. 4.

June 14, 1938 B.

Y. Bridal

Symphony Tour Hope Of Leader

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GLENS FALLS, N. Y.
TIMES

JUN 14 1938

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NEW YORK, N. Y.
HERALD - TRIBUNE

JUN 13 1938

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, and Mrs. Koussevitsky will return today on the Normandie after a short vacation in Europe. Dr. Koussevitsky will conduct the Boston Symphony in the six concerts of the Berkshire Symphonic Festival at Lenox, Mass., on August 4, 6, 7, 11, 13 and 14.

SCHENECTADY, N. Y.
GAZETTE

JUN 14 1938

Orchestra Trip Abroad, Dream Of Its Leader

By JOHN SELBY

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But, says Judd with a practical look about the eyes, the tour won't be for a while yet, for touring takes money.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUN 15 1938

The acoustics of the new music shed at Tanglewood, scene of the Berkshire symphonic festival, were tested and found completely satisfactory by Prof. Richard K. Fay of M. I. T. last week-end.

The new shed, constructed at a cost of $82,000, has a seating capacity of 5000. It was disclosed last week-end that Eilel Saarinen, architect who drew the first plans for the shed, resigned from the job when his plans were rejected as too expensive. Saarinen's designs required the elimination of three steel pillars which are now part of the shed, and the consequent use of $20,000 worth of extra steel. As a result the shed was designed and constructed by Joseph Franz of Stockbridge. Among the interesting features of the building are a roof that is sound-proof to raindrops and other disturbances, and a shower bath for Serge Koussevitsky, conductor of the Boston Sympony orchestra, whose custom it is to take a shower during the intermission of each concert.

WATERBURY, CONN.
DEMOCRAT

JUN 16 1938

"Gulliver's Travels" is about to be filmed as a feature length cartoon in color and third dimensional effects. The picture will be done at a new film cartoon studio in Miami, Fla., and the making will take 18 months, it is expected. . . Sergei Koussevitzky, conductor of the Boston Symphony orchestra, has decided that he will wear informal evening dress when conducting his band at Tanglewood, Lenox, during the Berkshire festival. Sweltering August weather has cured him of regulation full dress with tails, so this summer he will wear black trousers, a white tuxedo coat and accessories to correspond.

SPRINGFIELD, MASS.
MORNING UNION

JUN 14 1938

Koussevitzky Decides Upon White Coat, Black Trousers

Boston Symphony Director Picks His Outfit to Be Worn at Berkshire Festival

NEW YORK, June 13 (AP)—Dr. Serge Koussevitzky, conductor of the Boston Symphony, arrived yesterday from Europe, and took time for only one chore in New York before hurrying to Boston to attend the funeral of a friend.

Dr. Koussevitzky went up to a store on Fifth Ave. to buy himself some special clothes in which to conduct the Berkshire Symphonic festival next August in Stockbridge, Mass.

It's almost as important to look right from the rear as it is to make the Berkshire festival continue to be the most conservatively managed and perhaps best prepared artistically in the country. August is too hot for tails; after a long struggle, Koussevitzky and George Judd, manager of the orchestra, settled on black trousers and a white tuxedo coat.

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TOLEDO, O.
BLADE

JUN 15 1938

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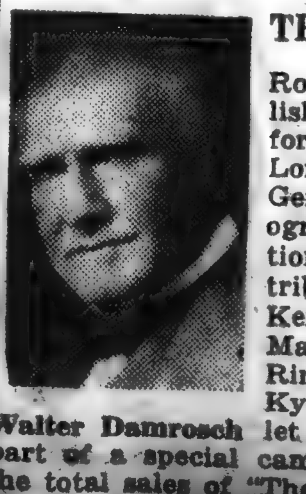

Walter Damrosch

TRIVIA: Herbert Hoover is reviewing "The Public Papers and Addresses of Franklin D. Roosevelt" for a San Francisco newspaper. The publishers are hoping to use some of his comments in forthcoming advertisements for the Roosevelt set . . . Longman's Green will publish a book about George Gershwin in the fall, to include a complete bibliography of all Gershwin compositions and reproductions of many of the late composer's paintings. Contributors will include Serge Koussevitsky, Jerome Kern, Paul Whiteman, Walter Damrosch, Reuben Mamoulian and DuBese Heyward . . . Farrar and Rinehart have just sold 15,000 copies of Peter B. Kyne's "The Go-Getter" to Chevrolet Motors. Chevrolet is distributing the book among its salesmen as part of a special campaign to stimulate sales. This purchase brings the total sales of "The Go-Getter" above the 200,000 mark.

Koussevitzky Wants to Tour Europe With Boston Symphony

B. Globe June 14/38

Noted Conductor Returns From Abroad To Accept Honorary Degree From Yale

DR. KOUSSEVITZKY CONFESSES AN AMBITION
The famed conductor is seen here telling reporters of his desire to take Symphony Orchestra on tour of Europe.

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DEMOCRAT

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B. Post - June 14/38

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Several Musical Events of Interest Scheduled

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Passage to Europe

Serge Koussevitzky Revives His Plan to Take the Boston Symphony Orchestra Abroad

B. Trav. By MOSES SMITH June [illegible]/38

Serge Koussevitzky has not given up his long-cherished hope to take the Boston Symphony Orchestra on a European tour. Being not a tight-lipped man of affairs but a warm-hearted artist who enjoys communicating his emotions, he did not hesitate to repeat his ambition when he met Boston newspapermen early in the week after his return from a brief European holiday. A superficial judgment might be that the eminent conductor is considerably less likely to see his wish gratified at the end of the coming season than he was on a more prosperous day several years ago, when the subject was first bruited hereabouts. But there are some elements that do not meet the casual eye.

First, the ante, as we say in poker, has gone down. The inevitable financial deficit for such a tour Dr. Koussevitzky set the other day as a comfortable $100,000. He even intimated to this writer that he might settle for $75,000. Much more was required in those happier days when there seemed to be no ceiling whatever to the price of American Telephone & Telegraph stock. The current rate of exchange accounts for part of the difference. But another factor very likely would be an abbreviated itinerary.

In 1929 or the early thirties a European tour that did not include Germany, for example, would have been inconceivable. Now it is scarcely conceivable that an orchestra containing many non-Aryans and a conductor who is non-Aryan would be welcomed in Berlin or Vienna even if they wanted to go there. Perhaps a city or two in Italy might be visited. It is more likely, however, that the trip would include mainly London and Paris, with perhaps a few way-stops or brief excursions including cities like Amsterdam and Brussels and perhaps a provincial English or French city.

It does not necessarily follow that the journey would be greatly restricted in time. Dr. Koussevitzky seems to think that Paris alone could "absorb" several concerts. The Boston Symphony Orchestra's reputation has been considerably enhanced, it will be remembered, by its phonograph records. The conductor spoke of hearing an hour's radio program devoted to them. In addition the conductor himself has a wide personal following there because of his celebrated "Concerts Koussevitzky" in the past and because for many years Paris has been his second home. Similar considerations prevail in the case of London, where Dr. Koussevitzky has conducted many times in the past two decades.

* * *

There is nothing new in the phenomenon of a touring orchestra. Even the nineteenth century knew it. The Boston Orchestra began to travel in its early days, and its regular annual mileage now would probably equal that of a European tour. As to a single long trip, the visit to the San Francisco World's Fair in 1915 was comparable. A trans-oceanic voyage on the orchestra's own (instead of by invitation and guarantee) is, of course, another matter. For precedent here, however, one need go back no further than to the tour of the New York Philharmonic-Symphony Society under Arturo Toscanini.

The idea of an organization like the Boston Symphony Orchestra going abroad has psychological overtones that somehow are not associated with the trips of lesser societies or traveling virtuosi. The symphony orchestra, itself so representative an expression of our century, tends to become in the popular mind a sort of good-will ambassador. It is true that the Boston Symphony Orchestra, like others of its time, is enabled to visit distant territories without leaving Symphony Hall—by means of the phonograph and the radio. But mechanical reproduction, while much more important than it used to be considered in respectable circles, is not quite the same thing as performance in the flesh, a fact which continues to be repeated in respectable circles. It is not the same thing for the audience, nor is it for the performers.

On both counts a European trip for the Boston Orchestra and its conductor is to be encouraged. A Parisian audience, "assisting" at a performance of the Second Suite from Ravel's "Daphnis and Chloe" by the Boston Symphony Orchestra under Serge Koussevitzky, will probably experience. in addition to the customary aesthetic satisfaction, the sort of thrill that recently animated a Symphony Hall audience when Benny Goodman and his orchestra played swing music there. The Bostonians, in turn, reacting as performers do toward an audience, would achieve a concentration and tension surpassing even the degree of those qualities exhibited at home with such remarkable periodicity.

The determing element in the decision of a prospective benefactor or benefactors might well be civic pride, which is not a musical consideration at all but which, as we all know, has a good deal to do with music. We in Boston and America, as Dr. Koussevitzky says he was reminded on his recent visit to Paris, have been taking European composers and executant musicians these many years to the enrichment of our musical life. Is it not time for us at least partially to repay the loan in a specie in which we are rich and, by so doing, indicate to the world the extent of our good fortune?

BOSTON TRAVELER, WEDNESDAY, JUNE 15, 1938

CIVIC LEADERS HONOR HUMPHREY

Fields of Banking, Law, Music Represented at Service

Leading representatives of the fields of banking, law and music joined yesterday afternoon in paying final tribute to Chester Bradley Humphrey, vice-president of the Old Colony Trust Company, as funeral services were held for him at the Church of the Advent, Mt. Vernon and Brimmer streets. The Rev. S. Whitney Hale, rector, officiated. Burial was in Mt. Auburn cemetery.

Ushering at the services were the following: Oliver Wolcott, S. Parkman Shaw and Rollin B. Fisher, vice-presidents of the Old Colony Trust Company; Gilbert E. Fuller, president of Raymond-Whitcomb, Inc.; Butler Ames, Dr. J. Dillinger Barney, Edward A. Taft, trustee of the Boston Symphony orchestra; George L. Foote, Boston composer; Gorham Brooks, and Walter S. Bucklin, president of the National Shawmut Bank.

Among those present were representative groups from leading Boston banks and financial organizations, as well as the Travelers Aid Society of Boston, the South End Music School and the Forsyth Dental Infirmary for Children. Also attending were: Channing H. Cox, president and director of the Old Colony Trust Company, together with other officials of the organization; Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra; Philip Stockton, president of the First National Bank of Boston, and Dean Wallace B. Donham of the Harvard graduate school of business administration.

Complete Pops Programs for Week

The penultimate week of the Pops concerts in Symphony Hall will begin on Monday with a program the direction of which will be shared by Tauno Hannikainen, Finnish conductor now visiting America, and Paul Cherkassky, member of the orchestra. The Finnish conductor will present the Second Symphony of Sibelius. The general public will not be admitted to the concert of Tuesday evening, given over entirely to the Harvard class of 1913.

The complete programs for the week and for tonight, with Arthur Fiedler conducting, except as otherwise indicated, follow:

Tonight

Introduction to Act III, "Lohengrin" ... Wagner
Nocturne ... Dorothea Dean
(First performance)
Scherzo, "A Midsummer Night's Dream" ... Mendelssohn
Aria from "La Forza del Destino," "Pace, pace, mio Dio" ... Verdi
Soloist: Eleanor Steber, soprano
Four Spokes from the Hub ... Paul White
(First performance)
Dances from the Ballet, "The Three-Cornered Hat" ... De Falla
Piano Concerto No 1 ... Rachmaninoff
(First movement)
Soloist: Esther Asher
"Espana," Waltzes ... Waldteufel
Perpetuum Mobile ... Strauss
Divertimento (Finale) ... Ibert

Monday Evening

Entrance of the Gladiators ... Fucik
Overture to "Raymond" ... Thomas
Berceuse ... Jarnefelt
"Finlandia," Symphonic Poem ... Sibelius
Symphony in D major ... Sibelius
"Where the Citrons Bloom" ... Strauss
"The Toy Trumpet" ... Scott
Prayer of Thanksgiving (Old Dutch Hymn) ... Valerius-Kremser

Tuesday Evening

"Up the Street," March ... Morse, '96
Austrian Peasant Dances ... Schonherr
Largo from "Xerxes" ... Handel
Organ: Leland Arnold, '13
"Barbaresques," Suite for Orchestra ... T. Spelman, '13
Rhapsody in Blue ... Gershwin
Soloist: Henry Levine, '13
Conductor: Samuel Seininger, '13
"Estudiantina," Waltzes ... Waldteufel
"Snow White and the Seven Dwarfs," ... Churchill-Bodge
Harvard Fantasy ... Leroy-Anderson, '29

Wednesday Evening

First Hungarian Dance ... Brahms
Symphony in D major, Third Movement ... Brahms
Marche Militaire ... Schubert
Prize Song from "Die Meistersinger" ... Wagner
Judex ... Gounod
Overture to "Sakuntala" ... Goldmark
Piano Concerto in D minor ... Rubinstein
Soloist: Leo Litwin
Kamenoi Ostrow ... Rubinstein
Russian Sailors' Dance, from "Red Poppy" ... Gliere

Thursday Evening

Triumphal March from "Aida" ... Verdi
Selection, "The Mikado" ... Sullivan
None But the Lonely Heart ... Tschaikowsky-Caillet
Soviet Iron Works ... Mossolov
Introduction to Act III, "Lohengrin" ... Wagner
The Animals' Carnival ... Saint-Saens
Pianos: J. M. Sanroma-Leo Litwin
Second Hungarian Rhapsody ... Liszt
"Snow White and the Seven Dwarfs," Fantasy ... Churchill-Bodge
"Jealousy," Gypsy Tango ... Gade
"Stars and Stripes Forever," March ... Sousa

Friday Evening

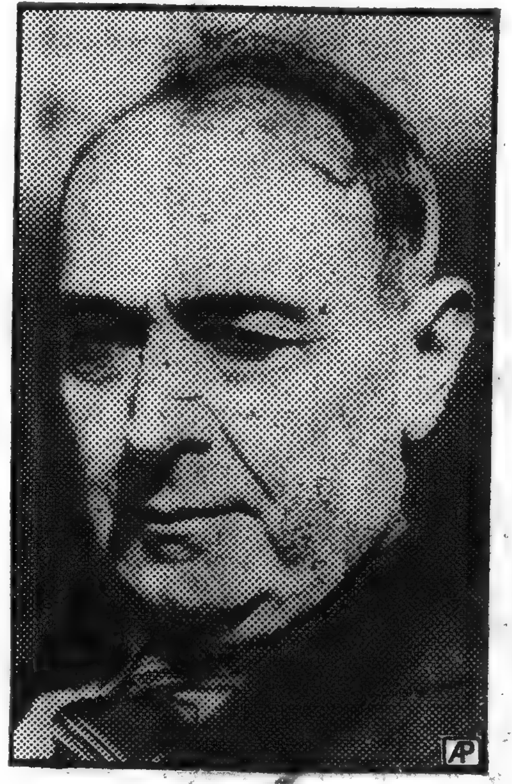
Procession of the Sardar, from the "Caucasian Sketches" ... Ippolitov-Ivanov
Overture to "Light Cavalry" ... Suppe
Chanson Triste ... Tschaikowsky
Ballet Music from "Faust" ... Gounod
Waltz from "Eugen Oniegin" ... Tschaikowsky
Rachem ... Manna-Zucca
Divertissement ... Ibert
Bolero ... Moskowski
Donkey Serenade from "The Firefly" ... Friml
"Thunder and Lightning," Polka ... Strauss

Saturday Evening

Polonaise from "Eugen Oniegin" ... Tschaikowsky
Overture to "The Barber of Seville" ... Rossini
Valse Bluette ... Drigo
Fete Espagnole ... Crist
Overture to "Fingal's Cave" ("The Hebrides") ... Mendelssohn
Piano Concerto in G minor ... Mendelssohn
Soloist: Jesus Maria Sanroma
"Voices of Spring," Waltzes ... Strauss
Two Hearts in Three-Quarter Time ... Stolz
March from "The Gypsy Baron" ... Strauss

NEW HAVEN, CONN.
REGISTER
June 17/38

Dr. Koussevitzky To Receive Honorary Degree From Yale


DR. SERGE KOUSSEVITZKY

On the same stage where his conducting of the Boston Symphony Orchestra has thrilled thousands of music-lovers, Dr. Koussevitzky, renowned Russian musician, will appear in a distinguished company Wednesday in Woolsey Hall to receive an honorary degree of doctor of music from Yale University.

Ranked among the foremost conductors of the world, Doctor Koussevitzky has already been honored by Brown University, in 1926, and Harvard University, in 1929, being awarded honorary doctorates by both.

Exiling himself from his native land in 1920 because of bitterness toward the Bolshevik regime, he became conductor of the Boston Symphony Orchestra in 1924 and has since directed that outstanding musical organization. Decorated by the Czar of Russia in 1903, he was made a knight of the French Legion of Honor in 1924 and was promoted to the rank of officer in that honorary body in 1930. In quitting Moscow, he relinquished the post of conductor of the Russian state orchestra.

PITTSFIELD, MASS.
EAGLE

JUN 16 1938

Koussevitzky To Hunt for House, Inspect Shed Tuesday

Mrs. Brooks To Arrive Monday— Fifty Chairmen To Attend Subscription Meeting in Lenox

Dr. Serge Koussevitzky will be in the Berkshires Tuesday accompanied by Madame Koussevitzky to inspect the Berkshire Symphonic Festival's music shed at Tanglewood, and on a house-hunting expedition.

Meeting them in Lenox will be Mrs. Gorham Brooks of Brookline, who presented Tanglewood to the Boston Symphony Orchestra as a permanent home for the Festival. Mrs. Brooks will arrive Monday.

A place among others that has caught the conductor's fancy is Lakeside, the Charles Astor Bristed place, overlooking Stockbridge Bowl, and conveniently located near Tanglewood. It adjoins the estate of Canon Anson Phelps Stokes of Washington Cathedral who will be at his estate during the Festival. Another place in which the conductor has expressed interest is the home of the late Miss Adele Kneeland on West Street. A third possibility is the Berkshires Hunt and Country Club where Dr. Koussevitzky and several friends stayed during the 1937 Festival.

At Yale Wednesday

The conductor will motor here from Saratoga and after settling the problem of living quarters, he will continue to New Haven where on Wednesday Yale University will present to him an honorary degree.

As a convenience to hundreds of music lovers from distant points who will come to the concerts in August, the Festival office has compiled lists of rooming houses in Stockbridge, Lenox and neighzoring towns. These lists and other information may be had by writing to the office in Stockbridge.

Hotel accommodations in Stockbridge and Lenox are becoming more scarce daily but there are still ample accommodations at inns and tourist houses.

The meeting of sub-chairmen at the Curtis Hotel in Lenox Monday which will mark the opening of the subscription campaign will be attended by at least 50 community chairmen.

ALBANY, N. Y.
Knickerbocker News
JUN 18 1938

Koussevitzky Seeking House

Back from Europe to receive an honorary degree of Doctor of Music from Yale University June 22, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will come to the Berkshires Tuesday for another inspection of the Berkshire Symphonic Festival's music shed at "Tanglewood," and he also will be on a house-hunting expedition.

He will be accompanied by Madame Koussevitzky. They want everything settled before they leave on a holiday before the opening concert of the Festival, Aug. 4.

A location among others that has captured Dr. Koussevitzky's fancy is Lakeside, the estate of the late Charles Astor Bristed of New York overlooking Stockbridge Bowl near "Tanglewood."

It will be a busy week for festival officers. In addition to the inspection of the shed and the house-hunting expedition of Dr. Koussevitzky and Madame Koussevitzky, there will be the opening of the subscription campaign by 50 or more sub-chairmen from far-flung areas. They will meet for luncheon at the Curtis Hotel in Lenox

There are the final touches to be added to the music shed to make it as it will be for the concerts this summer. There is grass to be cut, lawns to be mowed, trees to be trimmed, roads to be built and a hundred other details necessary for the comfort and convenience of the public.

Also coming to "Tanglewood" Tuesday will be Mrs. Gorham Brooks of Brookline, Mass., a member of the Festival board and donor of the 200-acre estate as a permanent home for the festival. She will accompany Dr. Koussevitzky in his search for a house.

SPRINGFIELD, MASS.
MORNING UNION

JUN 17 1938

Dr. Koussevitzky Will Hunt a Home

Conductor and Wife to Be in Berkshires Tuesday

PITTSFIELD, June 16—Dr. Serge Koussevitzky will be in the Berkshires Tuesday accompanied by Mme. Koussevitzky to inspect the Berkshire Symphonic Festival's music shed at Tanglewood and to hunt a house. Meeting them in Lenox will be Mrs. Gorham Brooks of Brookline, who presented Tanglewood to the Boston Symphony Orchestra as a permanent home for the Festival.

A place among others that has caught the conductor's fancy is Lakeside, the Charles Astor Bristed place, overlooking Stockbridge Bowl and conveniently located near Tanglewood. It adjoins the estate of Canon Anson Phelps Stokes of Washington Cathedral, who will be at his estate during the Festival. Another place in which the conductor has expressed interest is the home of the late Miss Adele Kneeland on West St.

SPRINGFIELD, MASS.
EVENING UNION
JUN 17 1938

Dr. Koussevitzky Will Hunt a Home

PITTSFIELD, June 17—Dr. Serge Koussevitzky will be in the Berkshires Tuesday accompanied by Mme. Koussevitzky to inspect the Berkshire Symphonic Festival's music shed at Tanglewood and to hunt a house. Meeting them in Lenox will be Mrs. Gorham Brooks of Brookline, who presented Tanglewood to the Boston Symphony Orchestra as a permanent home for the Festival.

A place among others that has caught the conductor's fancy is Lakeside, the Charles Astor Bristed place, overlooking Stockbridge Bowl and conveniently located near Tanglewood. It adjoins the estate of Canon Anson Phelps Stokes of Washington Cathedral, who will be at his estate during the Festival. Another place in which the conductor has expressed interest is the home of the late Miss Adele Kneeland on West St.

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TORRINGTON, CONN.
REGISTER

JUN 18 1938

Koussevitzky Seeks Home In Berkshires

Back from Europe to receive an honorary degree of doctor of music from Yale university June 22, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, will come to the Berkshires Tuesday for another inspection of the Berkshires Tuesday for another inspection of the Berkshires Symphonic festival's music shed at "Tanglewood", and he also will be on a house-hunting expedition. He will be accompanied by Madame Koussevitzky. They want everything settled before they leave on a holiday before the opening concert of the festival, August 4.

A location among others that has captured Dr. Koussevitzky's fancy is Lakeside, the estate of the late Charles Astor Bristed of New York overlooking Stockbridge bowl and near "Tanglewood". The estate of Canon Anson Phelps Stokes of Washington Cathedral adjoins the Bristed property. The Stokes expect to be at their summer home during the fastival.

It will be a busy week for festival officers. In addition to the inspection of the shed and the house-hunting expedition of Dr. and Madame Koussevitzky, there will be the opening of the subscription campaign by 50 or more sub-chairmen from far-flung areas. They will meet for luncheon at the Curtis hotel in Lenox. There are the final touches to be added to the music shed to make it as complete as it will be for the concerts this summer. There is grass to be cut, lawns to be mowed, trees to be trimmed, roads to be built and a hundred other details necessary for the comfort and convenience of the public.

Also coming to "Tanglewood" Tuesday will be Mrs. Gorham Brooks of Brookline, Mass., a member of the festival board and donor of the 200-acre estate as a permanent home for the festival. She will accompany Dr. Koussevitky in his search for a house.

Mrs. B. G. Peck, local sub-chairman, and Miss Eleanor Smith will attend the luncheon. Reservations for any or all concerts may be obtained from the local committee.

WATERBURY, CONN.
REPUBLICAN

[illegible] 19 1938

MUSIC

Dr. Koussevitzky To Get Degree Wednesday At Yale

Back from Europe to receive a honorary degree of doctor of m sic from Yale university Wedne day, Dr. Serge Koussevitzky, co ductor of the Boston Symphor orchestra, will visit the Berkshir Tuesday for another inspection the Berkshire Symphonic Fest val's music shed at "Tangl wood". He will be on a hous

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NEW YORK, N. Y.
TIMES

JUN 19 1938

KOUSSEVITZKY TO GET A DEGREE FROM YALE

Conductor to Be Made Doctor of Music Wednesday

Returned recently from a European vacation, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will receive the honorary degree of Doctor of Music from Yale on Wednesday.

GLOUCESTER, MASS.
TIMES

JUN 20 1938

Dr. Serge Koussevitsky claims, "The best (symphony orchestra) abroad is second rate to us." Not because there aren't the musicians there, but because there is more money here to support them.

NEWS OF THE WORLD OF MUSIC

B. Post — June 18/38

News and Views About Music Matters Here and Elsewhere

BY WARREN STOREY SMITH

THE eventual popularity of much once-enigmatic music is a matter that should always give the impulsive music critic pause. Surely not one of the reviewers who gave voice to their common mystification when Sibelius' Second Symphony was first performed here, on March 11, 1904, would ever have dreamed that 34 years later that baffling and cryptic work would be played in its entirety at a Pop Concert. Played it will be, however, tomorrow evening, under the baton of the composer's countryman, Tauno Hannikainen, a conductor of recognized abilities in his own land, now visiting the United States. The occasion for what is virtually a Finnish programme is the 300th anniversary of the arrival in Delaware of the first Swedish and Finnish settlers to reach these shores. Before the Symphony will come a Berceuse by Jaenefelt and Sibelius' "Finlandia," both to be directed by Paul Cherkassky, who also conducts the remainder of the programme. Arthur Fiedler, on leave of absence for this one evening, will on Friday, July 1, conduct his 500th Pop Concert. . . . Time flies.

* * * *

Bishop Fan Sylvain Noli, one-time premier and dictator of Albania, who was much in the news during the recent American visit of King Zog's three sisters, will make his debut as orchestral composer at Jordan Hall on Tuesday afternoon. When Bishop Noli receives from the New England Conservatory the degree of Bachelor of Music his "Overture on Byzantine Themes" will be played by the Conservatory Orchestra, under Wallace Goodrich.

* * * *

It is interesting to see the Lucerne has had to wait no longer than this summer to secure the services of Toscanini and Bruno Walter for its music festival. Richard Strauss, Ernest Ansermet and Willem Mengleberg will be the other directors in a festival which lasts from mid-July to the end of August. At Salzburg, where Messrs. Toscanini and Walter had been slated to appear, the conductors will be Wilhelm Furtwaengler, Hans Knappertsbusch, Karl Boehm and Vittorio Gui. The festival will begin July 23 with a performance of Wagner's "Die Meistersinger," under Furtwaengler, and will conclude on Aug. 31 with Beethoven's "Fidelio," Mr. Knappertsbusch conducting. Other operas to be heard are "Don Giovanni," "Der Rosenkavalier," "Tannhauser," "The Marriage of Figaro" and "Falstaff." As far as the musical end of the festival is concerned, it is the personnel rather than the repertory which has been changed by the recent Anschluss.

WORCESTER, MASS.
TELEGRAM

JUN 19 1938

Ballet With the Boston Symphony

WHEN THE American flag floated down from the vaulted ceiling of old Symphony Hall in Boston last Tuesday night on Flag Day, and the Symphony orchestra under the direction of Arthur Fiedler played the "Star Spangled Banner" . . . and the audience stood up as one man, it marked intermission at one of the finest programs ever heard and seen there in the ever popular series. Preceded by sterling favorites like the Schubert "March Militaire" and the second movement of his "Unfinished Symphony," a Granados composition new to most, a magnificent trumpet solo with orchestra by Roger Voisin, and Wagnerian encores the dance play by Hans Wiener and his dancers, (music by Walter Piston) was repeated with the orchestra. It was a charming melange of motion, color and gay miming by the master of dance and a large company of 40. Street scene with such picturesque characters as the Prudent Shopper, the Blowzy Belle, and the carnival come to town, a side-show barker, band leader, jugglers, snake dancer, the monkey trainer and monkeys made a colorful background for Mr. Wiener with his intangible flute, the Merchants Daughters of a concert group, Dorothy Sammis, Kathryn Pope, Dorothy Wood and Estelle Kibbee, the apprentice, Gregory MacDougall and the Rich Widow, Mildred Simons. Conductor Fiedler who traditionally has the Wiener dancers appear on his pops programs sometime through the season, Walter Piston, the composer of the ballet music took two curtain calls with the incredible flutist himself. After the very successful performance Mr. Wiener entertained at a penthouse party at his studio atop Hotel Brunswick, where the costumes had been made under supervision of Katrine Hooper. Marco Montedoro of Radio City Music Hall designed both costumes and set.

B. Transc. June 16/38

Pops Give Night to Italian Music

Resphigi's Symphonic Poem, "Pines of Rome," was the main item on last night's Italian program at the Pops. It was done with the unerring delicacy that marks so many of Conductor Fiedler's interpretations. The four parts were read so that the most effective moments were emphasized. This was particularly true of the second, rather bizarre "Pines Near a Catacomb." The orchestra's response to the odd nuances was alert, filling the listener with admiration for its excellent workmanship.

Another arrangement which caught the fancy of the audience was that of the Prelude to "La Traviata." Seldom have we heard the broad sweep of the aria which comes in the middle of the Prelude as inspiringly played. Every instrument seemed to sing its line, sounding the strong emotions of regret and sadness. So well was it liked that the musicians were compelled to give an encore, one of the many which were interspersed into the concert. And even then, the ovation continued. But Francesco Albanese, the first soloist of the evening, appeared to sing "Una Furtiva Lagrima" from Donizetti's "L'Elisir d'Amore."

The young tenor carefully followed the style of Caruso, and later Schipa, in his conception of the haunting aria. The vocal tricks which the first two artists were easily able to accomplish eluded him; because he has neither sufficient power nor adequate breath control. The song is difficult enough as Donizetti wrote it, and when ambitious, but too enthusiastic, tenors add little cadenzas and high notes of their own it becomes a task. Signor Albanese sang delightfully in the middle register. His voice has warmth, and the romantic mood of the young man who saw "A Furtive Tear" in the eye of his beloved was tenderly projected. Once more the applause was generous.

Two Overtures to "The Barber of Seville," the first by Paisiello, the second by Rossini; Ballet Music from "Aida," the Overture to "The Secret of Suzanne," Arditi's "Il Bacio," and soprano solos by Alba Alessandrini completed the program. Musetta's Aria from "La Boheme" was the most important of Signora Allessandrini's songs. She sang well, although handicapped by a voice too small for Symphony Hall.

J. G.

NEW YORK, N. Y.
WORLD - TELEGRAM

JUN 21 1938

Camera Men to Exhibit at Berkshire Festival.

Co-operating with the Berkshire Symphonic Festival, whose concerts by the Boston Symphony Orchestra at Tanglewood, between Lenox and Stockbridge, Mass., will be a major summer attraction, the Berkshire Museum Camera Club, of Pittsfield, has arranged for its first annual Berkshire County Photographic Exhibition. Nineteen leading salon photographers already have accepted the invitation to participate in the exhibition July 31 to August 14.

The exhibition will be held at the Berkshire M[illegible]m in Pittsfield, whose direct[illegible] Laura Bragg, life director of hi[illegible] Charleston (S. C.) Museum.

JAMAICA, N. Y.
LONG ISLAND PRESS

JUN 20 1938

Sibelius Music to Feature Finnish Tercentenary Fete

Concert, Program and Speeches Arranged for Tomorrow

Professor Tauno H. Hannikainen, conductor of the Turku Symphony of Finland, who is warmly commended by Jean Sibelius as an interpreter of the Finnish composer's work, will be the guest conductor at the Finnish American festival tomorrow night in Forest Park.

His appearance in Queens will be one of four in this country. He will conduct the Boston Symphony Orchestra, tonight and will be heard also at Central Park and at Chester, Pa., at the official dedication of the Finnish memorial commemorating the early Finns who landed on the shores of the Delaware River in 1638.

Flaxen-haired bays and girls in old-country folk costumes will mingle with the thousands of Long Island Finns who are expected to fill the flag-draped park for the concert, dance program and speeches occasioned by the 300th anniversary of the first Swedish-Finnish settlement in America.

The girls will wear full-sleeved white blouses and white aprons over their red and black skirts and ribbons in their hair to distinguish them in the old Finnish fashion from the married women, who wear hats.

Councilman James A. Burke will deliver the welcoming address after introductory remarks by Ero K. Djerf, chairman of the New York State Committee for the American-Finnish Delaware Tercentenary.

Municipal Court Justice Nicholas M. Pette will also speak, and a talk in Finnish will be given by Professor John B. Olli of the College of the City of New York.

Sibelius music will predominate in the Finnish selections played by the New York State Symphonic Band. Two of the compositions which Professor Hannikainen will conduct are "Finlandia," one of Sibelius' best known and best loved works, and his "Valse Triste."

The Finnish conductor has been conductor of the Helsinki Opera for six years and is a cello artist of international fame.

He will also conduct the "Praeludium" and "Berceuse of Jarnefelt. Other compositions to be played by the symphonic band will be conducted by its director, Guiseppe Creatore. They will include the finale of Tchaikowsky's Fourth Symphony and Friedemann's "Slavonic Rhapsody."

Long Island Finnish dancers directed by Mrs. Edward Sipila of Queens Village, will be accompanied by Veikko Hietala on the accordion.

They will perform the Purpuri, a Finnish wedding dance; Kehraa Kehraa Tyttonen, a weaving dance, and Koiviston Polska, the country polka.

Uuno Pulkkinen and John Kultti are directing a Finnish chorus which will sing "Kevat Laulu," a spring song; "Karjalan Kunnila" and "Laulu Wuokselle."

Mrs. Edward H. Dawson of Hollis is the Queens representative on the State Committee.

The following are members of the Long Island Committee for the Delaware Tercentenary:

Matti Mulari, chairman; Mrs. Amalia Matson, corresponding secretary; Mrs. Maire Nordlund, recording secretay; Hugo Hoit, treasurer; Elina Lehto, assistant to the chairman; Erkki Matson, Fanny Hoit, Aino Kunnas, Erkki Kunnas, Cilja Nordlund, Olva Nordlund, Alina Pelto, Lydia Johnson, Erick Brand, Victor Ahola, Tatu Pietila, Emil Forsblum and Jennie Mulari.

NEW YORK, N. Y.
SUN

JUN 20 1938

MUSIC NOTES

Preparations for the opening of the outdoor operetta season at Jones Beach on Saturday night are progressing, with the company scheduled to take over the big stage for final rehearsals on Wednesday or Thursday. Among those in rehearsal for "Three Waltzes" are Everett Marshall, former Metropolitan baritone; Lucy Monroe, Fred Sherman, June Havoc, Douglas Leavitt, Louis Sorin and Dean Dickens.

* * *

Three composers will have the honor of having works published this fall as the result of competitions. The Juilliard School has selected for inclusion in its series of American scores Gardner Read's "Sketches of the City" (opus 26), and a symphony in F by Werner Josten. This is the second time Mr. Josten's work has appeared in this series, his "Concerto Sacro" being published several years ago. The Society for the Publication of American Music, of which A. Walter Kramer is president, has chosen for publication this year a string quartet by Douglas Moore, associate professor of music at Columbia.

* * *

Dr. Serge Koussevitzky, conductor [illegible] the Boston Symphony Orche[illegible] who already holds honorary degrees from Brown and other American colleges, will receive another award next Thursday, this one from Yale. He is scheduled to pay a visit tomorrow to the estate near Lenox where the permanent shed for the Berkshire Symphonic Festival is now being constructed. He will also meet with the executives of the festival, who are preparing an intensive drive for subscriptions.

CARLISLE, PA.
SENTINEL

JUN 22 1938

Serge Koussevitzky, Boston Symphony Orchestra conductor, says that during his recent trip to Europe he found that music-lovers there enjoy hearing American orchestras play the great European classics.

Koussevitzky says, that though Europe has many accomplished musicians, there are not enough to meet the heavy demands of the numerous orchestras on the continent.

PITTSFIELD, MASS.
EAGLE

JUN 21 1938

Koussevitzkys Inspect Shed At Tanglewood

LENOX, June 21.—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Madame Koussevitzky, arrived here this noon by automobile from Saratoga, N. Y., and after inspecting the Berkshire Symphonic Festival Shed at Tanglewood, proceeded at once to hunt for a house which would be suitable for their occupancy during the Festival.

From here, Dr. Koussevitzky will motor to New Haven, Conn., where tomorrow Yale University will bestow upon him the honorary degree of Doctor of Music.

MERRILL, WIS.
HERALD

JUN 22 1938

THE Boston "Pops" orchestra, comprising a large part of the Boston Symphony orchestra, recently produced the first ballet score of the distinguished American composer, Walter Piston. Titled "The Incredible Flutist," the score was presented under direction of Conductor Arthur Fiedler and with Hans Wiener and his dance group. The consensus of critics was that the music itself was so appealing that it probably could be performed as a concert suite without dancers. Piston is chairman of the faculty of music at Harvard University.

TORRINGTON, CONN.
REGISTER

JUN 18 1938

Koussevitzky Seeks Home In Berkshires

Back from Europe to receive an honorary degree of doctor of music from Yale university June 22, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, will come to the Berkshires Tuesday for another inspection of the Berkshires Tuesday for another inspection of the Berkshires Symphonic festival's music shed at "Tanglewood", and he also will be on a house-hunting expedition. He will be accompanied by Madame Koussevitzky. They want everything settled before they leave on a holiday before the opening concert of the festival, August 4.

A location among others that has captured Dr. Koussevitzky's fancy is Lakeside, the estate of the late Charles Astor Bristed of New York overlooking Stockbridge bowl and near "Tanglewood". The estate of Canon Anson Phelps Stokes of Washington Cathedral adjoins the Bristed property. The Stokes expect to be at their summer home during the fastival.

It will be a busy week for festival officers. In addition to the inspection of the shed and the house-hunting expedition of Dr. and Madame Koussevitzky, there will be the opening of the subscription campaign by 50 or more sub-chairmen from far-flung areas. They will meet for luncheon at the Curtis hotel in Lenox. There are the final touches to be added to the music shed to make it as complete as it will be for the concerts this summer. There is grass to be cut, lawns to be mowed, trees to be trimmed, roads to be built and a hundred other details necessary for the comfort and convenience of the public.

Also coming to "Tanglewood" Tuesday will be Mrs. Gorham Brooks of Brookline, Mass., a member of the festival board and donor of the 200-acre estate as a permanent home for the festival. She will accompany Dr. Koussevitky in his search for a house.

Mrs. B. G. Peck, local sub-chairman, and Miss Eleanor Smith will attend the luncheon. Reservations for any or all concerts may be obtained from the local committee.

WATERBURY, CONN.
REPUBLICAN

JUN 19 1938

MUSIC

Dr. Koussevitzky To Get Degree Wednesday At Yale

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NEW YORK, N. Y.
TIMES

JUN 19 1938

KOUSSEVITZKY TO GET A DEGREE FROM YALE

Conductor to Be Made Doctor of Music Wednesday

Returned recently from a European vacation, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will receive the honorary degree of Doctor of Music from Yale on Wednesday.

GLOUCESTER, MASS.
TIMES

JUN 20 1938

Dr. Serge Koussevitzky claims, "The best (symphony orchestra) abroad is second rate to us." Not because there aren't the musicians there, but because there is more money here to support them.

NEWS OF THE WORLD OF MUSIC

B. Post — June 18/38

News and Views About Music Matters Here and Elsewhere

BY WARREN STOREY SMITH

THE eventual popularity of much once-enigmatic music is a matter that should always give the impulsive music critic pause. Surely not one of the reviewers who gave voice to their common mystification when Sibelius' Second Symphony was first performed here, on March 11, 1904, would ever have dreamed that 34 years later that baffling and cryptic work would be played in its entirety at a Pop Concert. Played it will be, however, tomorrow evening, under the baton of the composer's countryman, Tauno Hannikainen, a conductor of recognized abilities in his own land, now visiting the United States. The occasion for what is virtually a Finnish programme is the 300th anniversary of the arrival in Delaware of the first Swedish and Finnish settlers to reach these shores. Before the Symphony will come a Berceuse by Jaenefelt and Sibelius' "Finlandia," both to be directed by Paul Cherkassky, who also conducts the remainder of the programme. Arthur Fiedler, on leave of absence for this one evening, will on Friday, July 1, conduct his 500th Pop Concert. . . . Time flies.

* * * *

Bishop Fan Sylvain Noli, one-time premier and dictator of Albania, who was much in the news during the recent American visit of King Zog's three sisters, will make his debut as orchestral composer at Jordan Hall on Tuesday afternoon. When Bishop Noli receives from the New England Conservatory the degree of Bachelor of Music his "Overture on Byzantine Themes" will be played by the Conservatory Orchestra, under Wallace Goodrich.

* * * *

It is interesting to see the Lucerne has had to wait no longer than this summer to secure the services of Toscanini and Bruno Walter for its music festival. Richard Strauss, Ernest Ansermet and Willem Mengleberg will be the other directors in a festival which lasts from mid-July to the end of August. At Salzburg, where Messrs. Toscanini and Walter had been slated to appear, the conductors will be Wilhelm Furtwaengler, Hans Knappertsbusch, Karl Boehm and Vittorio Gui. The festival will begin July 23 with a performance of Wagner's "Die Meistersinger," under Furtwaengler, and will conclude on Aug. 31 with Beethoven's "Fidelio," Mr. Knappertsbusch conducting. Other operas to be heard are "Don Giovanni," "Der Rosenkavalier," "Tannhauser," "The Marriage of Figaro" and "Falstaff." As far as the musical end of the festival is concerned, it is the personnel rather than the repertory which has been changed by the recent Anschluss.

WORCESTER, MASS.
TELEGRAM

JUN 19 1938

Ballet With the Boston Symphony

WHEN THE American flag floated down from the vaulted ceiling of old Symphony Hall in Boston last Tuesday night on Flag Day, and the Symphony orchestra under the direction of Arthur Fiedler played the "Star Spangled Banner" . . . and the audience stood up as one man, it marked intermission at one of the finest programs ever heard and seen there in the ever popular series. Preceded by sterling favorites like the Schubert "March Militaire" and the second movement of his "Unfinished Symphony," a Granados composition new to most, a magnificent trumpet solo with orchestra by Roger Voisin, and Wagnerian encores the dance play by Hans Wiener and his dancers, (music by Walter Piston) was repeated with the orchestra. It was a charming melange of motion, color and gay miming by the master of dance and a large company of 40. Street scene with such picturesque characters as the Prudent Shopper, the Blowzy Belle, and the carnival come to town, a side-show barker, band leader, jugglers, snake dancer, the monkey trainer and monkeys made a colorful background for Mr. Wiener with his intangible flute, the Merchants Daughters of a concert group, Dorothy Sammis, Kathryn Pope, Dorothy Wood and Estelle Kibbee, the apprentice, Gregory MacDougall and the Rich Widow, Mildred Simons. Conductor Fiedler who traditionally has the Wiener dancers appear on his pops programs sometime through the season, Walter Piston, the composer of the ballet music took two curtain calls with the incredible flutist himself. After the very successful performance Mr. Wiener entertained at a penthouse party at his studio atop Hotel Brunswick, where the costumes had been made under supervision of Katrine Hooper. Marco Montedoro of Radio City Music Hall designed both costumes and set.

B. Transcript June 18/38

Pops Give Night to Italian Music

Resphigi's Symphonic Poem, "Pines of Rome," was the main item on last night's Italian program at the Pops. It was done with the unerring delicacy that marks so many of Conductor Fiedler's interpretations. The four parts were read so that the most effective moments were emphasized. This was particularly true of the second, rather bizarre "Pines Near a Catacomb." The orchestra's response to the odd nuances was alert, filling the listener with admiration for its excellent workmanship.

Another arrangement which caught the fancy of the audience was that of the Prelude to "La Traviata." Seldom have we heard the broad sweep of the aria which comes in the middle of the Prelude as inspiringly played. Every instrument seemed to sing its line, sounding the strong emotions of regret and sadness. So well was it liked that the musicians were compelled to give an encore, one of the many which were interspersed into the concert. And even then, the ovation continued. But Francesco Albanese, the first soloist of the evening, appeared to sing "Una Furtiva Lagrima" from Donizetti's "L'Elisir d'Amore."

The young tenor carefully followed the style of Caruso, and later Schipa, in his conception of the haunting aria. The vocal tricks which the first two artists were easily able to accomplish eluded him; because he has neither sufficient power nor adequate breath control. The song is difficult enough as Donizetti wrote it, and when ambitious, but too enthusiastic, tenors add little cadenzas and high notes of their own it becomes a task. Signor Albanese sang delightfully in the middle register. His voice has warmth, and the romantic mood of the young man who saw "A Furtive Tear" in the eye of his beloved was tenderly projected. Once more the applause was generous.

Two Overtures to "The Barber of Seville," the first by Paisiello, the second by Rossini; Ballet Music from "Aida," the Overture to "The Secret of Suzanne," Arditi's "Il Bacio," and soprano solos by Alba Alessandrini completed the program. Musetta's Aria from "La Boheme" was the most important of Signora Allessandrini's songs. She sang well, although handicapped by a voice too small for Symphony Hall.

J. G.

NEW YORK, N. Y.
WORLD - TELEGRAM

JUN 21 1938

Camera Men to Exhibit at Berkshire Festival.

Co-operating with the Berkshire Symphonic Festival, whose concerts by the Boston Symphony Orchestra at Tanglewood, between Lenox and Stockbridge, Mass., will be a major summer attraction, the Berkshire Museum Camera Club, of Pittsfield, has arranged for its first annual Berkshire County Photographic Exhibition. Nineteen leading salon photographers already have accepted the invitation to participate in the exhibition July 31 to August 14.

The exhibition will be held at the Berkshire Museum in Pittsfield, whose direct[illegible] Laura Bragg, life director of hi[illegible] Charleston (S. C.) Museum.

JAMAICA, N. Y.
LONG ISLAND PRESS

JUN 20 1938

Sibelius Music to Feature Finnish Tercentenary Fete

Concert, Program and Speeches Arranged for Tomorrow

Professor Tauno H. Hannikainen, conductor of the Turku Symphony of Finland, who is warmly commended by Jean Sibelius as an interpreter of the Finnish composer's work, will be the guest conductor at the Finnish American festival tomorrow night in Forest Park.

His appearance in Queens will be one of four in this country. He will conduct the Boston Symphony Orchestra, tonight and will be heard also at Central Park and at Chester, Pa., at the official dedication of the Finnish memorial commemorating the early Finns who landed on the shores of the Delaware River in 1638.

Flaxen-haired bays and girls in old-country folk costumes will mingle with the thousands of Long Island Finns who are expecteu to fill the flag-draped park for the concert, dance program and speeches occasioned by the 300th anniversary of the first Swedish-Finnish settlement in America.

The girls will wear full-sleeved white blouses and white aprons over their red and black skirts and ribbons in their hair to distinguish them in the old Finnish fashion from the married women, who wear hats.

Councilman James A. Burke will deliver the welcoming address after introductory remarks by Ero K. Djerf, chairman of the New York State Committee for the American-Finnish Delaware Tercentenary.

Municipal Court Justice Nicholas M. Pette will also speak, and a talk in Finnish will be given by Professor John B. Olli of the College of the City of New York.

Sibelius music will predominate in the Finnish selections played by the New York State Symphonic Band. Two of the compositions which Professor Hannikainen will conduct are "Finlandia," one of Sibelius' best known and best loved works, and his "Valse Triste."

The Finnish conductor has been conductor of the Helsinki Opera for six years and is a cello artist of international fame.

He will also conduct the "Praeludium" and "Berceuse of Jarnefelt. Other compositions to be played by the symphonic band will be conducted by its director, Guiseppe Creatore. They will include the finale of Tchaikowsky's Fourth Symphony and Friedemann's "Slavonic Rhapsody."

Long Island Finnish dancers directed by Mrs. Edward Sipila of Queens Village, will be accompanied by Veikko Hietala on the accordion.

They will perform the Purpuri, a Finnish wedding dance; Kehraa Kehraa Tyttonen, a weaving dance, and Koiviston Polska, the country polka.

Uuno Pulkkinen and John Kultti are directing a Finnish chorus which will sing "Kevat Laulu," a spring song; "Karjalan Kunnila" and "Laulu Wuokselle."

Mrs. Edward H. Dawson of Hollis is the Queens representative on the State Committee.

The following are members of the Long Island Committee for the Delaware Tercentenary:

Matti Mulari, chairman; Mrs. Amalia Matson, corresponding secretary; Mrs. Maire Nordlund, recording secretay; Hugo Hoit, treasurer; Elina Lehto, assistant to the chairman; Erkki Matson, Fanny Hoit, Aino Kunnas, Erkki Kunnas, Cilja Nordlund, Olva Nordlund, Alina Pelto, Lydia Johnson, Erick Brand, Victor Ahola, Tatu Pietila, Emil Forsblum and Jennie Mulari.

NEW YORK, N. Y.
SUN

JUN 20 1938

MUSIC NOTES

Preparations for the opening of the outdoor operetta season at Jones Beach on Saturday night are progressing, with the company scheduled to take over the big stage for final rehearsals on Wednesday or Thursday. Among those in rehearsal for "Three Waltzes" are Everett Marshall, former Metropolitan baritone; Lucy Monroe, Fred Sherman, June Havoc, Douglas Leavitt, Louis Sorin and Dean Dickens.

* * *

Three composers will have the honor of having works published this fall as the result of competitions. The Juilliard School has selected for inclusion in its series of American scores Gardner Read's "Sketches of the City" (opus 26), and a symphony in F by Werner Josten. This is the second time Mr. Josten's work has appeared in this series, his "Concerto Sacro" being published several years ago. The Society for the Publication of American Music, of which A. Walter Kramer is president, has chosen for publication this year a string quartet by Douglas Moore, associate professor of music at Columbia.

* * *

Dr. Serge Koussevitzky, conductor [illegible] the Boston Symphony Orche[illegible]who already holds honorary degrees from Brown and other American colleges, will receive another award next Thursday, this one from Yale. He is scheduled to pay a visit tomorrow to the estate near Lenox where the permanent shed for the Berkshire Symphonic Festival is now being constructed. He will also meet with the executives of the festival, who are preparing an intensive drive for subscriptions.

CARLISLE, PA.
SENTINEL

JUN 22 1938

Serge Koussevitzky, Boston Symphony Orchestra conductor, says that during his recent trip to Europe he found that music-lovers there enjoy hearing American orchestras play the great European classics.

Koussevitzky says that though Europe has many accomplished musicians, there are not enough to meet the heavy demands of the numerous orchestras on the continent.

PITTSFIELD, MASS.
EAGLE

JUN 21 1938

Koussevitzkys Inspect Shed At Tanglewood

LENOX, June 21.—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Madame Koussevitzky, arrived here this noon by automobile from Saratoga, N. Y., and after inspecting the Berkshire Symphonic Festival Shed at Tanglewood, proceeded at once to hunt for a house which would be suitable for their occupancy during the Festival.

From here, Dr. Koussevitzky will motor to New Haven, Conn., where tomorrow Yale University will bestow upon him the honorary degree of Doctor of Music.

MERRILL, WIS.
HERALD

JUN 22 1938

THE Boston "Pops" orchestra, comprising a large part of the Boston Symphony orchestra, recently produced the first ballet score of the distinguished American composer, Walter Piston. Titled "The Incredible Flutist," the score was presented under direction of Conductor Arthur Fiedler and with Hans Wiener and his dance group. The consensus of critics was that the music itself was so appealing that it probably could be performed as a concert suite without dancers. Piston is chairman of the faculty of music at Harvard University.

Guest Conductor from Finland

B. Trans. June 21/38

Tauno Hannikainen Presents Second Symphony of Sibelius at Pop Concert

By Moses Smith

Guest-conducting, which has been so much abused in this country in recent years, has something to be said for it. And the legitimate diversion which it furnishes a faithful winter subscription audience may also be applied occasionally to an institution like the Symphony Hall Pops concerts, led through these nine seasons with ever-increasing popularity by Arthur Fiedler. Earlier in the season Fritz Mahler presented a Wagner program with profit to almost everybody and everything concerned, including the Pension Fund of the Boston Symphony Orchestra. Last night there appeared for only a part of the program a visitor out of Finland, Tauno Hannikainen. But the Sibelius Second Symphony, to which his ministrations were confined, were sufficient to indicate a personage.

The rest of the program consisted of items out of the familiar Pops repertory, with more than a leaning to the Finnish side (Jarnefelt's Berceuse, Sibelius' "Finlandia" and a couple of extra numbers). Selection of both music and leaders, it appeared, was occasioned by commemoration of the 300th anniversary of the arrival of the first Finnish and Swedish settlers in America. Mr. Cherkassky, who is now no stranger to the podium at Pops, comported himself with animation as well as dignity, and was obviously and deservedly liked by the large audience.

The visiting conductor, who is a youngish-appearing, personable figure, made it apparent by the broad but commanding sweep with which he established the opening tempo of the Symphony that he was a musician of authority and a leader of experience. Perhaps the most striking aspect of an engrossing performance was the sureness with which the tempos were set and maintained or—at need—made flexible without collapsing. Whether or not the tempos were "right" did not for the moment matter beside the more important consideration that they justified themselves in actual performance and indeed seemed inevitable.

The same thing, for the most part, could be said of the scheme of dynamics and expressive devices generally. This Symphony has sounded eloquently in our ears so frequently at the hands of the Bostonian musicians under Serge Koussevitzky that there were bound to be moments of surprise at a tempo here, a crescendo or diminuendo there, and so forth. In particular, for example, the insistent main theme of the last movement pulsated last night where it has had breadth in the Koussevitzkyan treatment. But there was conviction last night, too. And we had an instance of a familiar, recurrent musical phenomenon, that the same musical sentence can have different shades of meaning to musicians of different temperament.

The performance of the Symphony by the musicians of the Pops Orchestra had, for the surroundings, season and temperature, uncommon vitality and even brilliance. These considerations, too, made the audience's applause take on the character of a great ovation. Mr. Hannikainen clearly left behind not only a pleasant taste but also a desire for renewed acquaintance on another and perhaps even more pretentious occasion.

PITTSFIELD, MASS.
EAGLE

JUN 21 1938

Festival Chairmen Have Enthusiastic Meeting in Lenox

Mrs. W. Bradford West of Pittsfield in Charge of Arrangements For Olin Downes Lectures

Nearly half a hundred community chairmen took upon themselves yesterday with enthusiasm the responsibility of making the 1938 Berkshire Symphonic Festival as outstandingly successful as it was in 937. Most all of them could point with pride to the record increase of more than 30 per cent in their membership list from last year.

Meeting at Curtis Hotel

The opening meeting of the subscription campaign was held at the Curtis Hotel in Lenox following a luncheon. Henry W. Dwight, Festival chairman; Mrs. George W. Edman, executive vice-president; Robert K. Wheeler, Festival trustee; Mr. Edman, chairman of the co-ordinating committee, stressed the need for continued good work to insure success this year. Posters, unreserved tickets, subscription blanks and other literature were distributed.

Mrs. W. Bradford West of Pittsfield was introduced as the chairman of arrangements for the four lectures to be given at Berkshire Museum by Olin Downes, eminent music editor of the New York Times. These lectures will be at 3 P. M. Aug. 4, 6, 7, 11, 13 and 14 and tickets may be secured for the series or for single lectures. There is a substantial saving in buying the series tickets. Mrs. West announced that she would be pleased to receive reservations for the lectures. She will have charge of ticket distribution.

Recordings Open to Public

Mrs. Zenas Crane Colt of Dalton invited all the chairmen who could do so to attend the first recorded concert arranged by the Junior League of Pittsfield at the Berkshire Museum this afternoon at 4.30. The general pjublic will be welcome. There will be no charge. There will be six concerts on successive Tuesday afternoons featuring the music to be played by the Boston Symphony Orchestra at Tanglewood in August.

MRS. W. BRADFORD WEST
In Charge of Lestures by Olin Downes

HAVERHILL, MASS.
GAZETTE

76

JUN 22 1938

MUSIC

Summer Season Activities

Summer is not a quiet or dull season for either student or professional musician and the layman will be interested and attracted by a multitude of offerings of high merit in all sections of this country and in some European centers.

Summer opera, summer school and college courses, a variety of festival programs and countless competitions offered in every branch of music are announced for summer.

The Federal Music Project has planned a season of outdoor concerts and operas for the next three months and will utilize the services of more than 10,000 persons in some hundred cities and towns.

Dr. Nikolai Sokoloff, national director, announces his resources for this series include 123 symphony and concert orchestras, 50 dance orchestras and bands, 71 concert bands, 35 opera and choral groups and several recital units.

With nearly all of the symphony orchestras of the project already heavily booked for the summer, some of the scheduled events are of interest. For example, the Syracuse Symphony orchestra will give a series of concerts beginning July 6 at the Syracuse university, and will also be heard at Cornell university. The Westchester orchestra began a series of concerts in White Plains recently that will be continued until Sept. 21. While New York and New Jersey activities are most numerous according to announcements to date, New England has many events scheduled.

Early in July, Boston will have weekly concerts by the Civic Symphony orchestra of Philadelphia in the Grand Court of the Museum of Art. On Boston common there are the daily noon hour concerts by bands with Saturday and Sunday evening programs. The Women's orchestra and other Boston units have outdoor programs.

Nineteen other Massachusetts cities and towns an dnumerous centers of Vermont, Connecticut and New Hampshire will have similar programs throughout the summer.

National Federation Contest

Bulletins for the biennial young artists' contest of the National Federation of Music clubs are available for distribution and will be sent upon request from the office of Mrs. Edmund H. Cahill, at national headquarters, New York City. The final contest will be held at the biennial convention of the National Federation, May 20, 1939, in Baltimore, Md. The winner of first rating in piano, violin and voice will be awarded $1000.

The Schubert Memorial awards to these federation winners consist of an appearance with the Philadelphia orchestra in that city and in New York. This early announcement aids any interested in preparing for this contest.

Middlebury College Music Center

The newest adjunct to Middlebury college is Middlebury Music center which has announced its first season opening July 1 and concluding Aug. 19. Alfred Zighera, violoncello player in the Boston Symphony orchestra, who played in Dr. Koussevitsky's orchestra in Paris before coming to this country, will be a faculty member.

Paul L. Fedorovsky, violinist of the string choir of the Boston Symphony orchestra and his wife, Madame Olga Averino, soprano, both Russian born, and "glad to be alive and in Boston under so great a conductor as Dr Koussevitsky", adds Fedorovsky, are two important members of the Middlebury faculty.

Prof. Walter Piston, of Harvard, will conduct a seminar in advance composition. Sunday evening concerts of vocal and chamber music will be conducted by members of the faculty augmented by appearances of other musicians and dancers.

Courses are to be conducted for academic credit in the form of certificate based on examinations. A student enrolled at the Music Center will be permitted to audit without charge any course in the language school.

E. B. F.

NEW YORK, N. Y.
EVENING POST

On Reception Board

Baroness Margaret Le Fevre, Mrs. William Johnston Taylor, Miss Ethel Mitchell, Miss Frances Johnston and Mrs. Frederick McGowan are members of the hostess committee for the reception Count Serge Jean de la Cases will give tomorrow afternoon in the Palm Room on the roof of the Park Central Hotel for Miss Anna Kaskas, contralto of the Metropolitan Opera Company, and for members of the Operatic Art Circle, of which he is the founder.

Miss Kaskas will sing at the Berkshire Music Festival under the baton of Serge Koussevitsky, and at the summer music festival at Silvermine, Conn.

The musical program tomorrow will be contributed by Miss Mildred Boldin, soprano, and Guido Salmaggi, tenor.

PITTSFIELD, MASS.
EAGLE

JUN 22 1938

Koussevitzky and Disney Honored by Yale Degrees

NEW HAVEN, Conn., June 22 (AP)—Yale University conferred honorary degrees today on eleven candidates including Lord Tweedsmuir, Governor-General of Canada, and Walter Elias Disney of Los Angeles, Cal., artist and creator of the film version of Snow White and the Seven Dwarfs, and Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

President Charles Seymour also conferred 1105 degrees in course at the 237th commencement exercises.

Those receiving honorary degrees were: Lord Tweedsmuir, doctor of laws, Walter Elias Disney, master of arts. Thomas Mann, author, doctor of letters.

Stanley Forman Reed, associate justice of the U. S. Supreme Court, doctor of laws.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, doctor of music; Maitland Fuller Griggs, lawyer, art connoisseur and trustee of the Metropolitan and Frick Museums, doctor of humane letters; Eugene Markley Landis, associate professor of medicine at the University of Pennsylvania, master of science; Rev. Morgan Phelps Noyes, pastor of the Presbyterian Church, Montclair, N. J., doctor of divinity.

Wendell Meredith Stanley, associate member of the Rockefeller Institute for Medical Research at Princeton University, doctor of science; Rev. Endicott Peabody, headmaster of Groton School, doctor of laws; President James Lukens McConaugh of Wesleyan University, doctor of laws.

HUDSON, N. Y.
DAILY STAR

JUN 21 1938

ADVISORY BOARD OF FESTIVAL MET

Luncheon-Meeting Was Held at Lenox, Mass., Monday—Local Members Present.

A largely attended luncheon-meeting of the advisory board of the Berkshire Symphonic Festival, Inc., was held at the Curtis Hotel in Lenox, Mass., yesterday.

Mrs. George Edman of Pittsfield., Mass., executive vice president of the organization, presided at the meeting which followed the luncheon. Mrs. Edman read an interesting tabulation of the memberships received to date, and stated that almost all the states of the Union and several sections of Canada were represented in the membership.

Mr. Dwight, the treasurer, stated that a great deal of money has been received but that the budget is, necessarily, much larger this year than heretofore, and made a brief appeal for additional contributions to the building fund.

George Edman, of Pittsfield, Mass., in charge of publicity, stated that the necessity for interest is more vital than ever this year. That upon the showing that is made this will determine the progress that may be looked for another year. That Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra, under whose direction the concerts of the festival are to be given, has many interesting things in mind which will be of great help to the organization. Mr. Edman announced that three thousand steel chairs, with padded backs and seats, had been purchased, and that these will be used in the boxes and in the reserved seats in the front section.

Announcement was made of the lectures that are to be given in Pittsfield by Olin Downes, noted music critic, on the afternoons preceding the concerts, and of the records of the music which is to be played at the 1938 festival which may be rented, for a nominal sum, by a committee of the Junior League of Pittsfield which is in charge of this activity. At the close of the meeting many of those present visited the new music shed which is almost completed.

Those present from this vicinity at the luncheon-meeting were Mrs. Alexander Bloch of Hillsdale, Mrs. O. H. Bradley, Mrs. Wendover Neefus and Gerald S. Bliss of this city.

B. Globe June 21/38

MUSIC

SYMPHONY HALL

Guest Conductor at Pops

Tauno Hannikainen, a Finnish conductor now making a visit to the United States in connection with the 300th anniversary celebration of the first Finnish settlement in America, was guest leader at the Pops in Symphony Hall last night. Not only was this his Boston debut, but it was said to be his first appearance in this country.

The Second Symphony of his countryman, Jean Sibelius, was appropriate choice for the middle section of the program, which fell to Mr. Hannikainen. Conducting without score but with the customary stick, the guest immediately proved himself a musician to whom gusto means quite as much as matters of technique. He gave the Second Symphony an emotional, rhapsodic interpretation that possessed more of a folkish quality than the cosmopolitan smoothness with which Boston concert-goers are familiar at the hands of other conductors.

Mr. Hannikainen's tempi leaned on the fast side, except for part of the third movement, and sometimes they modified a little some of Sibelius' characteristic phrases. Sibelius himself has said, however, of another of his symphonies that "the tempo is as you feel it." Thus Mr. Hannikainen's pace may be remarked upon but not questioned. Certain details were brought out more plainly than this reviewer has ever heard them before, and if the general nature of his reading was new to Bostonian ears, it was also logical, intense and extremely interesting.

His evident talent found in the Boston Symphony players a worthy instrument. He might well be invited to return here in the future. Last night's audience applauded him rapturously.

The remainder of the program was conducted by Paul Cherkassky. In addition to the symphony, Sibelius was represented by "Finlandia" and "Valse Triste" (the latter as an encore). There were also the Thomas Overture to "Raymond," music by Jaernefelt, also a prominent composer of Finland; a Strauss waltz, and the Valerius-Kremser "Prayer of Thanksgiving."

C. W. D.

FALL RIVER, MASS.
HERALD - NEWS

JUN 22 1938

Lord Tweedsmuir And Walt Disney Honored by Yale

NEW HAVEN, June 22, (UP)—Lord Tweedsmuir, Governor-General of Canada, and Walt Disney, creator of "Mickey Mouse" and other popular animated motion picture characters, were among the 11 recipients of honorary degrees today at Yale's 237th Commencement.

Lord Tweedsmuir was awarded a degree of Doctor of Laws.

Others awarded degrees included Stanley F. Reed, Washington, associate justice of the U. S. Supreme Court, Doctor of Laws; Thomas Mann, self-exiled German novelist and lecturer, Doctor of Letters, Serge Koussevitsky, Boston, conductor of the Boston Symphony Orchestra, Doctor of Music, and Rev. Endicott Peabody, Groton, Mass., headmaster of Groton School, Doctor of Laws.

ALBANY, N. Y.
KNICKERBOCKER NEWS

JUN 22 1938

DISNEY GIVEN HONOR AT YALE

Tweedsmuir Also Among Those Receiving Degrees at 237th Commencement

New Haven, Conn. — (AP) — Yale University today conferred the degree of doctor of laws on Lord Tweedsmuir, governor general of Canada, and that of master of arts on Walt Disney, artist and creator of the film version of "Snow White and the Seven Dwarfs."

President Charles Seymour also conferred 1,105 degrees in course the 237th comemnncement.

Others receiving honorary degrees are:

Thomas Mann, author, doctor of letters.

Stanley Forman Reed, associate justice of the U. S. Supreme Court, doctor of laws.

Musician Gets Honor

Serge Koussevitzky, conductor of the Boston Symuhony Orchestra, doctor of music.

Maitland Fuller Griggs, lawyer, art connoisseur and trustee of the Metropolitan and Frick Museums, doctor of humane letters.

Eugene Markley Landis, associate prefessor of medicine at the University of Pennsylvania, master of science.

The Rev. Morgan Phelps Noyes, pastor of the Presbyterian Church, Montclair, N. J., doctor of divinity.

Wendell Meredith Stanley, associate member of the Rockefeller Institute for Medical Research at Princeton University, doctor of science.

The Rev. Endicott Peabody, headmaster of Groton School, doctor of laws.

Praise for Disney

President James Lukens McConaugh of Wesleyan University, doctor of laws.

Prof. William Lyon Phelps, university public orator, in presenting Disney with his degree said:

"He has accomplished something that has defied all the efforts and experiments of the laboratories in zoology and biology; he has given impressive significance to the word anima in animated; he has given animals souls."

Of Lord Tweedsmuir Phelps said.

"It is the simple truth to say that no man in public life today is more beloved or more envied. He is the man every one else would like to be.

SYRACUSE, N. Y.
HERALD

JUN 22 1938

Only Woman Leader Of Boston Symphony Honored at Radcliffe

Cambridge, Mass., June 22 (AP).—President Ada L. Comstock, of Radcliffe College, announced today an honorary membership in Phi Beta Kappa had been conferred on Mlle Nadia Boulanger, of the Ecole Normale de Musique, of Paris, only woman to conduct the Boston Symphony Orchestra.

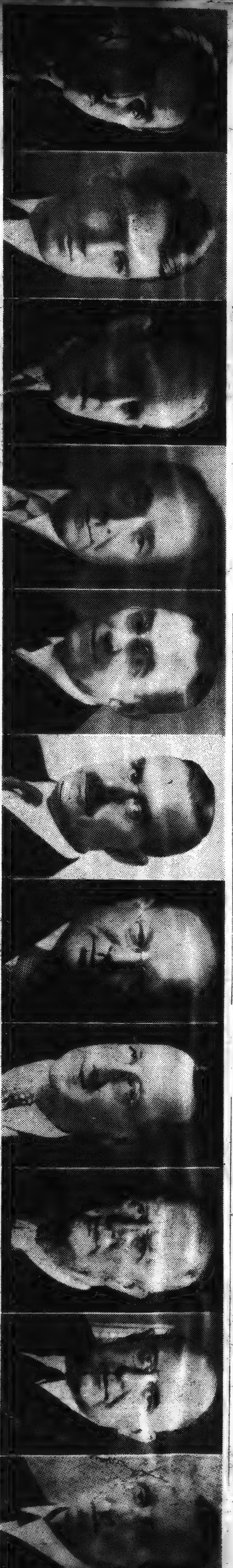
Mlle. Boulanger was a visiting lecturer in music at Radcliffe during the last year.

A second honorary membership went to Helen Louise Dwight Reid, associate professor and head of the department of history and government at the University of Buffalo. Miss Reid took her bachelor of arts degree at Vassar in 1922 and A.M. and Ph.D. honors at Radcliffe in 1924 and 1933.

NEW HAVEN, CONN.
REGISTER

JUN 22 1938

YALE AWARDS HONORARY DEGREES TO 11



WALTER DISNEY
Artist

EUGENE LANDIS
Scientist

REV. MORGAN NOYES
Pastor

SERGE KOUSSEVITSKY
Conductor

MAITLAND GRIGGS
Lawyer

THOMAS MANN
Author

WENDELL STANLEY
Scientist

JAMES McCONAUGHY
President

REV. ENDICOTT PEABODY
Headmaster

HON. STANLEY REED
Justice

LORD TWEEDSMUIR
Governor General

WALT DISNEY, TWEEDSMUIR GET OVATIONS

Recognition Paid Wide Diversity of Talent at Impressive Woolsey Hall Ceremonial

The Right Honorable Lord Tweedsmuir, distinguished governor general of Canada, and Walt Disney, who "labored like a mountain and brought forth a mouse," were among 11 great men invested with honorary degrees by Yale University today in a truly Democratic finale to the pomp and circumstance of the 237th annual commencement.

I nrecognizing a diversity of talents that scaled a range of letters, medicine, music, religion, gveornment and even cartooning, Mother Yale—in the person of her president, Charles Seymour—also honored the newest justice of the Supreme Court of the United States, Stanley Reed; Thomas Mann, self-exiled German author and Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Degree Recipients

The complete list of those receiving honorary degrees was as follows:

Walt Disney, artist, master of arts.

Eugene Markley Landis, professor of medicine, master of science.

The Rev. Morgan Phelps Noyes, presbyterian minister, doctor of divinity.

Serge Koussevitzky, musician, doctor of music.

Maitland Fuller Griggs, lawyer, doctor of humane letters.

Thomas Mann, author, doctor of letters.

Wendell Meredith Stanley, physician, doctor of science.

President James Lukens McConaughy, head of Wesleyan University, doctor of laws.

The Rev. Endicott Peabody, educator, doctor of laws.

Judge Stanley Forman Reed, Supreme Court justice, doctor of laws.

Lord Tweedsmuir, doctor of laws.

From State

Only one of those honored, Dr. McConaughy, who has been president of Wesleyan since 1925, is from Connecticut.

At the impressive ceremonies preceding the awarding of the honorary degrees before a capacity throng in Woolsey Hall, a total of 1,105 degrees in course also were conferred by President Seymour on graduate students. Of this number, 106 received degrees of doctor of philosophy.

Walt Disney, unassuming creator of Mickey Mouse and Snow White, who will also be honored at Harvard University tomorrow with a similar honorary degree, was the first of the 11 distinguished men on the platform to be awarded his degree and the ovation that greeted him as he advanced with measured steps to the dias behind which sat President Seymour was equalled only by the spontaneous concussion of applause reserved for Lord Tweedsmuir.

Given Ovation

For nearly two minutes, the applauses crashed to the high ceiling while Disney, smiling, waited with bowed head for Prof. William Lyon Phelps, in the role of public orator, to hail him as the man who has "accomplished something that has defied all the efforts of the laboratories of

(Continued from Page One)

zoology and biology . . . he has given animals souls."

Present on the platform next to President Seymour, who was officiating at the ceremony for the first time, was James Rowland Angell, former Yale president, who seemed thoroughly to enjoy the proceedings.

Mann Honored

Thomas Mann, greeted as "master craftsman" and successful delineator of the "inner workings of the human soul," also had to pause in the ceremony to acknowledge the tremendous ovation in his honor.

Justice Stanley Reed and Lord Tweedsmuir, who came here from the Government House in Ottawa to receive his degree, sat next to each other and from time to time engaged in dignified conversation while at the other end of the platform, Disney sitting alongside Professor Landis, at times waved his hands expressively in animated conversation while at the same time displaying a lively interest in the French Renaissance beauty of the hall's interior.

When Provost Edgar Furniss presented the candidates for doctor of philosophy degrees by speaking in Latin nearly all of the men to be later honored broke out into broad smiles and clapped heartily when the new doctors moved forwrad for their sheepskins.

Cont.

Professor Phelps Witty

Witty and Droll as ever, Professor Phelps time and again created stirs of laughter with his words. He described Justice Reed's presence as having added relish because as a graduate of Yale he was appointed to the Supreme Court by a Harvard man! It was Professor Phelps who designated Walt Disney as the man who had labored like a mountain to produce a mouse and in referring to Lord Tweedsmuir, he stated slyly that as a typical Scot of the border breed he had survived the climate of his native land.

There was a rustle of appreciation when Lord Tweedsmuir was standing before President Seymour as Professor Phelps asserted with feeling:

"In an insane world maddened by the beating of war drums, the most eloquent spectacle is something that cannot be seen; the inisible boundary line between Canada and the United States, without a fort, a soldier or a gun."

Promptly on the stroke of 10 o'clock the parade began its march through the campus, emerging into Chapel Street through the Vanderbilt gate. As the clock began striking, Nicholas Candido, bugler of the 102nd Regiment Band sounded assembly and the long line got under way.

Crowds Congregate

For a full hour before the parade got under way crowds had been congregating on the Old Campus. Cameras of all types and varieties, amateur and professional, were recording untold yards of pictures commemorating the 237th commencement ceremony.

Groups of graduates, undergraduates and friends chatted happily here and there on the historic campus. Despite lowerink skies no anticipation of rain was evident in the large crowd.

Shortly after the chimes of Battell Chapel heralded the approach of the solemn ceremonies of the commencement program, the procession of dignitaries, members of the corporation and others entered the campus from the Elm Street side.

As the group halted momentarily upon entering the campus, Lord Tweedsmuir and Governor Cross, his partner in the march, engaged in an apparent bit of reminiscence.

Disney in Line

One of he youngest and apparently most nonchalent of the long line of participants in the parade was Walt Disney, famed creator of Mickey Mouse.

Asked by newsmen if Mickey Mouse had any political significance, Disney said that Mickey must be free from any and all political alliances. Dr. Fred Murphy, of Detroit, Disney's marching companion vigorously objected to the questioning of the famous cartoonist.

Marching in a column of two's the long line wended its way down Chapel Street, across Temple and into the Green. Turning back toward Temple Street as it passed Center Church, the dignitaries, honorary degree recipients, alumni and others passed directly on to Woolsey Hall.

Hundreds of spectators lined the street as heavy details of police exercised vigilance in keeping the line of march open.

Headed By Havemeyer

Headed by Prof. L. Havemeyer, carrying the massive mace of the university, the pace of the parade was slow.

A color guard from the 102nd Regiment carried the national and state colors. The band of the regiment was in the vanguard of the parade and lent a last minute air of martial pomp as the procession made its way into Woolsey Hall.

Included among the alumni in the line the classes of '88, '93 and '03 were distinctly outstanding with their blue hatbands and white numerals.

In the order of their appearance in the parade the candidates for degrees as bachelor of laws and graduate degrees in law headed the procession, marshalled by Prof. A. G. Gulliver.

Next came the degree groups of bachelor of fine arts, master of fine arts, bachelor of music, master of music, bachelor of divinity and master of forestry, headed by C. L. V. Meeks and G. H. Hamilton as marshals.

These were followed by candidates for degrees of master of arts, certificates in transportation, master of science, master of engineering and doctor of engineering, with Prof. F. W. Keator and Prof. L. E. Seeley as marshals.

Then came the candidates for master of public health, doctor of public health, master of nursing and doctor of medicine. Marshals of this group were Prof. H. S. Burr and Prof. E. S. Bixler.

Candidates for the degree of doctor of philosophy were marshalled by Prof. H. A. Farr and Prof. E. R. Goodenough. The corporation marshal was Prof. J. M. S. Allison.

NEW HAVEN, CONN.
REGISTER

JUN 22 1938

78

Eleven Notables Awarded Honorary Degrees By Yale At Exercises In Woolsey Hall

Dr. Phelps Presents Candidates, President Seymour Delivers Citations Commending Recipients

With the customary droll wit that has endeared him to thousands, William Lyon Phelps, Lampson professor of English emeritus, this morning presented the 11 candidates for honorary degrees to President Charles Seymour at the impressive exercises in Woolsey Hall and the latter, in the more measured tones of tradition, admitted them with all rights and privileges.

The presentations by Doctor Phelps and the citations by President Seymour were as follows:

SERGE KOUSSEVITZKY, MUS. D.
Conductor of the Boston Symphony Orchestra

Professor Phelps:

"Born and married in Russia, a graduate of the Moscow Conservatory, professor at the Conservatory in Moscow, and soloist (on the double bass) of the Imperial Theatre Orchestra. In 1910 he founded and directed until 1918 the Koussevitzky Symphony Orchestra making extensive tours in the empire including three journeys on the Volga River. In 1920 he founded the concerts Koussevitzky in Paris and also conducted orchestras in England, Germany, France and Spain. In 1909 he founded "Musical Editions" for Russian composers. He was twice decorated by the Tsar, and is an officer of the Legion of Honour in France. Since September, 1924, he has been the conductor of the Boston Symphony Orchestra. He has composed a concerto for double bass and orchestra, has written many pieces for double bass and piano, and has made many transcriptions from classical works.

"He was foreordained to be a conductor, for he has to an exceptionally highly developed degree the instinct for orchestral direction, and is a subtle judge of tone color. With these native powers and with profound knowledge, he has also zeal, enthusiasm, passion; he has the spirit that giveth life to music. He has always encouraged American composition by performing new works often of an experimental kind.

"The two concerts annually made by his orchestra in this very hall are to standing room only; and when a gentleman from Boston happened to remark in the presence of President Angell, that New Haven (being in the provinces) got only two concerts whereas Boston got 60, Doctor Angell replied that whereas two concerts were all that were necessary for New Haven culture, to maintain the same high level in Boston required 60.

"We take pride in welcoming Dr Koussevitzky into the Yale brotherhood."

President Seymour:

"Virtuoso whether upon your favorite instrument or as symphonic leader, creative artist who combines a hundred sounds to produce the harmony of the crystal spheres, inspired interpreter serving the people who would fain listen to great music and understand it, Yale confers upon you the degree of Doctor of Music, and admits you to all its rights and privileges."

NEW YORK, N. Y.
SUN

JUN 22 1938

Honored by Radcliffe.

CAMBRIDGE, Mass., June 22 (A. P.).—President Ada L. Comstock of Radcliffe College announced today an honorary membership in Phi Beta Kappa had been conferred on Mlle. Nadia Boulanger of the Ecole Normale de Musique of Paris, only woman to conduct the Boston Symphony Orchestra.

A second honorary membership went to Helen Louise Dwight Reid, associate professor and head of the department of history and government at the University of Buffalo. Miss Reid took her bachelor of arts degree at Vassar in 1922 and A. M. and Ph. D. honors at Radcliffe in 1924 and 1933.

LOWELL, MASS.
LEADER

JUN 22 1938

Academic Honors

As recognition of a great contribution to our cultured life and eminence in one of the arts, the conferring of the honorary degree of Doctor of Music by Yale on Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will be generally approved.

It is especially fitting that an American university should honor a distinguished musician who has been so generous and panstaking in bringing to performance the works of American composers. The record of the Boston Symphony Orchestra in this respect, if we mistake not, has not been surpassed in this country.

The honor lists in our colleges are of more than ordinary interest this season. Harvard includes on the roll Walt Disney, outstanding artist in his medium of the animated cartoon, clearly a man of imagination. Trinity, it is noticed, is honoring Richard Barthelmess, widely known as a screen star, by giving him the B. A. degree which he would have received if he had not left the halls of the institution in Hartford for Hollywood and the movies. A few days ago Dr. Walter Damrosch added another degree to his academic stature.

There is no reason to make comparisons of the respective talents of these artists. Each in his way has contributed something of value to American life.

NORWICH, CONN.
RECORD

JUN 22 1938

HONORARY DEGREES CONFERRED AT YALE

NEW HAVEN, June 22— (AP) — Yale university conferred honorary degrees today on eleven candidates including Lord Tweedsmuir, governor-general of Canada, and Walter Elias Disney of Los Angeles, Calif., artist and creator of the film version of Snow White and the Seven Dwarfs.

President Charles Seymour also conferred 1,105 degrees in course at the 237th commencement exercises.

Those receiving honorary degrees were:

Lord Tweedsmuir, doctor of laws.

Walter Elias Disney, master of arts.

Thomas Mann, author, doctor of letters.

Stanley Forman Reed, associate justice of the U. S. supreme court, doctor of laws.

Serge Koussevitzky, conductor of the Boston Symphony orchestra, doctor of music.

Maitland Fuller Griggs, lawyer, art connoisseur and trustee of the Metropolitan and Frick museums.

Eugene Markley Landis, associate professor of medicine at the University of Pennylvania, master of science.

Rev. Morgan Phelps Noyes, pastor of the Presbyterian church, Montclair, N. J., doctor of divinity.

Wendel Meredith Stanley, associate member of the Rockefeller institute for medical research at Princeton, doctor of science.

Rev. Endicott Peabody, headmaster of Groton school, doctor of laws.

President James Lukens McConaugh of Wesleyan university, doctor of laws.

Prof. William Lyon Phelps, University public orator, in presenting Disney with his degree said:

"He has accomplished something that has defied all the efforts and experiments of the laboratories in zoology and biology; he has given impressive significance to the word anima in animated; he has given animals souls."

Of Lord Tweedsmuir Phelps said:

"It is the simple truth to say that no man in public life today is more beloved or more envied. He is the man every one else would like to be."

The degrees in course included 395 bachelors of arts, 159 bachelors of science, 120 bachelors of laws and 106 doctors of philosophy.

MILFORD, MASS.
NEWS

JUN 22 1938

Disney Gets Degree As Mickey Mouse Chuckles

By International News Service

NEW HAVEN, June 22—Mickey Mouse chuckled and Snow White, surrounded by her Seven Dwarfs, smiled with delight today as Walt Disney, their creator, received an honorary degree at Yale university's 237th commencement exercises at which 1105 degrees in course were awarded.

Disney, scheduled to get another honorary degree at Harvard university's commencement exercises tomorrow, although he never went to college, was one of 11 prominent persons upon which honors were conferred by Yale president, Charles Seymour.

In awarding Disney the honorary degree of Master of Arts, President Seymour delivered this citation: "Creator of a new language of art, who has brought the joy of deep laughter to millions and, by touching the heart of humanity without distinction of race, has served as ambassador of international goodwill, Yale confers upon you the degree of master of arts, admitting you to all its rights and privileges."

Disney "labored like a mountain and brought forth a mouse—with this mouse he conquered the whole world," said Professor William Lyons Phelps in a biography sketch.

Among others receiving honorary degrees were: Associated United State Supreme Court Justice Stanley F. Reed, Lord Tweedsmuir, governor-general of Canada, Thomas Mann, self-exiled German author, Serge Koussevitzky, conductor of the Boston Symphony orchestra, Rev. Endicott Peabody, headmaster of Groton school.

N. ADAMS, MASS.
TRANSCRIPT

JUN 23 1938

Koussevitzky Sees Music Shed And Declares That "It is Good"

"It is good;" commented Serge Koussevitzky, conductor of the Boston Symphony Orchestra, after he had thoroughly inspected the Berkshire Symphonic Festival's music shed at Tanglewood and tried out its accoustical properties Tuesday. "We shall make great music."

The noted conductor and his orchestra will play for the fifth annual festival the first two week-ends in August, arriving in the Berkshires the day before to continue rehearsals that will start Monday, Aug. 1 in Symphony Hall, Boston. After luncheon at the Red Lion with Moses Smith, music editor of the Boston Transcript; John N. Burke of the Symphony Hall staff and George W. Edman, chairman of the co-ordinating committee for the Festival, Dr. Koussevitzky left for New Haven where a banquet was given in his honor Tuesday night. Wednesday he received an honorary degree from Yale, his fourth. He has already received degrees from Harvard, Brown and Rutgers.

Crowds continue to visit Tanglewood daily to note the progress made on the shed. It is now complete so far as construction this year is concerned. The shell remains to be painted and in a week or two the new chairs and benches will be installed. Definite announcements concerning parking and location of the box office also will be made soon and instructions will be included with the tickets to be mailed to members and subscribers next

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RICHMOND, VA.
NEWS LEADER

JUN 23 1938

Yesterday Yale University conferred the honorary degree of Doctor and Music upon Serge Koussevitzky, conductor of the Boston Symphony Orchestra who has just returned from a European vacation. He and Mme. Koussevitzky are looking for a summer home in the Berkshires where he will conduct a series of summer concerts in the new music shed at Tanglewood, which will house the performances of the Berkshire Symphonic Festival early in August. The 200-acre estate which is to serve as the permanent home of the festival has been donated by Mrs. Gorham Brooks, of Brookline, Mass. What an opportunity to organize a Bayreuth, Salzburg and Swiss festival combination in America! We have lost many opportunities in the past, but the European countries are almost laying them in our lap now and we must not overlook them.

EVANSTON, ILL.
NEWS INDEX

JUN 24 1938

Serge Koussevitzky, Boston Symphony orchestra conductor, says that during his recent trip to Europe he found that music-lovers there enjoy hearing American orchestras play the great European classics.

Koussevitzky says that though Europe has many accomplished musicians, there are not enough to meet the heavy demands of the numerous orchestras on the continent.

SPRINGFIELD, MASS.
NEWS

JUN 24 1938

Paul Althouse, Metropolitan Opera tenor, will sing Siegmund in "Die Walkuere" at the Hollywood bowl on July 12 and 18. On August 4 and 11 he will appear with the Boston Symphony at the Berkshire festival, first in Beethoven's Ninth and then in a

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STAMFORD, CONN.
ADVOCATE

JUN 24 1938

YALE SHOWS US

(New Haven Journal-Courier.)

When Professor Phelps presented Serge Koussevitsky for the degree of Doctor of Music, honoris causa, he told of orchestral tours made by the candidate at the head of Russian musicians into Germany, England, Spain. This was in the youth of a man not yet old; yet there were those in Woolsey Hall who could reflect how many millenia ago in the spiritual sense it was that a Russian orchestra could command the artistry and the welcome for such a tour. Thomas Mann, accepting the degree of Doctor of Letters is an exile from his native land. The audience in the great hall applauded most for Mann and Lord Tweedsmuir and Walter Elias Disney.

For Mann and Tweedsmuir and Disney, each in his own way complements the inference of the Koussevitsky citation. Mann stands for the republic of letters of spiritual riches in which there are no tariffs—and no purges; he finds in the United States, and we may take pride in his finding, that judgment by quality and contribution alone which marked the older world. Walt Disney, Professor Phelps remarked, and he was only a little jocular, still serves as an ambassador of good will who has made foreigners like the United States. Lord Tweedsmuir was a sign that friendship and even trust across international boundaries are not wholly dead.

It was very much a commencement ceremony, in a word, to suggest and imply the times. Among the recipients of honorary degrees was the Hon. Stanley F. Reed, who represents a court still independent, still strong in the faith that there is a justice above governments which governments cannot coerce. That faith is no longer held in Thomas Mann's native country, nor in Serge Koussevitsky's. It continues in Lord Tweedsmuir's, from whence, indeed, we have it, though we shall continue to have it not without effort. President McConaughy of Wesleyan University, finally, represents a free university, in a world where they are fewer.

SPRINGFIELD, MASS.
NEWS

June 24/38

Serge Koussevitzky, Boston Symphony orchestra conductor, says that during his recent trip to Europe he found that music-lovers there enjoy hearing American orchestras play the great European classics.

Koussevitzky says that though Europe has many accomplished musicians, there are not enough to meet the heavy demands of the numerous orchestras on the continent.

GALVESTON, TEX.
TRIBUNE

JUN 24 1938

A new Richard Strauss opera "The Day of Peace," will have its world premiere in Munnich on July 24. It is in one act. It will open a five-week festival of Mozart Wagner and Strauss.

Serge Koussevitzky, Boston Symphony Orchestra conductor, says that during his recent trip to Europe he found that music lovers there enjoy hearing American orchestras play the great European classics.

Koussevitzky says that though Europe has many accomplished musicians, there are not enough to meet the heavy demands of the numerous orchestras on the Continent.

NEW HAVEN, CONN.
JOURNAL-COURIER

JUN 23 1938

Yale Shows Us The World

When Professor Phelps presented Serge Koussevitsky for the degree of Doctor of Music, *honoris causa,* he told of orchestral tours made by the candidate at the head of Russian musicians into Germany, England, Spain. This was in the youth of a man not yet old; yet there were those in Woolsey Hall who could reflect how many millenia ago in the spiritual sense it was that a Russian orchestra could command the artistry and the welcome for such a tour. Thomas Mann, accepting the degree of Doctor of Letters is an exile from his native land. The audience in the great hall applauded most for Mann and Lord Tweedsmuir and Walter Elias Disney.

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But free universities have since the Renaissance devoted their freedom to the humane letters of which Maitland Griggs has been a patron; and even more dramatically to that exploration of which Eugene Landis' work in blood circulation and Wendell Stanley's in the process of life itself are representative. Yet it is a freedom not wholly atomistic, not singular, centrifugal; but ordered by those normative faiths for which the Rev. Morgan Noyes stands in the church and the Rev. Endicott Peabody in the school. Dramatically have the Yale awards this year shown us a darkening world; but indicated what strength remains on the side of truth and light.

NEW YORK, N. Y.
TIMES

JUN 23 1938

YALE THRONG PAYS TWEEDSMUIR HONOR

Governor General of Canada, Walt Disney and 9 Others Recent Degrees

499 IN GRADUATE SCHOOL

Dr. Angell Praises Seymour to Alumni—Graduates Gave $238,367 in Year

By W. A. MACDONALD
Special to THE NEW YORK TIMES.

NEW HAVEN, Conn., June 22.—Here in old New England, where formal education in America began, Yale University heard Lord Tweedsmuir, Governor General of Canada, suggest that Canadians and Americans be less self-conscious about their friendship and awarded honorary degrees to him, to Walt Disney and to nine others at the 237th commencement exercises.

President Seymour conferred 1105 degrees in course, including 499 today in the graduate and professional schools at the exercises this morning in Woolsey Hall. Three thousand persons fanned themselves with programs while the degrees were awarded and Professor William Lyon Phelps spoke of Mr. Disney as the man who "labored like a mountain and brought forth a mouse, with which he conquered the whole world."

Of Lord Tweedsmuir Dr. Phelps said: "He may have received greater honors from his own country, but we give him all we have and with it our hearts."

Mr. Disney was first of the eleven to get his degree and Lord Tweedsmuir was the last, but the applause for them exceeded that given to the others, who included Serge Koussevitzky, conductor of the Bos[illegible]ony Orchestra; Thomas Mann, the German author; Stanley F. Reed, '06, Associate Justice of the United States Supreme Court; Eugene M. Landis, Associate Professor of Medicine, University of Pennsylvania; the Rev. Morgan Phelps Noyes, '14, pastor of a Presbyterian Church in Montclair; Maitland F. Griggs, '96, benefactor of education in the fine arts; Wendell M. Stanley, associate member of the Rockefeller Institute for Medical Research at Princeton University; James L. McConaughy, '09, president of Wesleyan University, and Endicott Peabody, headmaster of Groton School.

June 23/38 NEW YORK HERALD TRIBU

Mickey Mouse's Creator Receives Degree at Yale

Associated Press photo
Walt Disney, center, motion picture producer, who received the honorary degree of Master of Arts yesterday at New Haven

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SERGE KOUSSEVITZKY
Doctor of Music

PROFESSOR PHELPS—Born and married in Russia, a graduate of the Moscow Conservatory, professor at the Conservatory of Moscow and soloist (on the double bass) of the Imperial Treater orchestra. In 1910 he founded and directed until 1918 the Koussevitzky Symphony Orchestra, making extensive tours in the empire, including three journeys on the Volga River. In 1920 he founded the Concerts Koussevitzky in Paris and also conducted orcehstras in England, Germany, France and Spain. In 1909 he founded "Musical Editions" for Russian composers. He was twice decorated by the Czar and is an officer of the Legion of Honor in France. Since September, 1924, he has been the conductor of the Bostony Symphony Orchestra. He has composed a concerto for double bass and orchestra, has written many pieces for double bass and piano, and has made many transcriptions from classical works.

He was foreordained to be a conductor, for he has to an exceptionally highly developed degree the instinct for orchestral direction and is a subtle judge of tone color. With these native powers and with profound knowledge he has also zeal, enthusiasm, passion; he has the spirit that giveth life to music. He also has always encouraged American compositions by performing new works, often of an experimental kind.

The two concerts annually made by his orchestra in this very hall are to standing room only, and when a gentleman from Boston happened to remark in the presence of President Angell that NewHaven (being in the provinces) got only two concerts, whereas Boston got sixty, Dr. Angell replied that whereas two concerts were all that were necessary for New Haven culture, to maintain the same high level in Boston required sixty.

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RESIDENT SEYMOUR — Virtuoso whether upon your favorite instrument or as symphonic leader, creative artist who combines a hundred sounds to produce the harmony of the crystal spheres, inspired interpreter serving the people who would fain listen to great music and understand it, Yale confers upon you the degree of Doctor of Music and admits you to all its rights and privileges.

Yale Bestows Honorary M. A. On Walt Disney

19

Reed, Thomas Mann, Lord Tweedsmuir Get Degrees With 499 Professional and Graduate Students

Special to the Herald Tribune

NEW HAVEN, Conn., June 22.—A mild-mannered man who has made milloins of persons laugh, shared honors today at Yale University's 237th commencement with ten distinguished men, including a statesman, one of the country's leading jurists, two physicians, an internationally renowned novelist and two educators. Yale gave Walt Disney, creator of "Snow White" and "Mickey Mouse," an honorary degree of Master of Arts. In doing so, the university edged out Harvard by one day. Mr. Disney will be honored similarly tomorrow in Cambridge, Mass.

Yale was unstinting in its praise of Mr. Disney, commending him, his genius, his art and his accomplishments. Professor William Lyon Phelps, the university orator, presented Disney for the degree.

"He has proved that popular proverbs can be paradoxical," said Professor Phelps in his citation, "for he has labored like a mountain and brought forth a mouse. With this mouse he has conquered the world."

The university awarded degrees to 499 graduate and professional studdents, bringing to 1,105 the total of degrees conferred in the last two days. Yesterday 606 seniors of Yale College, the Sheffield Scientific School and the Yale School of Engineering received their degrees.

In addition to Mr. Disney, the following received honorary degrees at today's exercises:

Master of Science

DR. EUGENE MARKLEY LANDIS, associate professor of medicine at the University of Pennsylvania.

Doctor of Divinity

THE REV. MORGAN PHELPS NOYES, '14, pastor of the Central Presbyterian Church, Montclair, N. J.

Doctor of Music

DR. SERGE KOUSSEVITSKY, conductor of the Boston Symphony Orchestra.

WILLIMANTIC, CONN.
CHRONICLE

JUN 25 1938

* * *

Paul Althouse, Metropolitan Opera tenor, will sing Siegmund in "Die Walkuere" at the Hollywood Bowl on July 12th and 13th. On August 4th and 11th he will appear with the Boston Symphony at the Berkshire [illegible]stival, first in Beethoven's Ninth and then in a Wagnerian program. Toscha Seidel, violinist, will be soloist at the Hollywood Bowl on August 19th.

NEW YORK, N. Y.
HERALD - TRIBUNE

JUN 23 1938

Yale Men Hear Tweedsmuir on Border Policy

Governor General Advises Canadians and Americans to Work Together Instead of Analyzing Each Other

Special to the Herald Tribune

NEW HAVEN, Conn., June 22.—Lord Tweedsmuir, Governor General of Canada, addressing 1,500 Yale men at the alumni luncheon, which closed the university's 237th commencement today, warned against being "too self-conscious" about Canadian-American friendship.

"Don't let's be always pulling up the plants," he said, "to see how the roots are getting on."

Guests at the luncheon included the eleven men who received honorary degrees at this morning's commencement exercises in Woolsey Hall, among whom were Walt Disney, creator of "Snow White" and "Mickey Mouse"; Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, an[illegible] Thomas Mann, novelist and winner of the Nobel Prize [illegible]ure.

THE NEW YORK TIMES, THURSDAY, JUNE 23, 1938.

Times Wide World

RECIPIENTS OF HONORARY DEGREES WITH OFFICIALS AT YALE EXERCISES

In the front row are Maitland Fuller Griggs, Thomas Mann, Governor Wilbur Cross, Dr. Charles Seymour, president of Yale; Governor General Lord Tweedsmuir of Canada and the Rev. Endicott Peabody, headmaster of Groton School. In the middle row are Professor William Lyon Phelps, Wendell M. Stanley, Walter E. Disney and Serge Koussevitzky. In the rear row are Associate Justice Stanley F. Reed of the United States Supreme Court, Eugene Markley Landis, James Lukens McConaughy, and the Rev. Morgan Phelps Noyes.

80

WATERBURY, CONN.
DEMOCRAT

JUN 24 1938

Tall Tower Topics

BY THE MAN IN THE TOWER

Honorary Degrees.... Some of the citations accompanying the presentation of honorary degrees the other day at Yale were descriptive and to the point. Walter Elias Disney's was: "Creator of a new language of art, who has brought the joy of deep laughter to millions and touching the heart of humanity without distinction of race, has served as ambassador of international good-will, Yale confers upon you the degree of Master of Arts." Serge Koussevitzky: "Virtuoso, whether upon your favorite instrument or as a symphonic leader, creative artist who combines a hundred sounds to produce the harmony of the crystal spheres, inspired interpreter serving the people who would fain listen to great music and understand it.. Yale confers upon you the degree of Doctor of Music." Lord Tweedsmuir: "Brilliant historian and biographer, beloved novelist, distinguished public servant, versatile as 'Richard Hannay,' reliable as 'Mr. Standfast,' representative of a commonwealth of the free peoples whom we trust, your steps have been set in 'The Path of the King.'. Yale proudly confers upon you the degree of Doctor of Laws." As a nice and spontaneous gesture the entire gathering rose en masse when Lord Tweedsmuir's citation was read.

MONTREAL, CAN.
GAZETTE

JUN 25 1938

Berkshire Acoustics Certified by Expert

Stockbridge, Mass.—Acoustic properties of the Berkshire Symphonic Festival's new shed at Tanglewood, where the Boston Symphony Orchestra and Serge Koussevitzky will be heard August 4, 6, 7, 11, 13 and 14, should be "entirely satisfactory" says Professor Richard D. Fay of Massachusetts Institute of Technology. Professor Fay was retained by the Festival and his conclusions are based on several tests made during the progress of construction.

Music lovers who filled the huge tent last year at the time of the dramatic contest between the orchestra and the elements will find comfort in this portion of Professor Fay's report:

"Finally the noise made by a fairly heavy shower of rain on the roof was not sufficient to cause any annoyance even in the empty auditorium."

Professor Fay's complete report follows:

"I am glad to report that the tests we made at Tanglewood on June 11 indicate that the acoustic properties of the Auditorium should be entirely satisfactory.

"It is, of course, impossible to predict exactly from measurements made in an empty auditorium how music will sound in each part of the building when an audience is present, but it is quite possible to find from such tests any major faults.

"Briefly, our measurements showed the following facts.

"When a steady sound was generated on any part of the stage, the intensity received was remarkably uniform over the entire seating space. With an audience present, it is certain that there will be a reduction in intensity in the seats more distant from the stage, but there is no reason to believe that this reduction will be excessive."

DAVENPORT, IA.
DEMOCRAT & LEADER

JUN 26 1938

SERGE KOUSSEVITZKY

... conductor of the Boston Symphony this week was given the honorary degree of Doctor of Music by Yale university. Mr. Koussevitzky is now in the Berkshires inspecting the new music shed at Tanglefoot which will house the Berkshire Symphonic festival this fall. The building is almost completed and the work of landscaping has begun.

NEWS

Columbia, Pa

JUN 25 1938

SERGE KOUSSEVITZKY, Boston Symphony Orchestra conductor, says that during his recent trip to Europe he found that music-lovers there enjoy hearing American orchestras play the great European classics.

Koussevitzky says that though Europe has many accomplished musicians, there are not enough to meet the heavy demands of the numerous orchestras on the continent.

* * *

FRANCE has just named the 18 centuries old Roman theater at Orange the official open air extension of the Opera, national theater of France. With the naming of Jacques Rouche, director of the Paris Opera, as director of the Orange theater, and the decision to use the actors of the French State Theater for a mass performance of "Carmen," France has linked her modern art with the Roman art from which it sprang.

The theater of Orange, constructed under Emperor Adrian about 120 A. D., is one of the world's biggest open-air theatres.

This year's season will be especially dedicated to the French composer, George Bizet, but will also include Shakespearean plays and the works of Wagner, Beethoven, Mozart, Verdi, Racine, Berlioz and Schubert.

HUDSON, N. Y.
DAILY STAR

JUN 25 1938

KOUSSEVITZKY AWARDED DEGREE

Serge Koussevitzky, director of the Boston Symphony Orchestra, and conductor of the concerts of the Berkshire Symphonic Festival, was awarded the degree of doctor of music at the recent commencement at Yale University. And Prof. William Lyon Phelps, University orator, paid him many fine tributes, one outstanding one being, "He has always encouraged American compositions by performing new works, often of an experimental kind." A number of Hudsonians had the pleasure of meeting and talking with Dr. Koussevitzky at a tea held a few weeks ago at the Red Lion Inn, Stockbridge, Mass.

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les' Vital Film

The Arts in Boston

Arthur Fiedler
Who Will Conduct His 500th Pop Concert in Symphony Hall on the Evening of July 1

B. Globe June /38

MUSIC
SYMPHONY HALL
Guest Conductor at Pops

Charles O'Connell, whose versatility has brought him prominence as author of books about music, as conductor, orchestrator and expert in the making of records, was guest leader at the Pops Concert in Symphony Hall last night. The occasion was also Holy Cross Night, which lent especial interest to Mr. O'Connell's appearance, since he is a graduate of that college.

In a program that kept well apart from conventionality and that gave due consideration to lighter musical fare, Mr. O'Connell brought evident pleasure to an audience that filled the hall. Beginning with the march from Wagner's "Tannhaeuser," he traversed a suite of dances from various hands and periods, a transcription of the Cordoba from Albeniz' "Iberia," Rimsky-Korsakov's "Russian Easter" Overture, an amusing compilation of "Americana," likewise by several composers; Debussy's "Clair de Lune" in an orchestral version by Lucien Cailliet (whose work figured elsewhere on the program), pieces by Arcadelt-McDonald and Sibelius, and finished with the "Entrance of the Gods Into Valhalla" from Wagner's "The Rhinegold."

Particularly in compositions of zest and brilliance, Mr. O'Connell gave a good account of his powers, though such delicate music as "Clair de Lune" testified to his regard for a gossamer instrumental texture. His tempi in the "Russian Easter" Overture, however, rather emphasized the episodic nature of the music, and his pace and orchestral balance during the closing Wagner excerpt might have been better adjusted.

Joseph Paul Smith, baritone, was soloist with the orchestra in the familiar Prologue from "Pagliacci," and in a setting of The Lord's Prayer. Soloist, conductor, and players were all resoundingly applauded.

C. W. D.

Esplanade Music to Begin July 7

The tenth anniversary series of free concerts on the Esplanade by Boston Symphony Orchestra musicians will begin July 7 and continue nightly except Saturdays for almost a month, Arthur Fiedler, the conductor, announced today.

Financial difficulties had delayed definite word that the concerts would continue, but Mr. Fiedler said he was sure the public response would be sufficient to carry the expenses. Nightly attendance has at times reached 20,000.

Contributions may be sent to Esplanade Concerts Fund, Merchants National Bank, 28 State street, Boston.

ST. PAUL, MINN.
PIONEER-PRESS

June 26/38

SERGE KOUSSEVITZKY, Boston Symphony orchestra conductor, says that during his recent trip to Europe he found that music lovers there enjoy hearing American orchestras play the great European classics.

Koussevitzky says that though Europe has many accomplished musicians, there are not enough to meet the heavy demands of the numerous orchestras on the continent.

CAMERAS TO CLICK AT POPS TONIGHT

Flash Bulbs to Be Allowed Part of Evening

The click of camera shutters will add to the percussion section of the Pops orchestra at Symphony Hall tonight, where a camera night will be staged. The use of flash bulbs will be allowed during part of the performance and spotlights will brighten the orchestra. Merchandise orders will award those who make the best pictures of the evening.

With this camera night attraction will be a print exhibition in the first balcony foyer. The exhibition will include selected prints submitted to the New England Camera Club council by its member clubs.

These include: The Boston Camera Club, Camera Association of the Boston City Club, Camera Club of Providence Engineering Society, Camera Club of Rhode Island, the Camera Pictorialists of Providence, Colby Camera Club, Greater Lynn Camera Club, Hartford County Camera Club, Lawrence Camera Club, Lowell Camera Club, Nashua Camera Club, North Shore Camera Club of Beverly and the Norton Camera Club.

Others are: Photo-Pictorialists of Springfield, Woonsocket Camera Club, Worcester Photo Club, Amherst Camera Club, 35mm. Club of Boston, the "Y" Camera Club of Boston, the Boston Young Men's Christian Union Camera Club and the Somerville Camera Club.

One candidate for speed honors was the news photographer who used a 35mm. camera for special work. In his car he carried a changing bag and vacuum bottles with developer and hypo. His assignment finished, he loaded the film into a tank in the changing bag, poured in the developer, set the tank on the car floor and drove for the office. When the time was up, out went the developer and in went the hypo. The film would be cleared when he got back. A quick rinse and a print from a wet negative finished the job.

POPS CANDID .... Camera Carriers
Flash Bulb "shots" will be the winners in competition.
6 BULBS 60c
Fine Grain Developing, Printing and Enlarging will assure protection.
9 CAMERA SERVICE-MEN
Photographers Themselves,
Serve You Here. PLAN THE NIGHT'S EVENT AT
CLAUS GELOTTE
CAMERA EXCHANGE
HARVARD SQ., CAMB., Mass.
Opp. Widener Lib.—KIR. 2366
Repairs--Photo Supplies--Delivery

BERKSHIRE COUNTY PHOTOGRAPHIC EXHIBIT

Co-Feature with Berkshire Symphonic Festival

The first annual Berkshire county photographic exhibition is being arranged by the Berkshire Museum Camera Club of Pittsfield as a co-feature with the Berkshire Symphonci Festival at Tanglewood, between Lenox and Stockbridge, where Boston Symphony Orchestra concerts will be a major attraction.

Nineteen of the country's top-flight salon exhibitors have accepted the general invitation to submit prints. The exhibition dates will be July 31 to Aug. 14, with July 16 as the final day on which entries will be received. The salon will take place at the Berkshire Museum in Pittsfield.

One interesting section will include a collection of photographs from Edwin Hale Lincoln, civil war veteran whose photography of botanical subjects won him the gold medal of the American Orchid Society.

It was mentioned in this column last week that the Pop Concert of Friday evening would be the 500th to be directed by Arthur Fiedler. The following night Mr. Fiedler will conclude his ninth season as director of these concerts which, more than ever before, have lived up to what their abbreviated name implies. In point of attendance this season has been the largest yet, and it has been possible to make this statement, if memory does not err, regarding each preceding one under Mr. Fiedler's leadership.

Success in any line depends upon several factors. To Mr. Fiedler's abilities as conductor and his ingratiating personality have been added a remarkable knack for building the kind of programmes that the somewhat oddly assorted Pops audience, collectively, likes to hear. The increasingly numerous and varied "special nights" have also helped considerably.

To mark his 500th concert Mr. Fiedler might have stepped outside the usual routine of his programmes and put on some work of large dimensions, some piece or pieces out of the ordinary. Instead, he chose the more modest and wiser course and assembled a list which is typical of the rank and file. It may be studied in detail elsewhere on this page.

This season of Pop Concerts has been unusually rich in guest-conductors. The last of these invited directors is to be Charles O'Connell of Philadelphia, one of the assistant conductors of the Philadelphia Orchestra and musical director of the Victor Talking Machine Company, with which both the Boston Symphony proper and the Pops orchestra have made so productive and profitable an alliance.

Last season's Pop Concerts saw the first Afro-American night with special music and soloists. Its second will occur tomorrow evening with William Sexton, tenor, Ina Baithwaite, pianist and Mildred Davenport, dancer, as the assisting artists.

PROGRAMME OF THE POPS CONCERTS

MONDAY EVENING

Wedding March from "The Golden Cock" ... Rimsky-Korsakov
Largo from "Xerxes" ... Handel
"By the Pool at the Third Rosses" ... Burleigh
William Sexton, Tenor
Bacchanale from "Samson and Delilah" ... Saint-Saens
Afro-American Symphony (Two Movements) ... William Grant Still
Bolero ... Ravel
Piano Solo:
  Pinwheels ... Palmgren
  Rhapsody ... Palmgren
  Polonaise in E ... Liszt
Ina Braithwaite
Two Negro Spirituals:
  "Nobody Knows de Trouble I've Seen"
  "Deep River" ... Burleigh
Dance Interpretations by Mildred Davenport
Banjo ... Gottschalk
"Strike Up the Band" ... Gershwin

TUESDAY EVENING

Charles O'Connell, Guest Conductor
Entrance of the Guests into the Wartburg, from "Tannhauser" ... Wagner
Suite of Dances:
  Gigue ... Bach
  Passacaglia ... Purcell
  Minuet ... Beethoven
  Waltz ... Tchaikovsky
  Rhumba ... McDonald
Cordoba, from the Suite "Iberia" ... Albeniz
Songs with Orchestra:
  Prologue from "Pagliacci" ... Leoncavello
  The Lord's Prayer ... Malotte
  Soloist: Joseph Paul Smith, Baritone
Overture, "The Russian Easter" ... Rimsky-Korsakov
Ave Maria ... Arcadelt-McDonald
Americana:
  Turkey in the Straw ... Guion
  Fugato on a Well-known Theme—McBride
  Pop Goes the Weasel
  Cake-Walk ... McDonald
"Clair de Lune" ... Debussy
Romance in D flat ... Sibelius
Entrance of the Gods into Valhalla, from "Das Rheingold" ... Wagner

WEDNESDAY EVENING

Introduction to Act III, "Lohengrin" Wagner
Overture to "Ruslan and Ludmilla" Glinka
Irish Tune from County Derry
Arranged by Grainger
Soviet Iron Works ... Mossolov
Farandole from "L'Arlesienne" ... Bizet
Waltz, "Wine, Woman and Song" ... Strauss
The Animals' Carnival, Grand Zoological Fantasia ... Saint-Saens
  Pianos: Jesus Maria Sanroma-Leo Litvin
Third Movement from the "Pathetic" Symphony No. 6 ... Tchaikovsky
"Old King Cole" ... Baynton-Power
March of the Little Lead Soldiers ... Pierne
Trepak, Russian Dance, from the Ballet "Nutcracker" ... Tchaikovsky

THURSDAY EVENING

Old Timers' Night
March, "Our Director" ... Bigelow
Gems from Gilbert and Sullivan
Arranged by Seredy
Mosquito Parade ... Whitney
Songs of the Old Days
A Hunt in the Black Forest, Descriptive Episode ... Voelker
Prayer of Thanksgiving, Old Dutch Hymn ... Valerius-Kremser
Song Fest, Medley
March, Only One Vienna ... Schrammel
Stein Song ... Bullard
Old-Time Favorites

FRIDAY EVENING

Arthur Fiedler's 500th Pop Concert
March, "Schechenyi Indulo" ... Fahrbach
Overture to "Oberon" ... Weber
Country Gardens ... Grainger
"Waltz of the Flowers" from the Ballet "Nutcracker" ... Tchaikovsky
Austrian Peasant Dances ... Schonherr
Meditation from "Thais" ... Massenet
  Violin solo: Julius Theodorowicz
Marche Slave ... Tchaikovsky
"Estudiantina," Waltzes ... Waldteufel
"The Toy Trumpet" ... Scott
Russian Sailors' Dance, from "Red Poppy" ... Gliere

SATURDAY EVENING

Closing Night
March, "Stars and Stripes Forever" Sousa
Overture to "The Marriage of Figaro" ... Mozart
Barcarolle from "The Tales of Hoffmann" ... Offenbach
Suite, "Per Gynt" ... Grieg
Overture to "The Barber of Seville" ... Paisiello
Prelude to "Die Meistersinger von Nurnberg" ... Wagner
Rhapsody in Blue ... Gershwin
  Soloist: Jesus Maria Sanroma
Sixth Hungarian Dance ... Brahms
"Jealousy," Gypsy Tango ... Gade
"Prayer of Thanksgiving," Old Dutch Hymn ... Valerius-Kremser

PITTSFIELD, MASS.
EAGLE

JUN 25 1938

Expert Says Festival Shed Acoustics "Satisfactory"

Professor Fay of MIT Finds Heavy Rain Not Sufficient To Cause Annoyance

Acoustic properties of the Berkshire Symphonic Festival's new shed at Tanglewood, where the Boston Symphony Orchestra and Serge Koussevitzky will be heard August 4, 6, 7, 11, 13 and 14, should be "entirely satisfactory" says Professor Richard D. Fay of Massachusetts Institute of Technology. Professor Fay was retained by the Festival and his conclusions are based on several tests made during the process of construction.

Music lovers who filled the huge tent last year at the time of the dramatic contest between the orchestra and the elements will find comfort in this portion of Professor Fay's report:

No Annoyance From Rain

"Finally the noise made by a fairly heavy shower of rain on the roof was not sufficient to cause annoyance even in the empty auditorium."

Professof Fay's complete report follows:

"I am glad to report that the tests we made at Tanglewood June 11 indicate that the acoustic properties of the Auditorium should be entirely satisfactory.

"It is, of course, impossible to predict exactly from measurements made in an empty auditorium how music will sound in each part of the building when an audience is present, but it is quite possible to find from such tests any major faults.

"Briefly, our measurements showed the following facts.

Intensity Uniform

"When a steady sound was generated on any part of the stage, the intensity received was remarkably uniform over the entire seating space. With an audience present, it is certain that there will be a reduction in intensity in the seats more distant from the stage, but there is no reason to believe that this reduction will be excessive.

"The sound of an impact on the stage was observed to decrease very uniformly to inaudibility. This fact indicates freedom from serious echoes and dead spots,—at least for that part of the pitch range in which such effects are noticeable. There was, however, a slight echo but only of extremely sharp impacts, in the outer seating region. This echo appeared to come from the outer portion of the colonnade roof. If this effect should prove to be annoying when an audience is present, and I do not believe it will, it can be readily reduced.

"Finally, the noise made by a fairly heavy shower of rain on the roof was not sufficient to cause any annoyance even in the empty auditorium.

Reflector, Success

"It appears that the tilted reflecting surface in front of the back wall is serving the double purpose for which it was designed: To prevent the focussing of reflected sound onto the stage and front seats, and to reinforce the sound in the region of the back seats.

'In view of these results, I have no further recommendations to suggest. I await with great interest the reaction test: The reaction of the audience and musicians to the first performance."

High School Girl Writes Essay on Berkshire Festival

Miss Katharine F. Nutt, salutatorian in a class of 251 at the diamond jubilee commencement of Wakefield High School, this month, spoke on "The Berkshire Festival, Our Heritage of Music." Miss Nutt asserted that New England ideals have created a force which is strong enough to make dreams become realities. She traced development of the Festival from its inception in 1934, weaving in Tanglewood and Hawthorne's association with the Festival's permanent home. She concluded: "The Berkshire Festival is as American as the soil itself."

NEW ORLEANS, LA.
TIMES - PICAYUNE

JUN 26 1938

Serge Koussevitzky, Boston Symphony Orchestra conductor, says that during his recent trip to Europe he found that music lovers there enjoy hearing American orchestras play the great European classics.

Koussevitzky says that though Europe has many accomplished musicians, there are not enough to meet the heavy demands of the numerous orchestras on the continent.

France has just named the 18-centuries-old Roman theater at Orange the official open air extension of the Opera, national theater of France. With the naming of Jacques Rouche, director of the Paris Opera, as director of the Orange theater, and the decision to use the actors of the French State theater for a mass performance of "Carmen," France has linked her modern art with the Roman art from which it sprang.

The theater of Orange, constructed under Emperor Adrian about 120 A. D., is one of the world's biggest open-air theaters.

This year's season will be especially dedicated to the French composer, George Bizet, but will also include Shakespearean plays and the works of Wagner, Beethoven, Mozart, Verdi, Racine, Berlioz and Schubert.

MONTCLAIR, N. J.
SEMI-WEEKLY TIMES

JUN 28 1938

Professor Richard D. Fay of the Massachusetts Institute of Technology has reported that acoustics of the new orchestra shed at Tanglewood, near Stockbridge, Mass., will be satisfactory for the forthcoming Berkshire Symphonic Festival. The Boston Symphony Orchestra, conducted by Serge Koussevitsky, will present the festival program on Aug. 4, 6, 7, 11, 13 and 14.

DALLAS, TEX.
NEWS

JUN 26 1938

Not Enough Musicians For Europe's Orchestra

BOSTON, Mass., June 25 (UP).—Serge Koussevitzky, Boston Symphony Orchestra conductor, says that during his recent trip to Europe he found that music lovers there enjoy hearing American orchestras play the great European classics.

NEW CASTLE, IND.
COURIER - TIMES

JUN 27 1938

* * *

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* * *

France has finally decided to establish her own national musical center, which, it is hoped, will one day draw more world visitors than Salzburg or Bayreuth. After weeks of discussion of the ban placed on Salzburg by some of the world's most famous musicians, Versailles has been chosen as the French musical center.

NEW YORK, N. Y.
HERALD - TRIBUNE

JUN 26 1938

RECENT RECORDS

By JEROME D. BOHM

NO LESS than three violin concertos have been released this month by Victor: Fritz Kreisler's arrangement of the first movement of Paganini's in D major, with the transcriber as soloist, accompanied by the Philadelphia Orchestra under Eugene Ormandy's direction; Schumann's in D minor, performed by Yehudi Menuhin with the assistance of the Philharmonic-Symphony Orchestra with John Barbirolli conducting, and Prokofieff's second concerto in G minor, Op. 63, set forth by Jascha Heifetz, aided by the Boston Symphony Orchestra, directed by Sergei Koussevitzky. The last named work is by all odds the most important of the three.

Koussevitzky's Modest Request

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, would like to make a European tour with the orchestra.

"Give me $100,000," he said, "and I shall take them next season."

This newspaper has fought hard for the preservation of the arts during the dark days of the depression. Unless we can save for civilization the refining influences, the people will find themselves crushed by a materialistic order.

Nevertheless, in times like these, we can think of far better uses for $100,000, publicly donated, than the spending of it in Europe for the artistic entertainment of people who jauntily send us semi-annual messages telling us they have no intention of paying what they owe us.

With many talented artists living on short rations in this country, it is better that the European musical junket be postponed.

B. Trans. June 25/38

DETROIT, MICH.
NEWS

JUN 30 1938

The Boston Symphony Orchestra will gi[illegible]id camera concert soon at one of its "pops" on the Esplanade. One number will be the "Thunder and Lightning" Overture which allows for pyrotechical effects in the dark.

-Pop Concerts

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MUSIC AND MUSICIANS

Symphony Hall Pop Concerts Entering Seventh Week

The Pop concerts at Symphony Hall, conducted by Arthur Fiedler, are entering the seventh week of the season. The concert tomorrow night has been taken over entirely by Boston University; all other nights of the week are open to the public.

Wednesday there will be an all-Italian program, including soloists in opera arias. The season's Request Program will be repeated on Thursday. Friday will bring the annual Children's Night. Two soloists—Eleanor Steber, soprano, and Esther Asher, pianist—and first performance of Paul White's new Suite, "Four Spokes from the Hub," are to be features of Saturday's concert.

Programs for the week follow:

Monday. Boston University Night. Not open to the public.

Tuesday. Marche Militaire, "Unfinished" Symphony, Second Movement, Schubert; Intermezzo from "Goyescas," Granados; Hora Staccato (Roumanian), Dinicu-Heifetz; Fantasia, "Carmen," Bizet; Eili, Eili, Arranged by Jacchia; solo trumpet, Roger Voisin; Overture to "The Merry Wives of Windsor," Nicolai; "The Incredible Flutist," a Dance Play, Piston; Hans Wiener and his dancers with orchestra.

Wednesday. Overture to "The Secret of Suzanne," Wolf-Ferrari; Prelude to "La Traviata," Verdi; Aria, "Una Furtiva Lagrima," from "L'Elisir d'Amore," Donizetti; tenor solo, Francesco Albanese; Fantasia, "Tosca," Puccini; Overture to "The Barber of Seville," Paisiello; Overture to "The Barber of Seville," Rossini; Ballet Music from "Aida," Verdi; Symphonic Poem, "Pines of Rome," Respighi; Aria of Musetta, from "La Boheme," Puccini; soprano, Alba Alessandrini; "Il Bacio," Waltz, Arditi.

Thursday. Request Program repeated. March, "Pomp and Circumstance," Elgar; "By the Beautiful Blue Danube," waltzes, Strauss; Largo, from "Xerxes," Handel; Finlandia, Symphonic Poem, Sibelius; "The Animals' Carnival," Grand Zoological Fantasia, Saint-Saens, pianos: J. M. Sanroma-L. Litwin; Bolero, Ravel; Rhapsody in Blue, Gershwin; J. M. Sanroma, soloist; Night and Day, Porter; Prayer of Thanksgiving (Old Dutch Hymn), Valerius-Kremser.

Friday. "Up the Street," march, Morse; "Toy" symphony, Haydn; "A Box of Tin Soldiers," Brenta; "The Ride of the Valkyries," Wagner; Three German Dances, Mozart; Sandman's Song and Evening Prayer, from "Hansel and Gretel," Humperdinck; Finale, Fourth Symphony, Tchaikovsky; Fantasy, "Snow White and the Seven Dwarfs," Churchill-Bodge; "Prayer of Thanksgiving," Old Dutch Hymn, Valerius-Kremser; Farandole from "L'Arlesienne," Bizet.

Saturday. Introduction to Act III, "Lohegrin," Wagner; Nocturne (first performance), Dorothea Dean; Scherzo, "A Midsummer Night's Dream," Mendelssohn; Aria from "La Forza del Destino," "Pace, pace, mio Dio," Verdi, soloist: Eleanor Steber, soprano; Four Spokes From the Hub (first performance), Paul White; Dances from the Ballet "The Three-Cornered Hat," de Falla; Pianoforte Concerto No. 1 in F sharp minor, Rachmaninoff, soloist; Esther Asher; "Espana," waltzes, Waldteufel; Perpetuum Mobile, Strauss; Divertimento (finale), Ibert.

Prof. Taune H. Hannikainen, conductor of the Turku Symphony and the Helsinki Opera in Finland, will be guest conductor at the Pops in Symphony Hall, Monday, June 20. He will direct, midway in the evening, the Second Symphony by Sibelius. The rest of the program will be conducted by Paul Cherkassky. Prof. Hannikainen, who is a 'cellist as well, has come to the United States as guest of the Finnish American Delaware Tercentenary Committee, and will make appearances at various concerts commemorating the landing of the Finns in America in 1638.

B. Trans. June 24/38

O'Connell Guest Conductor at Pops

Charles O'Connell, guest conductor at the Pop concert in Symphony Hall last night, arranged a program containing considerable freshness and interest. The heart of it lay in two groups of pieces put together because of a common trait. One was a Suite of Dances, consisting of items, arranged and original, by Bach, Purcell, Beethoven, Tchaikovsky and Harl McDonald. The other, called "Americana," contained "Turkey in the Straw," McBride's Fugato, "Pop Goes the Weasel" and McDonald's "Cakewalk."

There were humor and virility in the gustily played American Suite, though Lucien Cailliet did not know when to stop in setting "Pop Goes the Weasel." The Dance Suite, containing excellent music, seemed arbitrarily assembled. Cailliet's additions to the simple Beethoven Minuet were too much for this attestant. Nor was Mr. O'Connell's arrangement of the subsequent "Cordoba" by Albeniz particularly apt. Much more welcome was his simpler presentation of the familiar air from Purcell's "Dido."

Partly because of the character of the transcriptions of the Messrs. Cailliet and O'Connell and partly perhaps because of the conductor's immediate wishes, the Pops Orchestra took on, particularly in the early part of the program, something of the peculiarly brilliant sonority associated with the Philadelphia Orchestra. The playing elsewhere, however, contained much that was routine or sloppy. But this may very likely be set down to tired nerves and muscles at the end of a long season of music-making and in the midst of daily recording sessions.

Among the other numbers on the program were Rimsky-Korsakov's "Russian Easter," Mr. O'Connell's setting of the Debussy "Clair de lune" and the "Entrance of the Gods into Valhalla" from "Das Rheingold." Joseph Paul Smith sang tastefully and musically, though in a voice that could not always compete successfully with the accompany-orchestra, the Prologue to "Pagliacci" and a setting of "The Lord's Prayer" by Malotte, who did not add to the majesty of the text. Nor did the setting itself or the subsequent added item seem to be in place at a Pop concert.

The performers were heartily applauded by the large audience, consisting of friends of Holy Cross, of which Mr. O'Connell himself is a graduate. M. S.

At Pops Tonight

Arthur Fiedler will lead the Boston Pops Orchestra through the following program in Symphony Hall this evening:

Introduction to Act III, "Lohengrin" ... Wagner
Overture to "Russian and Ludmilla" ... Glinka
Irish Tune from County Derry ... Arranged by Grainger
Soviet Iron Works ... Mossolov
Farandole from "L'Arlesienne" ... Bizet
Waltz, "Wine, Woman and Song" ... Strauss
The Animals' Carnival ... Saint-Saens
Pianos: Jesus Maria Sanroma-Leo Litwin
Third Movement from the "Pathetic" Symphony ... Tschaikowsky
Old King Cole ... Baynton-Power
March of the Little Lead Soldiers ... Pierne
Trepak, from the Ballet "Nutcracker" ... Tschaikowsky

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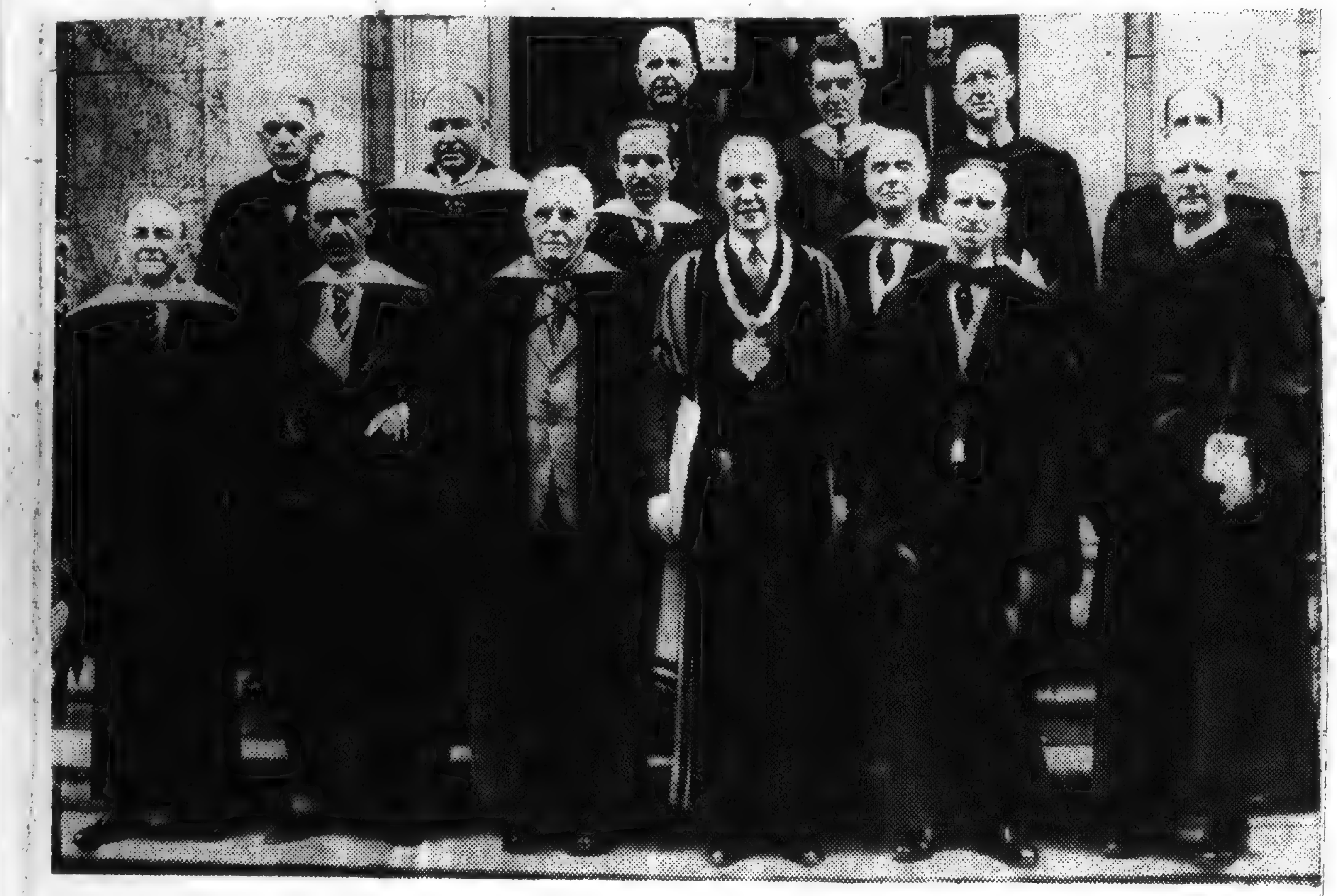
DAYTON, O.
HERALD

JUN 24 1938



BIG NAMES FROM ALL FIELDS

NEW HAVEN, Conn.—Recipients of honorary degrees at Yale's commencement exercises are pictured grouped about Charles Seymour, the university president, on the steps of Woolsey Hall where they received their "sheepskins." Left to right in front are: Maitland Gribbs, novelist Thomas Mann, Governor W. L. Cross of Connecticut, President Seymour, Lord Tweedsmuir, governor general of Canada, and Rev. Endicott Peabody. Second row, left to right: Professor William Lyon Phelps, Wendell Stanley, Walt Disney, creator of Mickey Mouse; pianist Serge Koussevitsky, and the Rev. Morgan Noyes. In the rear, left to right, are: Justice Stanley Reed, Eugene Landis of the SEC and James McConaughy, president of Wesleyan.

BRISTOL, CONN.
PRESS

JUN 27 1938

ROME, GA.
NEWS-TRIBUNE

JUN 26 1938

COHOES, N. Y.
AMERICAN

JUN 24 1938

HOBOKEN, N. J.
JERSEY OBSERVER

JUN 27 1938

These papers ran picture like one above.

UNDER HUNTINGTON AVE.

B. Herald - June 29/38

The plans for the extension of the Huntington avenue subway are attractive. We have under construction a subway from Copley square to a point near the Mechanics Building. The act passed by the General Court and now accepted by the city council authorizes an extension beyond Symphony Hall, with an underpass at Massachusetts avenue. The plans call for a double-track underground way to a point beyond Gainsboro street, with stations at Mechanics Building and Symphony Hall. The motor car underpass would extend from Norway street also beyond Gainsboro, so that the latter street would be left entirely clear for traffic.

Thus, inbound motorists would enter the underpass about two blocks before reaching Massachusetts avenue, and leave at Norway street. The removal of the parking space in Huntington avenue, of the Boylston street tracks and of the present subway entrance at Arlington street would provide a wide, unobstructed thoroughfare all the way into the heart of the city. Outbound drivers would have the same facilities in reverse order, a smooth way, without car tracks, clear out beyond Gainsboro street.

What about its cost?

The subway now under construction costs $2,000,000, of which $1,250,000 is furnished by the United States and the balance is financed by the city in forty-five-year sinking fund bonds. That obligation is now in the tax rate. The total cost of the extension would be $4,000,000, and of the underpass $830,000. The subway charge would be met two-thirds by the federal treasury and one-third by the city, also, in the form of forty-five-year sinking fund bonds. For the underpass, the United States would furnish $500,000 and the city would issue $300,000 in ten-year serial bonds.

The act provides that the city shall build the subway and the Elevated shall lease it, paying a rental only when it has no deficit. The total cost of the whole work, from Copley square to Gainsboro street would be about $6,830,000, of which the city would pay a little more than a third, or $2,430,000. Altogether aside from the announcement that the new project would supply 4000 workers with wages for two years, and considering the matter from the financial viewpoint alone, it is not easy to see how we shall ever be able to get a long-wanted betterment on more favorable terms.

Week of Pops

B. Post - June 5/38

MUSIC AND MUSICIAN

Request Night at the Pops; Programs for the Week

Tonight will be the annual Request Night at the Pops in Symphony Hall and the last Sunday concert of the season. The proceeds will be devoted to the orchestra's pension fund.

Tomorrow will bring Old Timers' Night, usually one of the most popular of the year, in which the audience will be invited to lift their voices in favorite songs of the old days. Thursday will be the annual Tufts Night and Friday has been taken over by the Republican Club.

The soloist on Saturday will be Albion Metcalf, appearing in the Fantasia of Tchaikovsky for piano and orchestra, which is to have its first performance at the Pops.

Arthur Fiedler announces the following programs for the week:

Tonight, request program. March, "Pomp and Circumstance," Elgar; "By the Beautiful Blue Danube," waltzes, Strauss; Largo, from "Xerxes," Handel; "Finlandia," Symphonic Poem, Sibelius; The Animals' Carnival, Grand Zoological Fantasia, piano soloists: J. M. Sanroma and L. Litwin, Saint-Saens; Bolero, Ravel; "Rhapsody in Blue," soloist, Jesus Maria Sanroma, Gershwin; "Night and Day," Porter; Prayer of Thanksgiving, Old Dutch Hymn, Valerius-Kremser; Encores: Tango, "Jealousy," Gade; The Toy Trumpet, Scott; Mosquito Dance, White; Pizzicati, from "Sylvia," Delibes.

Monday, Old Timers' Night. "La Sorella," March, Borel-Clerc; Overture to "Poet and Peasant," Suppe; "La Paloma" ("The Dove"), Yradier; Selection from "The Mikado," Sullivan; Waltz, "Jolly Fellows," Volstedt; "La Golondrina" ("The Swallow"), Mexican Folk Song (Arranged by Findlay); "Song Fest," Medley; "A Hunt in the Black Forest," Descriptive Episode, Voelker; "The Glow Worm," Lincke; Songs of the Old Days.

Tuesday, Triumphal March from "Aida," Verdi; Overture, "The Roman Carnival," Berlioz; "Molly on the Shore," Grainger; "Danse Macabre," Tone Poem, Saint-Saens; the I. B. M. Symphony, Giannini; Largo from "Xerxes," Handel; Invitation to the Dance, Weber-Berlioz; "Cagliostro," Waltzes, Strauss; La Comparsa (Cuban Carnival Procession), Lecuona-Gould— "Pomp and Circumstance," March, Elgar.

Wednesday. March, "Only One Vienna," Schrammel; Overture to "Euryanthe," Weber; "The Troika" (From "The Seasons"), Tchaikovsky; Hungarian Dances, Brahms; Wedding March from "Le Coq d'Or," Rimsky-Korsakov; Ballet Suite, Rameau-Mottl; Finale, Fourth Symphony; Tchaidkovsky; "New Vienna," Waltzes, Strauss; Prelude to "Die Meistersinger von Nurnberg," Wagner; Prelude in G minor, Rachmaninoff; To a Water Lily, MacDowell; Gypsy Dance from "Carmen," Bizet.

Thursday, Introduction to Act III, "Lohengrin," Wagner; Overture to "The Bartered Bride," Smetana; Hora Staccato (Roumanish), Dinicu-Heifetz; Magic Fire Music (Finale of "Die Walkure"), Wagner; Bolero, Ravel; L. R. Lewis, '87, conducting: Intercollegiate Inklings, L. R. Lewis, '87; Tuftonia's Day, E. W. Hayes, '16; Class Song of 1938, horn solo by Willem Valkenier, W. A. Johnson, '38; That Mascot, P. B. Lewis, '18; Spell It Out, A. T. Williams, '19; "Princess Ida," Selection, Sullivan; "Tales from the Vienna Woods," Waltzes, Strauss; "Wintergreen for President," Gershwin; Dear Alma Mater.

Friday. "Washington Post," March, Sousa; Overture to "Raymond," Thomas; Fugato on a Well-known Theme, McBride; Ballet Suite from "Aida," Verdi; "Where the Citrons Bloom," Waltzes, Strauss; Judex, Gounod; Second Hungarian Rhapsody, Siszt; Fantasy, "Snow White and the Seven Dwarfs," Churchill-Bodge; "Night and Day," Porter; American Fantasy, Herbert.

Saturday. Military Polonaise, Chopin-Glazounov; Overture to "The Merry Wives of Windsor," Nicolai; "At the mill," Gillet- Cailliet; "In War Time," from the Indian Suite, MacDowell; Fantasia for Piano and Orchestra, Op. 56, soloist: Albion Metcalf, Tchaikovsky; Marche Slave, Tchaikovsky; New England Federation of Men's Glee Clubs, Donald Gammons, conductor, "The Ride of the Valkyries," Wagner.

Complete Pops Programs for Week

B. Globe - June 5/38

Arthur Fiedler and the Boston Pops Orchestra will begin the seventh week of Pop concerts on Monday, "Boston University Night," for which the entire house has been taken. Among other features of the week will be the repetition of the ballet, "The Incredible Flutist," on Tuesday, "Italian Night" on Wednesday, repetition of the "Request" program on Thursday and the annual "New England Conservatory Night" on Saturday. The programs, including that for this evening, follow in detail:

Monday Evening

Boston University Night
(Entire house taken)

Tuesday Evening

Marche Militaire .... Schubert
"Unfinished" Symphony, Second Movement .... Schuber
Intermezzo from "Goyescas" .... Granado
Hora Staccato (Rumanian) .. Dinicu-Heifet
Fantasia, "Carmen" .... Bize
Eili, Eili .... Arranged by Jacchi
Solo trumpet: Roger Voisin
Overture to "The Merry Wives of Windsor" .... Nicola
"The Incredible Flutist," a Dance Play .... Pisto
Hans Wiener and his dancers with orchestra

Wednesday Evening

Overture to "The Secret of Suzanne" Wolf-Ferrar
Prelude to "La Traviata" .... Verd
Aria, "Una Furtiva Lagrima," from "L'Elisir d'Amore" .... Donizett
Tenor solo: Francesco Albanese
Fantasia, "Tosca" .... Puccin
Overture to "The Barber of Seville" Paisiell
Overture to "The Barber of Seville" Rossin
Ballet Music from "Aida" .... Verd
Symphonic Poem, "Pines of Rome" Respigh
Aria of Musetta from "La Boheme" Puccini
Soprano: Alba Alessandrini
"Il Bacio," Waltz .... Arditi

Thursday Evening

Request Program

March, "Pomp and Circumstance" .. Elgar
By the Beautiful Blue Danube ..... Strauss
Largo, from "Xerxes" .... Handel
"Finlandia," Symphonic Poem .... Sibelius
The Animals' Carnival ...... Saint-Saens
Pianos: J. M. Sanroma, L. Litwin
Bolero .... Ravel
Rhapsody in Blue .... Gershwin
J. M. Sanroma
Night and Day .... Porter
Prayer of Thanksgiving (Old Dutch Hymn) .... Valerius-Kremser

Friday Evening

"Up the Street," March .... Morse
"Toy" Symphony .... Haydn
A Box of Tin Soldiers .... Brenta
The Ride of the Valkyries .... Wagner
Three German Dances .... Mozart
Sandman's Song and Evening Prayer, from "Hansel and Gretel" . Humperdinck
Finale, Fourth Symphony .. Tschaikowsky
Fantasy, "Snow White and the Seven Dwarfs" .... Churchill-Bodge
Prayer of Thanksgiving (Old Dutch Hymn) .... Valerius-Kremser
Farandole from "L'Arlesienne" .... Bizet

Saturday Evening

Introduction to Act III, "Lohengrin" Wagner
Nocturne .... Dorothea Dean
(First performance)
Scherzo, "A Midsummer Night's Dream" Mendelssohn
Aria from "La Forza del Destino" .. Verdi
Soloist: Eleanor Steber, soprano
Four Spokes from the Hub .... Paul White
(First performance)
Dances from the Ballet "The Three-Cornered Hat" .... de Falla
Pianoforte Concerto No. 1 in F-sharp minor .... Rachmaninoff
Soloist: Esther Asher
"Espana," Waltzes .... Waldteufel
Perpetuum Mobile .... Strauss
Divertimento (Finale)

WASHINGTON, D. C.
NEWS

JUL 2 - 1938

PROKOFIEFF

The Prokofieff concerto is not so far a cry from tradition as the reputation of this dynamic contemporary composer might lead one to expect. Altho there are the shifts in tonality characteristic of the moderns, the concerto is, in both structure and emotional content, allied to its famous predecessors in this form.

We have heard few modern works for which we felt so immediate and confident an enthusiasm. Our times have produced many sophisticated craftsmen in music, but the technical devices in this concerto grow out of basic musical ideas of great force and originality. The second movement—doubtless one of the most beautiful slow movements in modern music—will probably draw the greatest response from listeners.

Jascha Heifetz gives an impeccable performance with the solid assistance of the Boston Symphony Orchestra under Koussevitzky. This is definitely an album not to be missed.

LEWISTON, ME.
SUN

JUN 29 1938

Music and The Drama

KOUSSEVITZKY VIEWS TANGLEWOOD

Dr. Serge Koussevitzky is one of the finest orchestra conductors in the world. He can play the double bass. In rehearsal he frequently sings to convey a point to his musicians. It developed last week that he can whistle, too, writes Moses Smith in the Boston Transcript.

He gave his whistling performance on Tuesday at Tanglewood, home of the Berkshire Symphonic Festival, where on six evenings in August an audience of 5000 will gather nightly to hear the third annual series of concerts by the Boston Symphonic Orchestra and its leader.

A new music shed has risen on the estate in the past few months, and on his way to New Haven to receive an honorary degree at Yale University's Commencement on Wednesday, Dr. Koussevitzky dropped in to take a look at it. He wanted to test the acoustics.

After a brief stroll from the caretaker's house through the fine formal gardens of Tanglewood we proceeded to the Shed. which is on a field at some distance from the site of last year's "Tent." Dr. Koussevitzky expressed himself as happy over the change because it will enable the audience, seated in the Shed, to command one of the most picturesque views afforded at Tanglewood. For the Shed, it should be recalled, is an enormous fan-shaped structure open at the sides. It combines, that is, most of the advantages of an outdoor theater with solid protection against the hazards of New England's mid-Summer squalls.

"I would like," began Dr. Kousevtizky, and then he hesitated. He lapsed into the more convenient French, because he could not think of the word "whistle." "Je vais siffler." It was arranged that I listen at several stations in the Shed, while he repeated a tune from the stage. The "tune," repeated each time, of course, with the same intensity—otherwise the experiment would have been quite worthless—was something that I was unable to recognize. It was a fragment which, if crooned, might have been a snatch of a lullaby or expression of endearment. Perhaps it was something recaptured from the conductor's early Russian days.

The experiment, so far as I was concerned, was quite satisfactory. From points far and near the stage, in the middle and at the sides of the Shed, the tones seemed to have equal intensity. Then it was the conductor's turn to listen, and mine to whistle. He covered several hundred yards, frequently calling for my whistled phrase, before he broke out enthusiastically. Clearly this was no fake or perfunctory expression of satisfaction.

To make assurance doubly sure, Dr. Koussevitzky asked me and two others who had joined us—John Burk of Symphony Hall and George Edman, secretary of the Festival Committee—to take our several stations while he sang. The tune was a lovely one—again I did not recognize it—and I could tell from the quality of his voice that he was singing softly, dropping several times to hardly a murmur. The "reception" was remarkable, the only serious interference coming from the stuttering motor of a truck nearby, the driver of which had not been warned about our experiments. The other two observers, indeed, could scarcely believe that Dr. Koussevitzky had been employing a quiet tone.

We had been in the shed for some time and it was only on coming out that we were reminded that it was a very hot day. Under the roof of the almost completed shed the temperature was surprisingly moderate. The men at work were engaged in finishing operations—as far as the shed will be finished this year. We went into the conductor's room—complete with shower—and the tuning-room for the musicians. It was clear that the establishment was ample.

THE BOSTON GLOBE—WEDNESDAY, JUNE 29, 1938

THE ONCE OVER

By H. I. Phillips

Commencement at Yale

Hark! The praises ring at Yale—
Cheers for Eli rise and die;
Tweedsmuir, Disney get degrees,
Donald Duck, he gets his "Y."

There in stately Woolsey Hall
Come the great to Eli's house;
Koussevitzky, Maitland Griggs,
Justice Reed . . . and Mickey Mouse

See the candidates parade,
Honored highly by the Blue:
Wendell Stanley, Dr. Noyes,
Peabody . . . and Dopey, too!

NEWS

JUL 1 - 1938

The World of Music

New York, July 1—The "Under the Stars" summer season of music is getting fully under way throughout the country, with indications that more and better outdoor concerts will be given this year than ever before.

The Lewisohn Stadium concerts, a pioneer in the field, opened in New York last week under Jose Iturbi, directing the Philharmonic-Symphony players, with Albert Spalding, violinist, as soloist. It was the 21st season for the organization.

But for the threatening weather, the audience of nearly 10,000 which attended would have been greater. The music was magnificent but the atmosphere preserved that air of informality which adds so much to the charm of summer performances. Mayor La Guardia, who made a brief speech, typified that spirit when he remarked that one of the chief jobs of a mayor is to throw out the first ball at a baseball opening; so he threw out the first baton by formally presenting the conductor's stick to Iturbi.

In Chicago, Ravinia park, which grew from a suburban railway line's entertainment park into a famous music center, opened the third season of its revived life with an impressive roster of artists. The conductors are to be Eugene Ormandy of the Philadelphia Symphony; Artur Rodzinski of the Cleveland Symphony; Eugene Goossens of the Cincinnati Symphony, and Willem Van Hoogstraten.

More than 260 guarantors subscribed $41,000 to insure the Chicago season.

Arthur Fiedler, founder of Boston's Esplanade concerts, is making preparations to celebrate their tenth anniversary on July 7.

Establishing the concerts experimentally in 1929, amid "cheerful predictions' 'of their failure, Fiedler has seen them attain high favor with truly cosmopolitan audiences.

Strangers are impressed by the quiet attentiveness of the outdoor audiences, large groups comprising many children, their parents, youthful sweethearts, elderly music lovers—representing many nationalities.

The annual series of concerts are free to the public. The musicians are from the Boston Symphony orchestra. The concerts are made possible by hundreds of moderate-sized contributions without recourse to an endowment or financial "angels."

Three-fourths of the gifts arrive by mail. The other fourth is deposited by listeners in "fund boxes" on the grounds.

The acoustic shell is situated on the Esplanade beside the Charles river.

Extensive tours are planned for the Philadelphia orchestra during the 1938-39 season.

As in the past, the orchestra will present 10 subscription concerts in New York and five each in Washington and Baltimore, but several longer trips are planned during the regular season.

In November the more than 100 musicians will travel westward for concerts at Harrisburg, Pa., Chicago, Fort Wayne, Ind., Toledo, O., and Pittsburg.

A December tour will take the orchestra south to the Carolinas for engagements at Columbia, Durham, Greensboro, Winston-Salem and Ashville. It will be followed in January by a swing further south for concerts at Savannah, Ga., Jacksonville, Fla., two in New Orleans, Atlanta, and Knoxville, Tenn.

The orchestra will make a late winter tour to New England for engagements at Springfield and Worcester, Mass.

Return engagements at Hartford, Ct., and Northampton, Mass., also are scheduled and the orchestra will make a special appearance in New York city.

Soloists and special attractions scheduled for the 1938-39 season include Pianists Walter Gieseking, Boris Golschmann, Hortense Monath and Sergei Rachmaninoff; Violinists Erica Morini, Jascha Heifetz, Joseph Szigeti and Efrem Zimbalist; 'Cellist Emanuel Feuermann; Vocalists Marian Anderson, Lauritz Melchior and Friedrich Schorr, the Coolidge String quartet, the Balle Russe de Monte Carlo and the Philadelphia Ballet.

Eugene Ormandy will conduct during the major portion of the season, sharing the podium with three guest conductors—Georges Enesco, Vladimir Golschmann and Saul Caston—and possibly Leopold Stokowski, for whom a group of concerts have been reserved should he be able to come here late in the season.

* * *

The Francin Boott prize of $100, awarded annually at Harvard university for the best composition in concerted vocal music, has been presented this year to Everett B. Helm of Minneapolis, Minn., a fourth-year student in the Harvard graduate school of arts and sciences.

* * *

San Francisco critics hailed with relish the premiere there of an operatic burlesque, "Fernando del Nonsentsico," by Felix Borowski.

"The audience laughed easily and heartily and applauded vociferously throughout three acts of grand burlesque," the News reported. . . . "Its story has neither rime nor meaning nor any purpose than to give a good spoofing to antiquated operatic customs."

LOWELL, MASS.
LEADER

JUL 9 - 1938

Proof that after a decade of concerts on the Charles river esplanade in Boston the institution may be regarded as permanent is seen in the fact that the Boston Symphony orchestra has taken over the management. And there is further assurance in the news that a $200,000 granite shell, in memory of Edward Hatch, is to be built in time for next season's concerts. To Arthur Fiedler, who organized the concerts and has aroused support for them each year since the start, belongs much of the credit for an interesting development.

VISITORS ATTENDING

While not generally known the Esplanade concerts are becoming quite an attraction for visitors from other States. In Boston overnight and looking for something to do, Bostonians are directing them to the musical treat beside the Charles River. Naturally, all who come to town have heard of the Symphony Orchestra. And having listened to a Fiedler concert they are amazed the crowds are not bigger. There must be thousands of Bostonians who have never "bothered" to attend. Too bad they are missing such entertainment that thrills vacation guests.

WEDNESDAY, JULY 13, 1938

B. Post

FINE IDEA

Arthur Fiedler, with 50 members of the Boston Symphony Orchestra, will stage three concerts for children at the Esplanade, beginning next Friday. The programmes are designed for juvenile ears, and are an innovation in musical circles. It has been noticed that children are particularly attracted to the regular evening concerts. The action is staging morning concerts for their benefit is considerate and appropriate.

CONCERTS ON ESPLANADE AGAIN

Arthur Fiedler to Lead Orchestra on the Charlesbank

B. Post — July 7/38

BY WARREN STOREY SMITH

ON THURSDAY evening, less than a week after the final Pop Concert of the season, the concerts on the Charles River Esplanade will begin their 10th season under the direction of Arthur Fiedler, and will continue through the remainder of the month. This year, for the first time, these concerts will be officially recognized by the Boston Symphony Orchestra and, in a sense, sponsored by that organization. However, since there is no revenue directly from them the need for outside subscriptions by no means disappears under the new arrangement.

What with the regular season, the Pops, the Berkshire Festival in August, and the Esplanade concerts, those members of the orchestra who play in all four series are gainfully employed for most of the year; while the members of many another American symphony orchestra are on their own for six months or more.

It took Mr. Fiedler two years to convince his first backers that orchestral concerts in the open would really go. But go they did, as everyone knows and, incidentally, they put Mr. Fiedler on the musical map, making his succession to the leadership of the Pop Concerts almost a matter of course.

When Mr. Fiedler found that his vast audience could take it, he ventured into the more serious side of symphonic music. In 1935 he accomplished all of the symphonies of Beethoven, with the necessary omission of the choral Finale of the Ninth. The four symphonies of Brahms followed the next season, and last year it was the turn of the last three symphonies of Tchaikovsky.

This season two important anniversaries will, in measure, condition the programmes at the Esplanade. One of these is the 125th anniversary of the birth of Wagner, which fell on May 25, last, and the other is the tercentenary of the founding in Delaware of the coloney known as New Sweden, now very much in the public eye. Music by Wagner abounds in the programme of the opening night, printed elsewhere on this page, and since the Finns were also represented in New Sweden, music by Sibelius, as well as that by a Swedish composer or two, will be in evidence later. It is said that Mr. Fiedler is angling for the services of a Finnish conductor, now in this country, to appear as guest. That the music of Wagner should be accompanied on the first programme by the initial movement of Beethoven's "Eroica" Symphony is, of course, appropriate enough.

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Vacationing, and otherwise occupied in Euorpe this summer, Fabien Sevitzky will be unable to direct the New Hampshire Seacoast Festival, for the success of which he has hitherto been so largely responsible. His place will be taken by Norman Leavitt. Last year Mr. Leavitt, who is concert singer as well as conductor, was the solo baritone in the performance of Mozart's Requiem. Weather permitting, the Festival will again be held on the Opera Field of the Hobson estate at Little Boar's Head, and the dates are July 30 and 31.

Those participating in the Sunday programme will be the New Hampshire State Symphony Orchestra, the United New Hampshire Chorus and Royal Dadmun, baritone. Earl Clay will conduct the orchestra. On Saturday Ted Shawn and his men dancers will appear in characteristic programme.

• • • •

Announcement has been received of another New England Festival, that of the Worcester County Musical Association, its 79th, to be held in the Worcester Municipal Auditorium from Oct. 3 to 8. Again Albert Stoessel will be the director. The programmes of Oct. 3, 4, 6, and 7 will be choral and orchestral, that of Wednesday afternoon, Oct. 5, designed for young people, orchestral only. The Festival will conclude with a stage presentation of "Rigoletto." Among the soloists of the week will be Harold Bauer, pianist, and Bidu Sayao, soprano of the Metropolitan Opera Company. Five other members of that organization, Joseph Antoine, Charles Hackett, Donald Dickson, John Gurney and Lucille Browning, will take part in the performance of Verdi's opera.

Most of the items on Mr. Stoessel's programmes will be familiar to the visiting Bostonians. The principal exceptions to this generalization are three works for chorus and orchestra: Nathaniel Dett's "The Ordering of Moses," Vaughan-Williams' "Toward the Unknown Region" and Rachmaninoff's choral symphony, "The Bells," after Edgar Allen Poe. The last-named item should prove of particular interest, though it has never achieved any wide celebrity. Indeed, hearing it for the first time, Lawrence Gilman of the New York Herald-Tribune remarked, in effect, that Mr. Rachmaninoff was an excellent pianist!

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ESPLANADE CONCERTS

THURSDAY, JULY 7, at 8:30 p. m.

Entrance of the Guests into the Wartburg from "Tannhauser" .... Wagner
Symphony No. 3, "Eroica," First movement, Allegro con brio .... Beethoven
Largo from "Xerxes" .... Handel
Overture to "Tannhauser" .... Wagner
Introduction to Act III, "Lohengrin" Wagner
Dreams, a study for "Tristan and Isolde" Wagner
Violin solo: Gaston Elcus
Prize Song from "The Mastersingers of Nuremburg" (arranged by Wilhemj) Wagner
The Ride of the Valkyries from "Die Walkure" .... Wagner

FIRDAY, JULY 8, at 8:30 p. m.

Military March .... Schubert
Symphony in B minor "Unfinished," First movement, Allegro Moderato .... Schubert
Irish Tune from County Derry .... Grainger
Symphonic Poem, "Danse Macabre" Saint-Saens
By the Beautiful Blue Danube, Waltzes Strauss
Ballet Music from "Faust" ...... Gounod
Valse—Dance of Phryne—Bacchanale
"Spring" (for string orchestra) ...... Grieg
Russian Sailors' Dance, from "Red Poppy" Gliere

83

Feeding 15,000

B. Her. Jly /38

A multitude of music lovers are delighted that the 10th season of Esplanade concerts has begun. They provide the one opportunity in New England for enjoying at close quarters a first-rate symphony orchestra without cost. The throngs attending furnish proof of the wide appreciation of the privilege. They are hungry and thirsty for exactly what is offered them. Many are not circumstanced to buy tickets for themselves, as is obvious to those who scan the crowd. Others there are, however, who have the means to attend all the concerts of the year in the best seats.

There is nothing exclusive about the performances and the charm of the out-of-doors adds to the delight of those who listen. Many cannot forget the evening when the orchestra had played the Magic Fire from Wagner's Valkyrie and then nature itself furnished an encore by a magnificent storm of lightning without thunder, something no opera house could offer.

The programs are a rare blend of great music with that which, without claim to such characterization, is likable. Those who revel in the offerings on the Esplanade are coming to the opinion that Arthur Fiedler is on the way to being a great conductor.

Esplanade Concerts Will Feature Wagner

In connection with the celebration of the 10th anniversary of the Esplanade concerts, which Arthur Fiedler plans to open on July 7, the popular conductor announced last night his programmes would give prominence to the music of Richard Wagner.

In 1935, Mr. Fiedler first tried giving the Esplanade concert programmes a special emphasis on one composer. That was a Beethoven year. All nine of Beethoven's symphonies were played, only the vocal parts at the end of the ninth being omitted. The four symphonies of Brahms were introduced in 1936, and last year the last three and greatest of Tchaikovsky's six symphonies were added. With concentration on Wagner this summer, Esplanade concert listeners will have completed a review of four of the most notable composers in history.

For the maintenance of these free concerts, all members of the public, who can possibly do so, are invited to send contributions to the Esplanade Concerts Fund, in care of the trust department of the Merchants National Bank, 28 State street.

ESPLANADE CONCERTS

To the Editor of the Post:

Sir—The great out-of-doors provides the best-known source of sustenance and vigor for both plant and human life, with some few conspicuous exceptions in both kingdoms. It was the out-of-doors idea that brought out the Esplanade concert series under the impetus of Arthur Fiedler. In the beginning, fears such as rank rowdyism, vagely scattered music and insufficient support were rampant. But the fears have scattered and the concerts are still intact. Evidently the fruits of this experiment, and others, have been so satisfactory that a leading economist, speaking at a religious conference recently, said religion must come out-of-doors. The Esplanade concert series was sown out-of-doors and has reaped the lasting attention of multitudes of music lovers.

MIRIAM H. CRAMER.
Cambridge, July 18.

AN SCIENCE MONITOR, BOSTON, FRIDAY, JULY 1, 1938

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Rehearsing and Advising

THE CHRISTIAN SCIENCE MONITOR

John B. Sanromá

Arthur Fiedler, Conductor

Upper — Showing Players What Is Wanted: Private Talk With One of Them

Fiedler Prepares to Direct His 500th Concert at 'Pops'

To most people, conducting one's 500th program of such an institution as the Boston Symphony Orchestra's Pop Concerts would deserve at the very least a small red circle on the calendar of a career.

To Arthur Fiedler, who achieves the distinction tonight, it will merely be the next-to-the-last concert of the 53rd season, and as such doesn't even warrant a special program. The fact of the matter is that making excellent Pops programs has long since become a high art with Mr. Fiedler. He can balance Grieg against Gershwin, MacDowell against McBride, Bach against Boyce, Schubert against Shostakovitch, or Ravel against Romberg with the nicety of a chemist and his scales.

So it is not strange that sheer numerical achievement looks small, compared with other implications of tomorrow's concert. A relentless researcher at Symphony Hall has compiled an array of statistics which makes a corporation treasurer's report look almost naïve. For instance—

Mr. Fiedler has led the Pops with very few breaks for nine seasons. His absence for a concert or two has always meant a fall-off at the box-office.

He has conducted more music of every type—classical, semi-classical, popular, jazz—than any other Pops conductor.

Innovations

He was virtually the innovator of performing complete concerti, entire symphonies, ballet music with ballet dancers, besides introducing such popular occasions as Afro-American Night and Old-Timers' Night, at which the tentacular candelabra of Symphony Hall tremble gaily to such old favorites as "A Bicycle Built for Two," "Sweet Adeline," "Keep the Home Fires Burning" and "Smiles," sung by the audience.

Mr. Fiedler's Pops recordings of Johann Strauss's waltzes are said to be one of the biggest record sellers to be issued recently and at a time and in a world supposedly delirious with swing. But to descend to the earthier modes of statistics:

Under Mr. Fiedler, 23 complete concerti for orchestra and one to four pianos, along with complete symphonies by Beethoven, Boyce, Franck, Gianini, Haydn, Prokofieff, Schubert, and Tchaikovsky, have been presented. There have also been performances of single movements.

An "incomplete summary" offered by the same researcher lists 74 marches (including Elgar's "Pomp and Circumstance" No. 5), 76 overtures, 10 complete symphonies, 72 suites, 12 operatic fantasias, 33 musical comedy selections, 26 complete piano concertos, 44 waltzes (including 15 by Johann Strauss, two by Joseph, two by Richard and six by Waldteufel), and 306 miscellaneous compositions, not to mention 255 different encores. The number of repetitions—taking "The Toy Trumpet" or "Snow White" as ready examples—is fairly staggering. The very briefest and most peremptory random list of composers embraces such names as Wagner, de Falla, Enesco, Wood, Rameau, Ibert, Respighi, Holst, Taylor, Sullivan, Krenek, Handel and Weber besides those already mentioned.

Small wonder that other events, such as the oncoming Esplanade Concerts, preoccupy Mr. Fiedler against too much excitement over so slight a thing as a 500th performance. Besides his other services to the Pops and to Boston, he has commissioned works like Walter Piston's first ballet, "The Incredible Flutist," performed recently by Hans Wiener and his Company; Paul White's "Four Spokes From the Hub" and "Swing Stuff," by Robert McBride, of Vermont, orchestrated from his piano lampoon. Last year, Mr. Fiedler introduced Mr. McBride's "Fugato on a Well Known Theme," an ingenious bit of satire, still a favorite laugh-getter this year.

Keeping Players at Home

These are the Pops in their 53rd season. What of their beginning?

The "Promenade Concerts" were started under the regime of Wilhelm Gericke, with the enthusiastic support of Maj. Henry L. Higginson, to give the players a longer working year, and to keep them together in summer. The orchestra, founded in 1881, suffered frequently because good players strayed off in search of summer employment and never came back. Gericke's idea was to integrate the players and to build an esprit de corps.

"You have a fine body of musicians," he is said to have told Major Higginson, "but they are not yet an orchestra."

There were no refreshments at the first concerts but the idea was soon introduced; the chairs on the floor came out and the tables came in. The name was changed to Popular Concerts and then to "Pops," anticipating perhaps the electric sign which now blinks above Symphony Hall.

The Pops bear a tradition built by many fine musicians and fine conductors—Adamowski, Strube, Maguarre, Zach, Casella—but none has wielded the baton for so long as Arthur Fiedler. At a time when the theater business is munching disconsolately on crusts, the Pops are eating cake—with icing. George E. Judd, the manager of Symphony Hall affairs, remarked the other day that business has never been better.

So his 500th performance arrives and Mr. Fiedler remains to all outward appearances unruffled.

Asked what he intended to do about it, he looked up from a score and replied tersely, "Nothing."

What his friends may have in mind is another—and as yet an unanswered—question.

ESPLANADE CONCERTS

When Arthur Fiedler and his colleagues of the Boston Symphony orchestra began their open air Esplanade concerts nine years ago, the venture seemed hopeless. The uncertainties of the weather, the lack of seats and an auditorium, the absence of an admission charge, the possibility of disturbances, and the novelty of al fresco symphony playing seemed to foretell a hard struggle for survival. Considerable effort has been necessary, but the night concerts are now an established feature of the Boston summer. The reputation of the performances has spread throughout the country, partly on account of the large number of students from a distance in our summer schools. The series which began last night, with a large crowd listening decorously, will probably be the most successful of all. And it is hoped that listeners will be more liberal than heretofore. The average contribution has been extremely small.

Other large cities, too, have discovered that open air summer music is what the community wants. Towns and small cities likewise have adopted the custom. It is an outgrowth here in Boston of the innovation which began with Pop concerts in Music Hall. In many places, playing by well selected groups has replaced concerts which used to be given with gusto by the local brass bands.

Our European cousins have been enjoying symphony music outdoors for many years, and probably the practice is so well established now in the United States that it will continue indefinitely. Certainly it has such a soothing, civilizing influence that Boston can hardly afford to let it lapse.

HUGE AUDIENCE ON ESPLANADE

Magnificent Concert Features Wagner's Music

The biggest of first night crowds banked the greensward in a solid mass for the opening last night of the 10th anniversary season of the Esplanade concerts, with a bright moon riding high and a fine sailing breeze out of the east to make a perfect summer occasion.

A programme featuring the music of Richard Wagner, and announcement that the entire season of Esplanade concerts this year would continue to feature his works marked recognition of the 125th anniversary of the great composer's birth, brought response of full rounds of applause from an appreciative audience.

During the night several important announcements were made for Boston music lovers. First, that the management of the Esplanade concerts, which Conductor Arthur Fiedler and his company of Boston Symphony Orchestra musicians have made one of the outstanding successes of the music world in America, has been taken over by the Symphony Orchestra's organization.

Second, announcement was made that the services of Conductor Fiedler and the orchestra have reached a point of public appreciation which has warranted the State in making an initial, small appropriation towards support of the concerts. And third, that the present acoustic shell is to be replaced next year, and may be ready for next summer's concerts, by a $200,000 permanent stone structure, 50 per cent larger than now, with suitable accommodations for the musicians.

THE CHARLES RIVER BASIN

The efforts of Joseph Lee to stimulate interest in a wider use of the Charles River Basin, particularly in the matter of encouraging the building of small sailboats, is commendable. The basin has never fulfilled expectations. This beautiful expanse of water is one of the prime attractions of the city.

But, there seem to be difficulties in the way of making it a great water playground. The chief obstacle is the development of the automobile, which lures persons out of the city on week-ends. With the beaches so easy of access and the fondness of the people of Boston and the suburbs for the salt water, the lack of interest in the basin is partly explained.

Some years ago, before the development of the Basin, rowing was a major sport in and around Boston. There were a dozen or more rowing clubs with eight-oared shell crews, pairs and single scullers. Some great scullers were developed here, national champions among them. Large crowds turned out for the regattas and the star oarsmen were popular figures.

But aside from the college crews this activity is at an end. Interest in rowing is at a low ebb and it is doubtful if it can be revived.

Mr. Lee is particularly interested in sailing. There has been some activity in the line of small boats principally due to the enthusiastic members of the Frostbite fleet and the sailing dinghy fleet of the Massachusetts Institute of Technology.

Mr. Lee's suggestion that the Metropolitan District Commission either purchase small sailing boats or provide the materials so that schoolboys may build their own is of rather doubtful value. While it may be in line with certain government activities it hardly seems quite fair to pay in whole or in part for sailboats for an admittedly small number of people. If 500 young men should take advantage of such an offer that would be a very small proportion of the population. As for canoeing, such a sport would for safety's sake need waters more quiet than in the Basin.

There is also some danger in the handling of sailboats by inexperienced persons.

The chief attraction of the Basin is the Esplanade. This gives great pleasure to a very large number of persons. There may be ways in which the pleasure can be added to. The Esplanade concerts are an example of what can be done. They draw, not any small select group, but thousands of people.

Better bathing facilities could be provided. Perhaps a large open air tearoom could be subsidized and made popular. Sunday afternoon band concerts would be an attraction. The concert shell might be utilized for theatrical performances. Shows like the old time Punch and Judy affairs could be arranged for children.

These things would help to popularize the Basin.

Fiedler Is Honored At 500th Concert

B. Globe July 2/38

Arthur Fiedler conducted his 500th Pop concert in Symphony Hall last night. The occasion was appropriately observed midway in the evening when Mr. Fiedler was surprised by performance of a brass fanfare especially composed by Prof. Walter Piston of Harvard, and at the end of the program when a huge wreath was borne upon the stage. In addition, "A 500 F" was spelled out in electric lights in front of the Symphony Hall organ pipes.

Incidentally Mr. Fiedler, who will bring the 53d season of the Pops to a close tonight, has had the longest term of any conductor in the history of the concerts. This is his ninth season. The conductor's father, formerly a member of the orchestra, was present last night.

TROY, N. Y.
MORNING RECORD

JUL 7 - 1938

Mrs. Archie Bray on Berkshire Committee

The annual Berkshire Festival of Music will be held during the first two weeks of August at Tanglewood, Mass. The association has announced that on the two weekends included in the festival period Sergei Koussevitsky, famous Russian composer and conductor, will lead the Boston Symphony Orchestra in its appearance at Tanglewood.

Mrs. Archie W. Bray of Spring Avenue is local representative of the association and is a member of the advisory committee. She recently attended a luncheon of the association at Lenox, Mass., along with Mrs. William C. Johnson, Mrs. Robert Bussler and Mrs. Oslan Arnold.

NEW YORK, N. Y.
SUN

JUL 2 - 1938

The New Records

Heifetz and Prokofieff—Dvorak by the Roths—Singles—The Lighter Side.

By **IRVING KOLODIN.**

From a most unexpected source, a new work of startling quality has been brought to the attention of music lovers. It is the second violin concerto of Serge Prokofieff completed in 1935, and recorded for Victor by Jascha Heifetz and the Boston Orchestra under Serg~~e Koussev~~itzky. Not only is it a work of remarkable bite and vigor; it is also possessed of more genuine melodic distinction than any other score by this composer that comes to mind.

If this score is a true indication of Prokofieff's recent trend in composition, he has turned his back on the idiom developed by Stravinsky and himself, and returned to the fount of his fathers—the spring of folk-melody which sustained such of his great predecessors as Tschaikowsky and Glazounow. Even if he has written nothing else in this manner, it will remain an amazing contrast with the first violin concerto (recorded a year ago by Szigeti for Columbia)—probably the two most unlike concerti ever written for a solo instrument by one man.

As in the instance of the earlier work, Prokofieff has been ideally served by his interpreters. One can think of no violinist better equipped to recreate its blended romanticism and technical intricacies than Heifetz, who has done no finer phonographic job than this one. Koussevitzky and the Boston Orchestra also play in a way to gladden any composer's heart. As proof of the quality of this album, it may be said that the recording alone would justify its place in any collection, even were the music less worthy.

Dvorak by the Roths.

It is an interesting example of the pointless distinctions between various musical forms that a dozen persons know Dvorak's "New World" symphony for each one that is familiar with his "American" quartet. And that despite the fact that the quartet is no more "difficult" to absorb, and has even better tunes than the symphony. Those who doubt the truth of this may confirm it by a hearing of the new version from Columbia played by the Roths.

One could hardly find more convincing support for such an argument because the Roth performance is just about the best they have put on records. Perhaps because they share the background of Dvorak (and this work is far more Slavic, of course, than it is American) the playing is rich in genuine spirit, and splendidly sensitive to the particularly warm and human emotion of Dvorak. Moreover, it is an excellent specimen of quartet playing as such, and a beautiful example of contemporary recording.

Singles.

Connoisseurs of band records have not had much to divert them recently, but Victor No. 4392 should be to their taste. It is a coupling of two Sousa marches "Stars and Stripes Forever" and "Semper Fidelis," played by the Boston "Pops" Orchestra under Arthur Fiedler with paralyzing energy and breadth. The chronicle of records by this partnership has been a succession of increasing brilliant efforts, but this is quite the most vivid and electrifying record, as recording, that any studio has issued—at least, until next week.

For those purists who insist that their band records be band records, there is consolation in Columbia 366-M, which offers the band of His Majesty's Grenadier Guards in two marches. Curiously one of them is the Annapolis tradional "Anchors Aweigh," played with something less than the true Franklin Field fervor, and the other is Sousa's "Liberty Bell," one of the best of his lesser-known pieces. The recording is acceptable, but not more than that.

BROOKLYN, N. Y.
EAGLE

JUL 3 - 1938

Berkshire Festival To Open Aug. 4

This year the Berkshire Festival will inaugurate its most important season on Aug. 4. Serge Koussevitzky will conduct. The Cecilia chorus and distinguished soloists will appear and Olin Downes, music editor of the New York Times, will give four lectures in the Berkshire Museum at Pittsfield. There will be numerous other cultural attractions.

In 1934 Henry Hadley inaugurated his conception of an American music festival. In 1936 Dr. Koussevitzky gave three concerts and six in 1937. Meanwhile in those four years the attendance had doubled from 2,500 to over 5,000 a concert. Stockbridge was giving the public what it wanted. Not even at Bayreuth was more enthusiasm shown than by the devotees of music who attended the Berkshire Symphonic Festival.

The works to be included in the program are Beethoven's Sixth and Ninth symphonies, Sibelius' First and Tchaikovsky's Sixth symphonies, a Brahms symphony to be selected, a Wagner program drawn from the operas "Walkuere" and "Siegfried," the Brahms-Haydn Variations, Sibelius' "Tapiola," Debussy's "La Mer," Prokofieff's "Lieutenant Kitej," Respighi's "Pines of Rome," Rimsky-Korsakoff's "Spanish Rhapsody," Ravel's "Mother Goose," Copland's "Music for the Theater" and Walter Piston's "Concerto for Orchestra."

PITTSFIELD, MASS.
EAGLE

JUL 1 - 1938

Music Critics To Descend on Berkshires for August Festival

Music critics, feature writers and magazine representatives are giving the Berkshires considerable attention this summer and their activities will come to a climax with the Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra at Tanglewood between Lenox and Stockbridge in August.

The Festival office in Stockbridge reports that even more newspapers and magazines than last year will be represented at the concerts this summer. At least three Canadian newspapers will be represented. Time Magazine, Esquire, Cue, Harper's Bazaar, Musical America, Musical Courier, the New Yorker, Yankee, are among the magazines on the 1938 list so far. Practically all the metropolitan papers will send representatives as well as newspapers in Pittsburgh, Buffalo, Syracuse, Chicago, New York State, New Jersey and New England. It is believed the gathering will be the largest of the Fourth Estate in the history of the county. Last year more than 50 newspapers and magazines were represented at the concert. Western Union ran direct wires to Tanglewood.

Members' and subscribers' tickets will be mailed from the office in Stockbridge starting next week. Music lovers wishing to attend the concerts may communicate with their local chairmen or with the office in Stockbridge for complete information.

NEW YORK, N. Y.
WORLD - TELEGRAM

JUL 2 - 1938

World's Leading Violinists

By **ROBERT C. BAGAR.**

Three of the world's greatest living violinists are currently prominent in things phonographic, thanks to the latest Victor releases. An unusual situation, especially so since all three play concerti, and under the same banner, it is, nevertheless, one in which gramophiles will revel.

Thus we have Fritz Kreisler playing, with the assistance of the Philadelphia Orchestra under the direction of Eugene Ormandy, his own arrangement of the first movement from Paganini's concerto in D major; Yehudi Menuhin, together with John Barbirolli and the Philharmonic-Symphony Orchestra, offering the Schumann concerto in D minor, and Jascha Heifetz, plus the Boston Symphony Orchestra, Serge Kou~~ssevitzky conducting~~, presenting the Prokofieff concerto in G minor, op. 63.

Of course, if the three celebrated artists had all been concerned with the same work and, to add to the oneness, aided by the same orchestra, there would have been a great temptation for the listener to pit the art of one against that of the other, all to the greater glory of comparison, despite the dictum to the effect they are odious. Hence, we have no measuring rod to go by, granted that only in such an arrangement of circumstances might one do his most infallible judging

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TROY, N. Y.
TIMES RECORD

JUL 6 - 1938

Mrs. Archie Bray, A Member of Committee

The annual Berkshire Festival of Music will be held during the first two weeks of August at Tanglewood, Mass. The association has announced that on the two weekends included in the festival period Sergei Koussevitzky, famous Russian composer and conductor, will lead the Boston Symphony Orchestra in its appearance at Tanglewood.

Mrs. Archie W. Bray of Spring Avenue is local representative of the association and is a member of the advisory committee. She recently attended a luncheon of the association at Lenox, Mass., along with Mrs. William C. Johnson, Mrs. Robert Bussler and Mrs. Orlan Arnold.

NEW YORK, N. Y.
DAILY NEWS

JUL 7 - 1938

Music Festival At Stockbridge

The fifth annual Berkshire Symphonic Festival will open Aug. 4 at Stockbridge, Mass. The Boston Symphony, under Serge ~~Kousse~~vitzky, and soloists including Paul Althouse, Norman Cordon, Anna Kaskas and Jeannette Vreeland, will take part.

N. ADAMS, MASS.
TRANSCRIPT

JUL 2 - 1938

Many Music Critics And Feature Writers Coming To Music Fete

Music critics, feature writers and magazine representatives are giving the Berkshires considerable attention this summer and their activities will come to a climax with the Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra at Tanglew[illegible] and Stockbridge in August.

The Festival office in Stockbridge reports that even more newspapers and magazines than last year will be represented at the concerts this summer. At least three Canadian newspapers will be represented. Time magazine, Esquire, Cue, Harper's Bazaar, the New Yorker, Yankee are among the magazines on the 1938 list so far. Practically all the metropolitan papers will send representatives as well as newspapers in Pittsburgh, Chicago, New York state, New Jersey and New England. It is believed the gathering will be the largest of the Fourth Estate in the history of the county. Last year more than 50 newspapers and magazines were represented at the concert. Western Union ran direct wires to Tanglewood.

Members' and subscribers' tickets will be mailed from the office in Stockbridge starting next week. Music lovers wishing to attend the concerts may communicate with their local chairmen or with the office in Stockbridge for complete information.

In North Berkshire in charge of subscriptions are Mrs. S. W. Potter for North Adams; Mrs. Theodore R. Plunkett and Mrs. James E. Cashin for Adams and Charles L. Safford and Roderick Danaher for Williamstown.

POST

Bridgeport Conn

JUL 3 - 1938

More Recordings

Two other current recordings will go down in record history as important mile stones in the perpetuation of concert music!—a Victor recording of Redding's Jascha Heifetz playing the cherished new Prokoffief violin concerto with the Boston Symphony orchestra and a Gramaphone Shop release made by the American Record company here of "The Passion Music" of Heinrich Schuetz, great predecessor of Johann Sebastian Bach.

The Prokoffief concerto should be included in the library of every serious music lover for it stands probably as the most significant mature work of the composer whom many musicians and critics see today as the only living writer capable of filling the boots of the giants of the last generation just now passing from the contemporary scene—Claude Debussy, Richard Strauss, and Jan Sibelius.

Serge Prokoffief is 47 years old, a Rusisan, who, like many of his countrymen, has been something of an expatriate for many years. Of late, however, he has been reinstated by the Soviet and although his concerto was given its premiere in Madrid, it was written in 1935 in Russia.

Prokoffief long has been known as a composer with a limitless bag of tonal tricks which included an effective use of orchestral instruments as well as an ability to assume almost any known style of composition. The stages of his development have included a bare musical Cubism, a Stravinskyesque barbarism, evolving into a strict neo-classicism found in his "Classical symphony", deliberately imitating the spirit of the 18th century. All his work has been characterized by brilliant wit. His present stage of development began in about 1934 when he began to allow an emotional quality to creep into his brittle, clever music. His heroic style developed until in his violin concerto he has achieved a mellowness which bears close resemblance to the style of Brahms peppered with the type of harmonic and rhythmic modernisms which have characterized Prokoffief's styles during his early development.

The concerto is written, roughly at least, in the old classical style of the sonata form for the first movement with a sort of theme and variations, —ternary second movement and rondo third. The harmonic scheme is diatonic with chromatic aberrations and a free plan of modulation. The main themes are set squarely in a recognizable tonality.

Schuetz Passion Music

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JUL 7 - 1938

Paul Althouse, tenor, Norman Gordon, bass, and Beal Hober, soprano, will appear with the Boston symphony orchestra, and Serge Kouss~~evitsky at the~~ fifth annual Berkshire symphonic festival next month.

Mr. Althouse, a native of Reading, Pa., is one of America's outstanding interpreters of Wagnerian heroic roles. He made his debut with the Metropolitan under Toscanini in the American premiere of "Boris Godounoff," and was the first American tenor to appear in leading opera roles at the Metropolitan without any previous foreign training. He appeared as soloist with the New York Philharmonic symphony orchestra under Toscanini in 1932 in a program of Wagnerian excerpts and in 1934 made his his "re-debut" at the Metropolitan in the role of Siegfmund, in which he will appear at the festival.

Mr. Gordon, bass-baritone, was born in Washington, D. C., and started his singing career as a choir boy in Charlotte, N. C. While at the University of North Carolina he began the serious study of music (and also played in a saxaphone quartet with Hal Kemp.) He studied for fou years at the Nashville Conservatory of Music and appeared with the San Carlo opera company in Chicago, the Chicago Grand Opera company, the Detroit civic opera, the St. Louis opera company, the Philadelphia Symphony, the Canadian grand opera association, and the Minneapolis opera, before being engaged by the Metropolitan opera in New York.

This completes the list of soloists who will participate in the inaugural of the Festival's new shed at "Tanglewood," the others being, Anna Kaskas, Metropolitan opera contralto,, and Jeannette Vreeland soprano. Miss Vreeland, Miss Kaskas, Mr. Althouse and Mr. Cordon will sing with the Cecilia Society chorus of Boston at the opening concert when Beethoven's Ninth Symphony and Bach's choral and first chorus from the cantata, "Ein feste Burg ist unser Gott," will be performed. Miss Hober will sing August 11 in the all-Wagner program. That evening the orchestra will play the final scene of the first act from "Die Walgurie" and Act 3 of "Siegfried." In "Die Kalkurie" Miss Hober will sing the role of Sieglinde and Mr. Althouse the role of Siegmund. In "Siegfried" Mr. Cordon will be in the role of Wotan; Miss Kaskas, Erda; Mr. Althouse, Siegfried; and Miss Hober, "Bruennhilde."

On Monday evening Solon Robinson, of the Smith College Summer School of Music, will give a piano free and open to the public, and the recital in Sage Hall. The concert is program will be as follows:

Beethoven: Sonato, Op. 53.

Debussy: Reflets dans l'eau; La Serenade Interrompue; La terrasse des audiences au clair de lune; General Lavine (eccentric).

Ravel: Ondine.

Schumann: Etudes Symphoniques.

CATSKILL, N. Y.
MAIL

JUL 6 - 1938

The fifth season of the Berkshire Symphonic Festival begins the first of August. The Festival has had a success from its very beginning, four years ago. Its first two seasons were under Henry Hadley, with composite orchestras, but its greatest achievements began two years ago with the Boston Symphony Orchestra, under Dr. Sergei Koussevitzky. In the same setting that Hawthorne wrote his beloved "Tanglewood Tales," the festival now has a permanent home. Concerts take place Aug. 4, 6, 7, 11, 13 and 14. The Boston Symphony in the Berkshire Hills may come to mean as much in the world's music as the festivals at Bayreuth and Salzburg.

The Berkshire Playhouse at Stockbridge is one of the earliest and most successful of the eastern Summer theatres.

A few miles north, at Pittsfield, the South Mountain Quartet draws its audiences, and to the south, the Gordon String Quartet gives distinguished programs twice a week. Olin Downes, music critic of the New York Times, will give four of his delightful informal music talks, dealing largely with the program of the Festival at the Pittsfield Museum.

NEW YORK, N. Y.
TIMES

JUL 3 - 1938

86

RECENT RECORDINGS

By COMPTON PAKENHAM

THREE of the six albums in Victor's current list contain concertos for violin and orchestra. It is both significant and refreshing to find not only that all these are domestic recordings, but two of them were made by the original soloists and orchestras within a week of their first American performances. Yehudi Menuhin and the New York Philharmonic-Symphony (Barbirolli) play the recovered Schumann D minor; Fritz Kreisler and the Philadelphia Orchestra (Ormandy), a rearranged movement from the Paganini in D, and Jascha Heifetz with the Boston Symphony (Koussevitzky), Prokofieff's Second in G minor (Op. 63).

As may be remembered, the unearthing of the Schumann concerto in the Berlin State Library was announced as with trumpets. A much publicized broadcast and its enthusiastic endorsement by Menuhin worked considerable injustice upon it. Had it started life normally and grown old in the respectability of a regular opus number, it would probably have achieved comfortable obscurity among Schumann's minor essays. Its recording, if undertaken, would have been one of those occasional acts of charity performed in off seasons.

Arriving after so much heralding and on the heels of last month's quite exceptional set of Schumann's Second symphony, played by the Philadelphia Orchestra, the concerto proves singularly disappointing. It brings to mind the crueler and, in the main, most unjustified generalities leveled at Schumann by his critics. When they are not ponderous and involved, the flank movements become obvious, and the rich adagio linking them is neither long enough nor strong enough to save the day. That both Menuhin and Barbirolli are in fine form and the orchestra records with grand fullness only increases the disappointment.

The combination of Kreisler and Paganini suggests many qualities, and their set contains them all. The concerto has been a favorite with virtuosi before this, but Kreisler, not content with the dry and thin orchestration of the original, has thickened the gravy considerably. One result is that much of the excruciatingly difficult stuff put down by Paganini under the illusion that none but he could play it and which usually has no more than a futile fascination, is given reason and a logical place in the whole.

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TIMES

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NEW YORK, N. Y.
TIMES

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RECENT RECORDINGS

By COMPTON PAKENHAM

THREE of the six albums in Victor's current list contain concertos for violin and orchestra. It is both significant and refreshing to find not only that all these are domestic recordings, but two of them were made by the original soloists and orchestras within a week of their first American performances. Yehudi Menuhin and the New York Philharmonic-Symphony (Barbirolli) play the recovered Schumann D minor; Fritz Kreisler and the Philadelphia Orchestra (Ormandy), a rearranged movement from the Paganini in D, and Jascha Heifetz with the Boston Symphony (Koussevitzky), Prokofieff's Second in G minor (Op. 63).

As may be remembered, the unearthing of the Schumann concerto in the Berlin State Library was announced as with trumpets. A much publicized broadcast and its enthusiastic endorsement by Menuhin worked considerable injustice upon it. Had it started life normally and grown old in the respectability of a regular opus number, it would probably have achieved comfortable obscurity among Schumann's minor essays. Its recording, if undertaken, would have been one of those occasional acts of charity performed in off seasons.

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Last TP of

Mrs. Spalding's

article

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HARPERS BAZAAR
NEW YORK, N. Y.

JUL -- 1938

K zky conducting—in a circus tent

by Mary Pyle Spalding
(Mrs. Albert Spalding)

THE BERKSHIRE FESTIVAL

Do not grieve too much about your beloved Salzburg. There is something to take its place here, in America, in a part of the country where American tradition finds its finest expression. The fifth season of the Berkshire Symphonic Festival begins the first of August. The Festival had a success from its very beginning, four years ago. Its first two seasons were under Henry Hadley, with composite orchestras, but its greatest achievements began two years ago with the Boston Symphony Orchestra, under Dr. Sergei Koussevitzky. As its success has grown, the Festival has outstripped its original locations and capacities. Now it has a permanent home, a dignified beautiful old estate between Lenox and Stockbridge. It was in this very same setting that Hawthorne wrote his beloved "Tanglewood Tales." This section of the Berkshire Hills is magnificent. The hills show the greens of virgin pines, maples and birches, and the valleys are dotted with broad, friendly farms. The scenery is but a setting for the splendor of the music. Last summer five thousand people gathered in a gigantic circus tent to hear Dr. Koussevitzky conduct Beethoven, Brahms and Wagner. The sun turned the tent into a dome of golden topaz, (*Continued on page 103*)

A model of the new pavilion, to be dedicated this season

Background for great music—the Taconic Range

THE BERKSHIRE FESTIVAL

(*Continued from page 78*)

stenciled with the branches of the big trees overhead, and in the orchestra's pauses, one heard the crickets and an occasional inspired bird give back the echo. It was a scene of true musical enchantment, entirely unpretentious and rural. People lay about on the lawns listening, lost on the waves of sound. Many of these people had never heard such music, and one might have feared, here and there, an unruly disturbance, but there was only the most rapt and devotional attitude in all that great crowd. Pilgrims to Salzburg could have made no more appreciative audience.

One evening, last summer, the elements got the better of Wagner. A succession of thunderstorms outdid even the Valkyrie's Ride, and it became apparent that something more substantial than the tent must be provided. By popular subscription from all over the country—twenty-five States responded — money was raised last autumn to build an adequate music shed, big enough to house the thousands who will come this year. The open, unhampered feeling of the tent has been preserved, for one can gaze out on the surrounding countryside between the pillars which support the roof, and feel the summer winds blow through refreshingly.

For the inauguration of the new building and the opening of this year's Festival, Dr. Koussevitzky has chosen two Chorals by Bach and Beethoven's Ninth Symphony, in which the orchestra will be assisted by the Saint Cecilia Society of Boston. To hear those sublime Choruses swell forth and mount upward in the very heart of nature will be indeed a soul-stirring experience. The other programs are beautifully chosen and typical of a New York or Boston performance. One will be composed of two excerpts from Wagner's operas, probably "Die Walküre" and "Siegfried," with excellent singers filling the roles.

There are other diversions near at hand, too. The Berkshire Playhouse at Stockbridge is one of the earliest and most successful of the Eastern summer theatres. A few miles north, Pittsfield, the South M [illegible] tet draws its audiences, and to the south, the Gordon String Quartet gives distinguished programs twice a week. Olin Downes, music critic of the New York *Times*, will give four of his delightful informal music talks, dealing largely with the programs of the Festival at the Pittsfield Museum. There are drives to towns like old Deerfield, where the houses have been untouched, and one exclaims with joy at being led back a century into such harmony and peace. There is Greylock, too, the tallest of the mountains, from which one looks out over the swelling panorama of the Green Mountains of Vermont and the Mohawk Trail leading into New Hampshire. Or one can drive over into New York State, to New Lebanon, and see the last of the Shaker communities.

There are famous old hotels at which you can stay—the Curtis House at Lenox, the Red Lion Inn at Stockbridge, the Berkshire Inn at Great Barrington, the Maples at Pittsfield and many others. The Berkshire Symphonic Festival Association, at Stockbridge, Massachusetts, occupies itself with finding lodgings at all prices for those who are eager to come but know nothing about the vicinity. The motor trip from New York may be over any one of three excellent routes, and there are three ways of coming by train—one connecting with the trunk lines of Chicago-New York and Chicago-Boston.

The prices vary, but with the Membership Plan there are tickets costing as little as a dollar a concert. Concerts in Series A take place August 4th, 6th and 7th; in Series B, August 11th, 13th and 14th. Reservations for tickets and accommodations may be made through the Bristed Manning Travel Service.

The Boston Symphony in the Berkshire Hills may come to mean as much in the world's music as the festivals at Bayreuth and Salzburg. America is still without prejudice or hatreds, and artists must find their way to us in increasing numbers. Through this two weeks' Festival, we may open the way to a new and vigorous advance in music that most universal and inter- [illegible] of all the arts.

ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 9 - 1938

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PITTSFIELD, MASS.
EAGLE

JUL 9 - 1938

Festival Booth To Open on South Street

The Pittsfield booth for the Berkshire Symphonic Festival will be opened on South Street July 20 according to Mrs. Louis E. Underwood, chairman for the subscription campaign in Pittsfield.

In the meantime, tickets for the concerts by the Boston Symphony Orchestra in the new music shed at Tanglewood the first two weekends next month, may be obtained from Mrs. Underwood or at the Open Book and the book department of England Brothers.

Sub-chairmen for the Festival will meet Monday and Mrs. Underwood says she would appreciate an encouraging response over the weekend to bolster the Pittsfield report for that day.

George E. Judd, manager of the orchestra, is spending the weekend in the Berkshires. With him is Lucian Prince, author of the editorial, "Cathedral in a Shed," which appeared in the Boston Globe in May and was re-printed by a number of newspapers.

LOWELL, MASS.
LEADER

JUL 9 - 1938

Proof that after a decade of concerts on the Charles river esplanade in Boston the institution may be regarded as permanent is seen in the fact that the Boston Symphony orchestra has taken over the management. And there is further assurance in the news that a $200,000 granite shell, in memory of Edward Hatch, is to be built in time for next season's concerts. To Arthur Fiedler, who organized the concerts and has aroused support for them each year since the start, belongs much of the credit for an interesting development.

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(Mrs. Albert Spalding)

THE BERKSHIRE FESTIVAL

Do not grieve too much about your beloved Salzburg. There is something to take its place here, in America, in a part of the country where American tradition finds its finest expression. The fifth season of the Berkshire Symphonic Festival begins the first of August. The Festival had a success from its very beginning, four years ago. Its first two seasons were under Henry Hadley, with composite orchestras, but its greatest achievements began two years ago with the Boston Symphony Orchestra, under Dr. Sergeï Koussevitzky. As its success has grown, the Festival has outstripped its original locations and capacities. Now it has a permanent home, a dignified beautiful old estate between Lenox and Stockbridge. It was in this very same setting that Hawthorne wrote his beloved "Tanglewood Tales." This section of the Berkshire Hills is magnificent. The hills show the greens of virgin pines, maples and birches, and the valleys are dotted with broad, friendly farms. The scenery is but a setting for the splendor of the music. Last summer five thousand people gathered in a gigantic circus tent to hear Dr. Koussevitzky conduct Beethoven, Brahms and Wagner. The sun turned the tent into a dome of golden topaz, (*Continued on page 103*)

A model of the new pavilion, to be dedicated this season

Background for great music—the Taconic Range

THE BERKSHIRE FESTIVAL

(*Continued from page 78*)

stenciled with the branches of the big trees overhead, and in the orchestra's pauses, one heard the crickets and an occasional inspired bird give back the echo. It was a scene of true musical enchantment, entirely unpretentious and rural. People lay about on the lawns listening, lost on the waves of sound. Many of these people had never heard such music, and one might have feared, here and there, an unruly disturbance, but there was only the most rapt and devotional attitude in all that great crowd. Pilgrims to Salzburg could have made no more appreciative audience.

One evening, last summer, the elements got the better of Wagner. A succession of thunderstorms outdid even the Valkyrie's Ride, and it became apparent that something more substantial than the tent must be provided. By popular subscription from all over the country—twenty-five States responded—money was raised last autumn to build an adequate music shed, big enough to house the thousands who will come this year. The open, unhampered feeling of the tent has been preserved, for one can gaze out on the surrounding countryside between the pillars which support the roof, and feel the summer winds blow through refreshingly.

For the inauguration of the new building and the opening of this year's Festival, Dr. Koussevitzky has chosen two Chorals by Bach and Beethoven's Ninth Symphony, in which the orchestra will be assisted by the Saint Cecilia Society of Boston. To hear those sublime Choruses swell forth and mount upward in the very heart of nature will be indeed a soul-stirring experience. The other programs are beautifully chosen and typical of a New York or Boston performance. One will be composed of two excerpts from Wagner's operas, probably "Die Walküre" and "Siegfried," with excellent singers filling the roles.

There are other diversions near at hand, too. The Berkshire Playhouse at Stockbridge is one of the earliest and most successful of the Eastern summer theatres. A few miles north, at Pittsfield, the South Mountain Quartet draws its audiences, and to the south, the Gordon String Quartet gives distinguished programs twice a week. Olin Downes, music critic of the New York *Times*, will give four of his delightful informal music talks, dealing largely with the programs of the Festival at the Pittsfield Museum. There are drives to towns like old Deerfield, where the houses have been untouched, and one exclaims with joy at being led back a century into such harmony and peace. There is Greylock, too, the tallest of the mountains, from which one looks out over the swelling panorama of the Green Mountains of Vermont and the Mohawk Trail leading into New Hampshire. Or one can drive over into New York State, to New Lebanon, and see the last of the Shaker communities.

There are famous old hotels at which you can stay—the Curtis House at Lenox, the Red Lion Inn at Stockbridge, the Berkshire Inn at Great Barrington, the Maples at Pittsfield and many others. The Berkshire Symphonic Festival Association, at Stockbridge, Massachusetts, occupies itself with finding lodgings at all prices for those who are eager to come but know nothing about the vicinity. The motor trip from New York may be over any one of three excellent routes, and there are three ways of coming by train—one connecting with the trunk lines of Chicago-New York and Chicago-Boston.

The prices vary, but with the Membership Plan there are tickets costing as little as a dollar a concert. Concerts in Series A take place August 4th, 6th and 7th; in Series B, August 11th, 13th and 14th. Reservations for tickets and accommodations may be made through the Bristed Manning Travel Service.

The Boston Symphony in the Berkshire Hills may come to mean as much in the world's music as the festivals at Bayreuth and Salzburg. America is still without prejudice or hatreds, and artists must find their way to us in increasing numbers. Through this two weeks' Festival, we may open the way to a new and vigorous advance in music—that most universal and interracial of all the arts.

ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 9 - 193

Noted Singers To Appear At Festival

PAUL ALTHOUSE, tenor, Norman Cordon, bass, and Beal Hober, soprano, will appear with the Boston Symphony Orchestra and Serge Koussevitzky at the fifth annual Berkshire Symphonic Festival next month.

This completes the list of soloists who will participate in the inaugural of the festival's new shed at "Tanglewood," the others being Anna Kaskas, Metropolitan Opera contralto; Jeanette Vreeland, soprano. Miss Vreeland, Miss Kaskas, Mr. Althouse and Mr. Cordon will sing with the Cecilia Society chorus of Boston at the opening concert when Beethoven's Ninth Symphony and Bach's choral and first chorus from the cantata, "Ein feste Burg ist unser Gott," will be performed.

Miss Hober will sing Aug. 11 in the all-Wagner program. That evening the orchestra will play the final scene of the first act from "Die Walkurie" and Act 3 of "Siegfried." In "Die Walkurie" Miss Hober will sing the role of Sieglinde and Mr. Althouse the role of Siegmund. In "Siegfried" Mr. Cordon will be in the role of Wotan; Miss Kaskas, Erda; Mr. Althouse, Siegfried, and Miss Hober, "Bruennhilde."

The concerts will open Thursday evening, Aug. 4, at 8:30, and will continue through Saturday at the same hour and Sunday at 3:30. There will then be an interval until the 11th when three more concerts will be presented that night and Saturday and Sunday afternoon the 14th.

PITTSFIELD, MASS.
EAGLE

JUL 9 - 1938

Festival Booth To Open on South Street

The Pittsfield booth for the Berkshire Symphonic Festival will be opened on South Street July 20 according to Mrs. Louis E. Underwood, chairman for the subscription campaign in Pittsfield.

In the meantime, tickets for the concerts by the Boston Symphony Orchestra in the new music shed at Tanglewood the first two weekends next month, may be obtained from Mrs. Underwood or at the Open Book and the book department of England Brothers.

Sub-chairmen for the Festival will meet Monday and Mrs. Underwood says she would appreciate an encouraging response over the weekend to bolster the Pittsfield report for that day.

George E. Judd, manager of the orchestra, is spending the weekend in the Berkshires. With him is Lucian Prince, author of the editorial, "Cathedral in a Shed," which appeared in the Boston Globe in May and was re-printed by a number of newspapers.

LOWELL, MASS.
LEADER

JUL 9 - 1938

Proof that after a decade of concerts on the Charles river esplanade in Boston the institution may be regarded as permanent is seen in the fact that the Boston Symphony orchestra has taken over the management. And there is further assurance in the news that a $200,000 granite shell, in memory of Edward Hatch, is to be built in time for next season's concerts. To Arthur Fiedler, who organized the concerts and has aroused support for them each year since the start, belongs much of the credit for an interesting development.

THE BOSTON HERALD, FRIDAY, JULY 8, 1938

CONCERTS OPEN ON ESPLANADE

Record Throng of 15,000 Attends Opening Night By Symphony

(Continued from First Page)

for their chairs and rugs. There were nearly 1000 people there by 7 o'clock, although the concert was not scheduled to start until 8:30 P. M.

Obviously as excited over the start of the 10th season as he was over the first, Arthur Fiedler, conductor, reminisced with members of the orchestra before the concert. He recalled that there was "practically a gale" on that 4th of July 10 years ago, a wind that sent sheets of music into the Charles river and caused the engineers who had built the temporary wooden shell many anxious moments as they debated the advisability of stopping the concert before the platform fell in.

MEMORIES ENJOYED

"There was the night an old lady came up on the green in front of the shell and danced the 'Blue Danube' waltz," Fiedler remembered. "She was pretty good for a woman of her age!" He laughed heartily when someone reminded him that during one concert a swarm of gnats had descended upon the crowd, causing considerable discomfort—but created near tragedy for the men in the wind section of the orchestra who had to struggle to keep their minds on music while their instruments and mouths were being filled with the insects.

"The best thing about the 10 years is tonight," Fiedler said afterwards. "There was no rustling of programs, or anything like that. The people seemed expectant, ready for the music. It was thrilling!"

Although the concert season officially opened when Fiedler raised his baton for Wagner's "Entrance of the guests into the Wartburg, from 'Tannhauser'," for many the start was early in the evening when they were allowed to borrow books commenting on the music which was to be played. Miss Dorothy Tremble Moyer of the division of university extension of the state department of education spoke on Wagnerian music before the concert.

The sunset lingered over the Charles river for the first two numbers played by the orchestra. The first encore, Bach's "Air on the G String," was played after the second number, the first movement from Beethoven's third symphony.

It was while Gaston Elcus was playing the violin solo from Handel's "Largo from 'Xerxes'" that the sun completely disappeared and a single star shone brightly above the river, where a flotilla of 20 small boats was anchored for the concert.

HULTMAN SPEAKS

During the intermission Comr. Hultman made the announcement concerning the new shell which, he said, would be 50 per cent. larger and more modern than the present one. He also announced that the management of the concerts has been taken over by the management of the Boston Symphony Orchestra.

Mayor Maurice J. Tobin suggested the steel shell be removed to another part of the city, either Franklin park or World War Memorial park in East Boston, to provide a setting for concerts by WPA musicians. He offered Comr. Hultman a dollar as the first contribution for such a transfer.

Paul A. Dever, attorney-general, who was credited by Comr. Hultman with having discovered the "somnambulant" Hatch trust fund which will be used for the new shell spoke briefly, expressing the hope that music, "an international language," might make "its contribution to the day when above the strife of the world men may come to a better understanding of each other."

AT ESPLANADE CONCERT OPENING

With a deft touch Max Polster of the Boston Symphony Orchestra tunes his kettle drums before last night's concert, which opened the Esplanade season with an all-Wagnerian program.

BOSTON GLOBE—FRIDAY, JULY 8, 1938

Season's Opening Esplanade Concert Attracts Throng of 15,000 Persons

PART OF GREAT CROWD AT OPENING ESPLANADE CONCERT

Last evening was a gala occasion on the Charles River Esplanade, where Arthur Fiedler and an orchestra of Boston Symphony musicians began the 10th season of free, open-air concerts. The audience was estimated at from 13,000 to 15,000 persons. The dignitaries present included Mayor Tobin, Atty. Gen. Dever, Chairman Hultman of the Metropolitan District Commission, as well as several trustees of the Boston Symphony Orchestra.

There were congratulatory speeches as well as music, and from Chairman Hultman came the news that an improved shell will be built for next season, and that this year, for the first time, the state has made a small appropriation toward maintenance of the concerts.

Mr. Fiedler, who in nine years as conductor of the Pops and the Esplanade concerts has carried music to an enormous number of people, was greeted with the utmost enthusiasm when he stepped upon the stage. Frequent and cordial applause was his continuing reward through the evening.

Since July 4, 1929, when the first Esplanade concert was played, these programs have gained fame the nation over. They have come to be regarded as a fixture of the Summer season in Boston. Then, as now, they drew people in all walks of life from many sections of the city, people who came and stood on the grass or rented camp chairs for a dime, and listened to orchestral music amid informal surroundings.

Last night, as usual, the huge throng was spread out before the acoustic shell near the foot of Mt. Vernon st.

The intent stillness with which the program was received was testimony to the public appreciation of the enterprise. Quiet was also maintained by another section of the audience, aboard 20 or more boats drawn up in the river near the bank. Even airplanes from the East Boston Airport which would normally pass over the Esplanade were, it was reported, instructed to give that part of the city a wide berth.

There must be many musicians in the present orchestra who were there in 1929, but one of them is playing her first season on the Esplanade. She is Louise Came, harpist, who joined the Boston Symphony last Fall.

The opening program of the 10th season included a composition heard at the very first concert: Wagner's "Tannhaeuser" Overture.

Last evening began with the "Entrance of the Guests Into the Wartburg," also from "Tannhaeuser," and included four other Wagner pieces, the Introduction to Act 3 of "Lohengrin," a transcription of the song "Dreams," based on material from the second act of "Tristan and Isolde," the "Prize Song" from "The Mastersingers of Nuremberg" and "The Ride of the Valkyries'" out of "Die Walkuere." The program likewise contained the first movement of Beethovens "Heroic" Symphony and the familiar, so-called "Largo" of Handel.

If the Esplanade concerts began tentatively, they have continued to grow in stature. This year the management of them has been taken over by the Boston Symphony Orchestra. They are also to receive the prestige of a permanent shell, to be built at a cost of $200,000. The shell will be of concrete and granite, and will furnish a seating capacity 50 percent greater than that of the shell now in use. The money for the project, as Atty. Gen. Dever explained, will come from a trust fund established by the late Maria Hatch as a memorial to her brother, Edward Hatch. The fund was one of several which, Mr. Dever continued, had not been utilized, as was discovered by investigation.

Mayor Tobin, during congratulatory remarks, suggested that the concerts be moved to such parks as Franklin or the World War Memorial in East Boston where others could enjoy them.

The Boston Symphony Orchestra was represented by four trustees: Bentley W. Warren, president; Henry B. Sawyer, vice president; Allston Burr and Edward A. Taft.

Mrs. Dorothy Tremble Moyer, of the lecture staff of the University Extension, State Department of Education, spoke upon "Richard Wagner and His Study of Beethoven," shortly before the concert began. The lecture was one of a series to be given by various speakers during the season.

Commissioner Hultman voiced a wish that Mr. Fiedler and his orchestra will be playing on the Esplanade 10 years hence. In view of what has been accomplished during the last nine years, that wish will more than likely turn out to be prophecy.—C. W. D.

B Globe

Feeding 15,000

July 8/38

A multitude of music lovers are delighted that the 10th season of Esplanade concerts has begun. They provide the one opportunity in New England for enjoying at close quarters a first-rate symphony orchestra without cost. The throngs attending furnish proof of the wide appreciation of the privilege. They are hungry and thirsty for exactly what is offered them. Many are not circumstanced to buy tickets for themselves, as is obvious to those who scan the crowd. Others there are, however, who have the means to attend all the concerts of the year in the best seats.

There is nothing exclusive about the performances and the charm of the out-of-doors adds to the delight of those who listen. Many cannot forget the evening when the orchestra had played the Magic Fire from Wagner's Valkyrie and then nature itself furnished an encore by a magnificent storm of lightning without thunder, something no opera house could offer.

The programs are a rare blend of great music with that which, without claim to such characterization, is likable. Those who revel in the offerings on the Esplanade are coming to the opinion that Arthur Fiedler is on the way to being a great conductor.

THE CHARLES RIVER BASIN

B Post
July 8/38

The efforts of Joseph Lee to stimulate interest in a wider use of the Charles River Basin, particularly in the matter of encouraging the building of small sailboats, is commendable. The basin has never fulfilled expectations. This beautiful expanse of water is one of the prime attractions of the city.

But, there seem to be difficulties in the way of making it a great water playground. The chief obstacle is the development of the automobile, which lures persons out of the city on week-ends. With the beaches so easy of access and the fondness of the people of Boston and the suburbs for the salt water, the lack of interest in the basin is partly explained.

Some years ago, before the development of the Basin, rowing was a major sport in and around Boston. There were a dozen or more rowing clubs with eight-oared shell crews, pairs and single scullers. Some great scullers were developed here, national champions among them. Large crowds turned out for the regattas and the star oarsmen were popular figures.

But aside from the college crews this activity is at an end. Interest in rowing is at a low ebb and it is doubtful if it can be revived.

Mr. Lee is particularly interested in sailing. There has been some activity in the line of small boats principally due to the enthusiastic members of the Frostbite fleet and the sailing dinghy fleet of the Massachusetts Institute of Technology.

Mr. Lee's suggestion that the Metropolitan District Commission either purchase small sailing boats or provide the materials so that schoolboys may build their own is of rather doubtful value. While it may be in line with certain government activities it hardly seems quite fair to pay in whole or in part for sailboats for an admittedly small number of people. If 500 young men should take advantage of such an offer that would be a very small proportion of the population. As for canoeing, such a sport would for safety's sake need waters more quiet than in the Basin.

There is also some danger in the handling of sailboats by inexperienced persons.

The chief attraction of the Basin is the Esplanade. This gives great pleasure to a very large number of persons. There may be ways in which the pleasure can be added to. The Esplanade concerts are an example of what can be done. They draw, not any small select group, but thousands of people.

Better bathing facilities could be provided. Perhaps a large open air tearoom could be subsidized and made popular. Sunday afternoon band concerts would be an attraction. The concert shell might be utilized for theatrical performances. Shows like the old time Punch and Judy affairs could be arranged for children.

These things would help to popularize the Basin.

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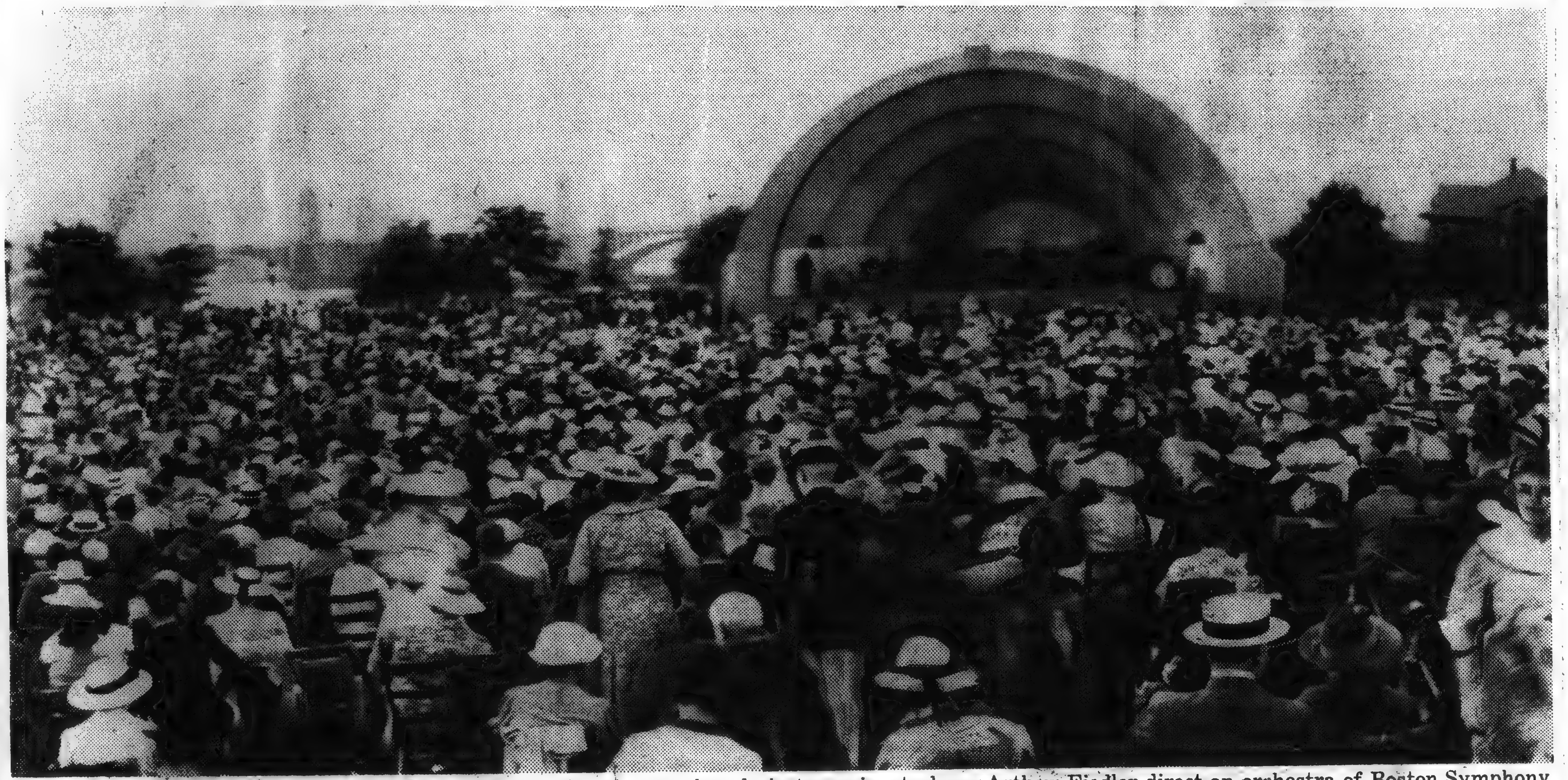
E BOSTON HERALD

8 BOSTON, FRIDAY, JULY 8, 1938—TWENTY-FOUR PAGES ★ ★ ★ ★ TWO CENTS in Metropolitan Boston THREE CENTS ELSEWHERE

R GIVEN WRONG B

lice Exonerated in Drowning

AT FIRST OF THIS SEASON'S SERIES OF ESPLANADE CONCERTS



Part of the huge throng which gathered on the Charles river esplanade last evening to hear Arthur Fiedler direct an orchestra of Boston Symphony musicians.

ESPLANADE CONCERTS

8/38

When Arthur Fiedler and his colleagues of the Boston Symphony orchestra began their open air Esplanade concerts nine years ago, the venture seemed hopeless. The uncertainties of the weather, the lack of seats and an auditorium, the absence of an admission charge, the possibility of disturbances, and the novelty of al fresco symphony playing seemed to foretell a hard struggle for survival. Considerable effort has been necessary, but the night concerts are now an established feature of the Boston summer. The reputation of the performances has spread throughout the country, partly on account of the large number of students from a distance in our summer schools. The series which began last night, with a large crowd listening decorously, will probably be the most successful of all. And it is hoped that listeners will be more liberal than heretofore. The average contribution has been extremely small.

Other large cities, too, have discovered that open air summer music is what the community wants. Towns and small cities likewise have adopted the custom. It is an outgrowth here in Boston of the innovation which began with Pop concerts in Music Hall. In many places, playing by well selected groups has replaced concerts which used to be given with gusto by the local brass bands.

Our European cousins have been enjoying symphony music outdoors for many years, and probably the practice is so well established now in the United States that it will continue indefinitely. Certainly it has such a soothing, civilizing influence that Boston can hardly afford to let it lapse.

CONCERTS OPEN ON ESPLANADE

Record Throng of 15,000 Attends Opening Night By Symphony

PERMANENT SHELL WILL BE ERECTED

A record crowd of more than 15,000 music lovers last night cheered the opening of the 10th season of the Esplanade concerts and the announcement that next year there would be a permanent stone shell for the outdoor concerts by the symphony orchestra.

A $200,000 granite and concrete dome-shaped shell, complete with modern acoustical devices, dressing and storage rooms, will be erected in time for next year's concerts, Eugene C. Hultman of the metropolitan district commission told the cheering crowd which packed the green on the esplanade besides the Charles river.

MEMORIAL TO HATCH

The shell, designed by Richard Shaw, architect, with the assistance of Dr. William R. Barss, acoustical expert, will be named in memory of Edward Hatch. The funds were made available by a "somnambulant public trust fund" created by the late Maria Hatch some years ago for the purpose of erecting a public memorial in honor of her brother.

As early as 5 o'clock last night people began to arrive on the Esplanade to obtain choice positions

(Continued on Page Two)

(see first clipping on opposite page for continuation)

HUGE AUDIENCE ON ESPLANADE

Magnificent Concert Features Wagner's Music

B. Post July 8/38

The biggest of first night crowds banked the greensward in a solid mass for the opening last night of the 10th anniversary season of the Esplanade concerts, with a bright moon riding high and a fine sailing breeze out of the east to make a perfect summer occasion.

A programme featuring the music of Richard Wagner, and announcement that the entire season of Esplanade concerts this year would continue to feature his works marked recognition of the 125th anniversary of the great composer's birth, brought response of full rounds of applause from an appreciative audience.

During the night several important announcements were made for Boston music lovers. First, that the management of the Esplanade concerts, which Conductor Arthur Fiedler and his company of Boston Symphony Orchestra musicians have made one of the outstanding successes of the music world in America, has been taken over by the Symphony Orchestra's organization.

Second, announcement was made that the services of Conductor Fiedler and the orchestra have reached a point of public appreciation which has warranted the State in making an initial, small appropriation towards support of the concerts. And third, that the present acoustic shell is to be replaced next year, and may be ready for next summer's concerts, by a $200,000 permanent stone structure, 50 per cent larger than now, with suitable accommodations for the musicians.

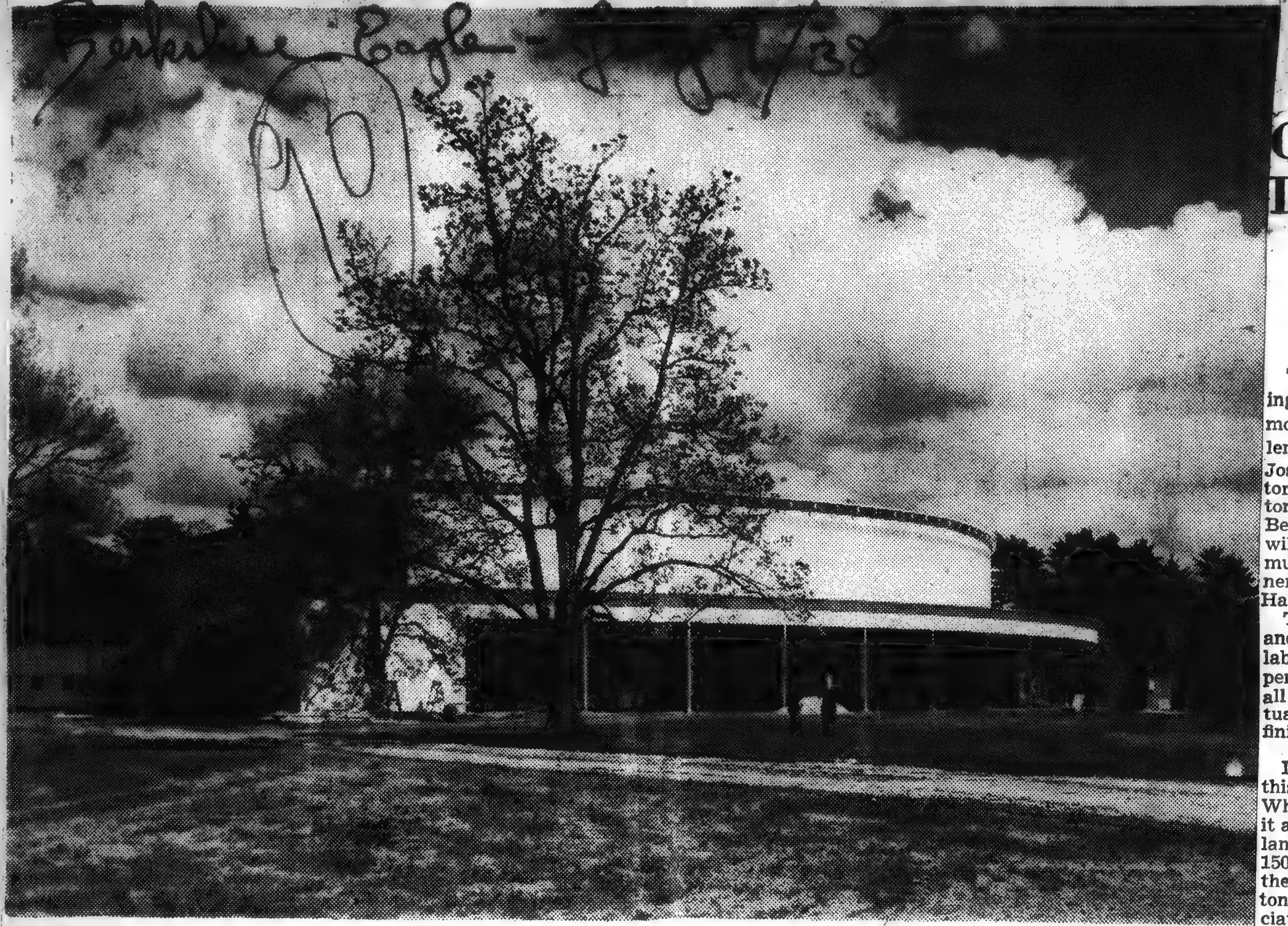
LEE OPPOSED TO MARBLE SHELL

In an open letter addressed to Attorney-General Paul A. Dever, School Committeeman Joseph Lee yesterday protested the application of $200,000 from the Hatch Fund for the erection of a marble concert shell on the Esplanade.

Mr. Lee characterized the announcement as "another sign of the indifference to the children and the adults of the city" and attacked Attorney-General Dever, Chairman Eugene C. Hultman of the Metropolitan District Commission and the White Fund trustees charging that they have ignored the provisions of the funds.

Structure Awaits Culture at Tanglewood

Berkshire Eagle – July 6/38



The music shed at "Tanglewood," Lenox, has been completed by Contractors Graves & Hemmes of Great Barrington. Seats are being placed and other details are now being cared for in anticipation of the concerts of the Berkshire Music Festival which take place in early August.

Engineer Joseph Franz of Stockbridge who directed the construction and who had much to do with the general plans. To him much credit is due.

PITTSFIELD, MASS.
EAGLE

JUL 9 - 1938

Concert of Hammers Is Ending at Music Shed

Structural Work Finished "Tanglewood" Is Nearly Ready for Cultural Festival

The chorus of hammers is subsiding at "Tanglewood." In less than a month now the busy hum will be silenced altogether. Then Engineer Joseph Franz will give way to Director Serge Koussevitzky and the Boston Symphony Orchestra. Then the Berkshire Symphonic Festival again will hold sway and the enchanting music of Beethoven, Brahms, Wagner, Sibelius, Prokofriff, Resphigi, Hadley and others will be heard.

Then a dream of music lovers far and wide, will be realized. Then the labors of steelworkers, masons, carpenters, electricians, plumbers and all others who had a part in the actual building of this shed will be finished for this year at least.

Huge Structure

It has been a tremendous task, this building of the music shed. When one considers the hugeness of it all, covering an acre and a half of land, utilizing '308 tons of steel, 150,000 of board feet of lumber for the roofing alone and loading 2500 tons on its footings, one must appreciate the immensity of the undertaking.

Engineer Franz's Labor of Love

All this was done under the careful, able guidance of Engineer Joseph Franz of Stockbridge. Since November, when he drew preliminary plans, Mr. Franz has practically lived Tanglewood and the music shed. It has been a labor of love for him, a labor that was inspired by his love of music and his devotion to his engineering profession. He wanted the shed to be built right, and because of this he watched every structural detail.

Famed Architect

Plans originally were drawn by Eliel Saarinen, noted Finnish architect of Cranbrook, Mich. He also chose the location of the building. His plans, purchased by the Festival trustees, formed the basis for those perfected by Mr. Franz.

After the plans were submitted to the Festival directors in early December, and the Boston Symphony director later in the month, bids were asked and work was started under the direction of Graves & Hemmes of Great Barrington Jan. 1.

Five Working Months

Mr. Franz estimates that actually five working months were utilized, taking into consideration layoffs because of weather and waiting for the arrival of material.

Contend With Weather

Concrete for the footings was poured in winter and it was necessary to keep the quick setting cement covered to protect it from freezing. All this brought extra work on the builders. Holding the huge network of steel girders there are 78 piers and 156 anchorbolts to sustain the columns. The steel arrived in April when the ground was thawing and it was no easy task to get it into place. The largest girder, forming an important part of the proscenium arch in front of the stage, is 96½ feet long and weighs six and a half tons: The steel erection under the drills and triphammers of expert workmen required three weeks.

Acre and Half Roof

Next came the roof construction with 150,000 feet of lumber to be matched and placed. Other construction including the sides utilized 15,000 more feet of lumber. The 66,000 square feet of roof is covered with three layers of felt. On top of the felt is asphalt. In other words, there is enough felt in the roof to lay a path three feet wide from the festival office in Stockbridge 12½ miles to Pittsfield.

This roof covering is intended to provide excellent protection from rain and snow and also to deaden the sound of rain or hail pattering on the roof during a concert. No longer will patrons fear the elements getting the better of Wagner during the presentation of "Die Walkure." Remember last year?

The Stage

The stage, located considerably lower than the front colonnade, allows for a gradual slope. The stage is 35 feet deep with a 60-foot front. It is 45 feet wide in the rear. The back and sides are of plywood arranged to throw the sound into the most distant corners of the auditorium.

Against the rear wall, high above the heads of the patrons, is a concave reflector made from 7000 square feet of commodore wall board and set at an angle of 32 degrees. From the stage, or shell to the rear of the inside columns, the distance is 176 feet.

The inside arch measures 315 feet and has a radius of 236 feet, while the outside arch is 404 feet long with a radius of 263 feet. Homosote board was used on the outside walls, 30,000 square feet of it.

The Lighting

The electrical work was done by Henry A. Jones of Lenox. The auditorium is lighted by 25 500-watt birdseye bulbs and there are 17 200-watt lights in the colonnade. The stage is lighted by 15 300-watt bulbs that are concealed from public view. Five 1000-watt flood lights are to be used in lighting the grounds immediately in the vicinity of the building. Mr. Jones and his men now are installing 30 more flood lights in the parking area and the Tanglewood gardens.

The total electric load used in the building is 40 killowatts (per hour) or enough electricity to light 50 ordinary homes. The outside lights will require an equal amount of current. Mr. Jones and his men used miles of BX (metal covered) wire. The Southern Berkshire Power & Electric Company ran a line from the highway to accommodate this new important customer.

Jack McDonald of Stockbridge had the sub-contract for the tinning and used 1286 feet of toincan metal gutters with down conductors every 20 feet. Each of these is 20 feet long.

Dressing Room

In addition to the shell itself a tuning room was constructed in back of the stage for the accommodation of the orchestra members. There is hot water from an electric hot water heater. Similar equipment is provided in the room built for Dr. Koussevitzky.

Offices and rest rooms have been provided at the entrance, on either side of the colonnade. The plumbing fixtures were furnished and installed by Sears-Roebuck & Company of Pittsfield.

There are three separate sewage disposal plants on the premises, 1000 feet of six-inch tile piping having been used for sanitary and storm drains. More than 1000 feet of water mains were installed for the several hydrants from which there are 450 feet of fire lines.

The grounds have been graded and seeded, 5000 cubic yards of soil having been moved in the process.

Come August 1 all will be in readiness. The seating is now being arranged, the chairs having arrived this week.

Workers and Material

The "deformed" steel used in the shed was supplied by the Peirson Hardware Company of Pittsfield which also supplied builders finished hardware. The studio boards for the studio room were supplied by Thomas & Palmer of Great Barrington. The grading was done by Rudolph Straleau of Sheffield. The Stockbridge Coal and Grain Company of Stockbridge supplied the cement for all foundations and piers with sand supplied by the Berkshire Gravel Company of Lenox Dale. The acre and half of roofing was done by D. J. Wooliver & Sons of Lakeway Drive, Pittsfield. With the steel supplied by the Bethlehem Steel Company the Peirson Hardware Company acted as agents for the Pennsylvania concern.

BROOKLYN, N. Y.
EAGLE

JUL 12 1938

Serge Koussevitzky

Conductor who will appear at the Berkshire Symphonic Festival in August

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HARTFORD, CONN.
TIMES

JUL 11 1938

Cincinnati Lauds Kaskas' Singing

Anna Kaskas, Hartford's brilliant member of the Metropolitan Opera Company, won high praise from critics and music lovers in Cincinnati last week when she appeared with other Metropolitan artists in the Zoo Summer Opera.

Miss Kaskas sang the role of Adalgisa in "Norma," with Rose Bampton in the stellar role. Her fine contralto voice immensely pleased the audience. She was requested to sing Amneris in "Aida," but previous engagements in Canada made it necessary for her to decline.

Miss Kaskas, in addition to engagements, will be busy all summer rehearsing numbers that are to be sung in the fall. Among them is the Messa Solemnas, which the Boston Symphony Orchestra is to present.

CHARLESTON, W. VA.
MAIL

JUL 10 1938

Grace Notes Upon Records

Jascha Heifetz & Modern Music Prokofieffs' Master Concerto for Violin

By Robert H. Bull

THE MODERN COMPOSER, especially if he is from the U. S. S. R., is looked askance. On the one hand, conservatives believe that simply good music, without political implications, is lightly regarded by the Soviet Republics. On the other, there are radicals who believe that nothing should be done, even in harmony, if it is not related to the experimental regime in government.

Between the extremes, of course, are the rationalists who rather conclude that valid music, even in Russia, should reflect contemporary life, but need not be mechanized.

* * *

It is in this middle area, perhaps, that one can best catalogue Sergei Prokofief, a great Russian pianist who, since his birth in 1891, has done some work that ranks with the best of any nation.

Prokofieff's "Concerto No. 2 in G Minor," in the opinion of the renowned Jascha Heifetz, is one of the world's great violin concertos.

It was completed in 1935 and performed for the first time in America last December.

Then Heifetz played it, with the Boston Symphony orchestra conducted by Dr. Serge Koussevitzky.

It is this work, recorded by the same orchestra and Heifetz, which is currently offered by Victor in album form (M-450), as a contribution of today in musical art.

* * *

Anlytically, one should describe the Concerto's three movements, with the explanation that they are in roughly conventional form, in which the composer draws on the beauties that were revealed by Beethoven and Brahms and Sibelius.

Sometimes there are strange and harsh harmonies, suggestive of the conflicts of modern life and of the grief of foreboding fate.

But Prokofief is progressive-minded, and his music, in sensible fashion, is convincing in stirring beauty.

* * *

The first movement suggests the classical. The sole violin gives out a definite theme, and for a brief while is unaccompanied. Then the melodious orchestral strings develop a second rhythmical figure, and the movement goes on in sonata form.

* * *

In the second movement, many intricate rhythms and harmonies are evolved with marvelous clarity, in a romantic and lyrical fabric. It was during this movement that the Boston audience was moved so emotionally.

* * *

In the third and concluding movement, a new style is created.

It has no continuous melody, but a multitude of swift, powerful, changing rhythms.

91

'Je Vais Siffler'

DR. SERGE KOUSSEVITZKY

Shed Survives Koussevitzky's Whistling Solo

Director Charms Critic and Seals Acoustics of Tanglewood

B. [illegible] July 7/38

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After a brief stroll from the caretaker's house through the fine formal gardens of Tanglewood we proceeded to the Shed, which is on a field at some distance from the site of last year's "Tent." Dr. Koussevitzky expressed himself as happy over the change because it will enable the audience, seated in the Shed, to command one of the most picturesque views afforded at Tanglewood. For the Shed, it should be recalled, is an enormous fan-shaped structure open at the sides. It combines, that is, most of the advantages of an outdoor theater with solid protection against the hazards of New England's mid-summer squalls.

"Je Vais Siffler"

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Continued on Page 8—Column 1

Koussevitzky Gives a Whistling Solo

Continued from Page One

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Professor Fay went on to say that "when a steady sound was generated on any part of the stage, the intensity received was remarkably uniform over the entire seating space." There are, he found, no serious echoes or dead spots, and even such minor defects as might show up when the audience is present can readily be reduced. Fortunately, there was a fairly heavy shower (which worked havoc last year) while he was there. The noise, wrote Professor Fay, "was not sufficient to cause any annoyance even in the empty auditorium."

To make assurance doubly sure, Dr. Koussevitzky asked me and two others who had joined us—John Burk of Symphony Hall and George Edman, secretary of the Festival Committee—to take our several stations while he sang. The tune was a lovely one—again I did not recognize it—and I could tell from the quality of his voice that he was singing softly, dropping several times to hardly a murmur. The "reception" was remarkable, the only serious interference coming from the stuttering motor of a truck nearby, the driver of which had not been warned about our experiments. The other two observers, indeed, could scarcely believe that Dr. Koussevitzky had been employing a quiet tone.

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The conductor of the Symphony Orchestra believes that it is unique in this respect, and in the length of seasonal employment for the musicians. The Festival has increased this in recent years, so that those who wish may play under a single management most of the year round, with a needed vacation only between the end of the Festival and the beginning of the main season.

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CLEVELAND, OHIO
PLAIN DEALER

JUL 10 1938

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DETROIT, MICH.
FREE PRESS

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BALTIMORE, MD.
MORNING SUN

JUL 10 1938

Music Notes

By
GEORGE
SCHAUN

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Today, too, as symphony seasons start in various communities, Mrs. Coolidge's fine summer series of chamber music concerts begins at Pittsfield, Mass., and will continue until September 23 when the final program will be given by the Roth Quartet. This week, too, will mark the beginning of a long opera and symphony season at Chautauqua, while some of the smaller and scantily publicized festivals are typified by the series of Saturday afternoon concerts to be given until September in an outdoor ampitheater at Woodstock, N. Y.

In the pioneer days of Theodore Thomas, one could have counted the really significant summer concert and opera series of America on the fingers of two hands. Now, a reasonably complete list would cover many sheets of paper. For what it is worth, however, estimates of the audiences that attended musical affairs last summer range as high as twenty-five millions—and there is no one to say that the figure should not be much higher.

BROOKLYN, N. Y.
EAGLE

JUL 10 1938

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The concerts will open Thursday evening, Aug. 4, and will continue through the following Sunday. There will then be an interval until the 11th when three more concerts will be presented that night, Saturday and Sunday afternoon.

SCHENECTADY, N. Y.
GAZETTE

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Concert Shed For Berkshire Fete Finished

Symphonic Festival's New Hall at Tanglewood to Accommodate 5,000; to Open August 4th

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Driving up the lane that leads from the gate, visitors park their car in the field or beside the roadway. After going in over the lawn that surrounds the house, one finds the great new building to the left of the former entrance way. It is located near a grove of old trees and far enough to the side so that the vistas of Tanglewood and the view of the lake are not obscured.

The light colored roof stands on steel pillars and is upheld by a network of construction which resembles a bridge, though there are frequent pillars. The sides are open so that the distances seem smaller than they are. All around the sides of the building there are broad spaces roofed over and these will later be used for seating space if the demand necessitates more places for the audience.

New chairs, which are clamped down to metal strips and some of the old benches will seat the audiences of perhaps 5,000 which will attend the musical programs this summer. The stage for the musicians is as large as their home stage in Symphony hall, Boston. The lighting and acoustics are said to be perfect.

If you go to Tanglewood on one of these informal visits and you wait around probably some official of the building company will come along and explain everything you want to ask about, the design, the construction and all about it. They are all enthusiastic about it. The permanent floor and other features will be added to the building later.

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CLEVELAND, OHIO
PLAIN DEALER

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THE SPRINGFIELD SUNDAY UNION AND REPUBLICAN, SPRINGFIELD, M

Music Shed Rises at Tanglewood Marking Nev

Structure Built for Boston Symphony Series Of Annual Concerts Will Seat 5000—Tests Show It to Be Noise Proof

By BENJAMIN BUXTON

THE recently completed music shed at Tanglewood in the Berkshires, which will house the Berkshire Symphonic festival during its fifth series of concerts the first and second weekends of August, stands as a symbol of living music in America. The very attitude of the festival directors toward the structure and the concerts that are to take place under its ample, fan-shaped roof, indicates that it is no monument to a dead past but is rather a shining and courageous leader, looking into the future with an eagerness tempered only by an intelligent caution.

The Berkshire Symphonic festival is of America, but more especially of New England, although its fame has reached all parts of the country. Not only in the prodigal beauty of the Berkshire hills, but in the canniness with which the trustees plan its course, in their efficient elimination of error from year to year, in the careful economy with which the financial details are handled, it is indigenous to New England and inseparable from it.

The spirit of the Berkshires and the people that live there and work toward the success, both present and future, of the festival, is one of friendly cooperation. No social line is drawn—everyone is an enthusiastic salesman and no one is too proud to distribute circulars, sell tickets, give generously of whatever services may be asked.

Built Subject to Change

The simple design of the shed bears witness to the earnestness of the enterprise. Purely functional in its purpose, with steel rafters frankly displayed in the interior, it is a shed—not a temple. It is by no means regarded as a finished product. It has been put together in such a way that if during the coming series the acoustics or any other details fail to suit the needs of the orchestra and audiences, drastic changes can be made.

Opera, for instance, is no more than a remote possibility for the festival, and will perhaps never be tried, but construction has been planned so that if later the lyric drama is to form a part of the curriculum, a few changes in the area near the stage will provide the necessary space for scenery and effects.

Thus, with the flexibility of a youthful, expanding organization, the Berkshire Symphonic Festival of America works busily on its current problems, solves them with the shrewdness of a New Englander, and turns toward the future with bright imagination. That it has been eminently successful is shown by a glance at the programs from one year to the next. Each year something new has been added—something to make it come closer to the severely high ideals of its directors and to acquire a permanently established, well-integrated organization.

And change in the festival plans has not come to a halt. The usual season of six concerts may later be increased; the addition of a school for orchestral conductors during the summer months is definitely being planned; the correlation of the many other artistic projects in the Berkshires is already being mapped out.

Four Years Ago

Four years ago in May the festival idea was suggested by the late Dr Henry Hadley, American composer-conductor. The plan, after being presented to seasonal and year-around residents in the Berkshires, was examined with characteristic New England skepticism, and accepted by them. In June, 1934, the plans finally got under way. Sponsors were given the use of the Dan Hanna estate at Interlaken in the township of Stockbridge. A shell was built in the horse show ring on the farm, and, with the assistance of federal funds, benches were constructed.

A group of 65 members from the New York Philharmonic-Symphony orchestra was assembled under the direction of Dr Hadley and in August were presented a series of three concerts to audiences estimated at between 1800 and 2000.

Guarantors of this first year were as follows: Norval H. Busey, Jr., of Lee and New York city; Mrs Bruce Crane of Dalton; Mrs Charles C. Griswold of Stockbridge and New York; John R. Hopkins of Stockbridge; Mrs Halstead Lindsley of Lenox and New York; Mrs John B. Lloyd of Lee and Philadelphia; Mrs Arthur Frederic Schermerhorn of Lenox and New York; Clark W. Tobin of Stockbridge and New York.

Breadth of Charter

In the fall of 1934 the festival was incorporated under the laws of Massachusetts with the broadest kind of a charter, "to encourage education in the arts, to organize, conduct and support an annual musical festival, to provide opportunities for developing musical talents, to engage in any other activities that will legitimately aid and further art. There is no capital stock and the corporation is not conducted for the purpose of profit but to contribute to the development of art and music." (From the by-laws of the Berkshire Symphonic Festival, inc.)

The first officers were as follows: Honorary president, Mrs Elizabeth Sprague Coolidge; president, Miss Gertrude Robinson Smith; vice-presidents, Mrs Carlos M. de Heredia, Norval H. Busey, Jr., Mrs Owen Johnson; clerk, George W. Edman; treasurer, John C. Lynch.

The 1935 festival, held again at the Hanna farm under Dr Hadley's leadership, had the added attractions of the Berkshire Musical association chorus, directed by Horace Hunt of Dalton, and Rudolph Ganz, pianist. As a precaution against the uncertain New England weather, a tent seating 3000 persons was rented and erected. This was a wise move, since at the final concert, the elements let themselves loose, soaking the horseshow ring and the outdoor stage.

Additional benches had been built for the second festival and further assistance was provided by a small federal grant through the cooperation of Owen Johnson. Attendance was slightly larger than the previous year, but finances, in 1935 continued to present a major problem.

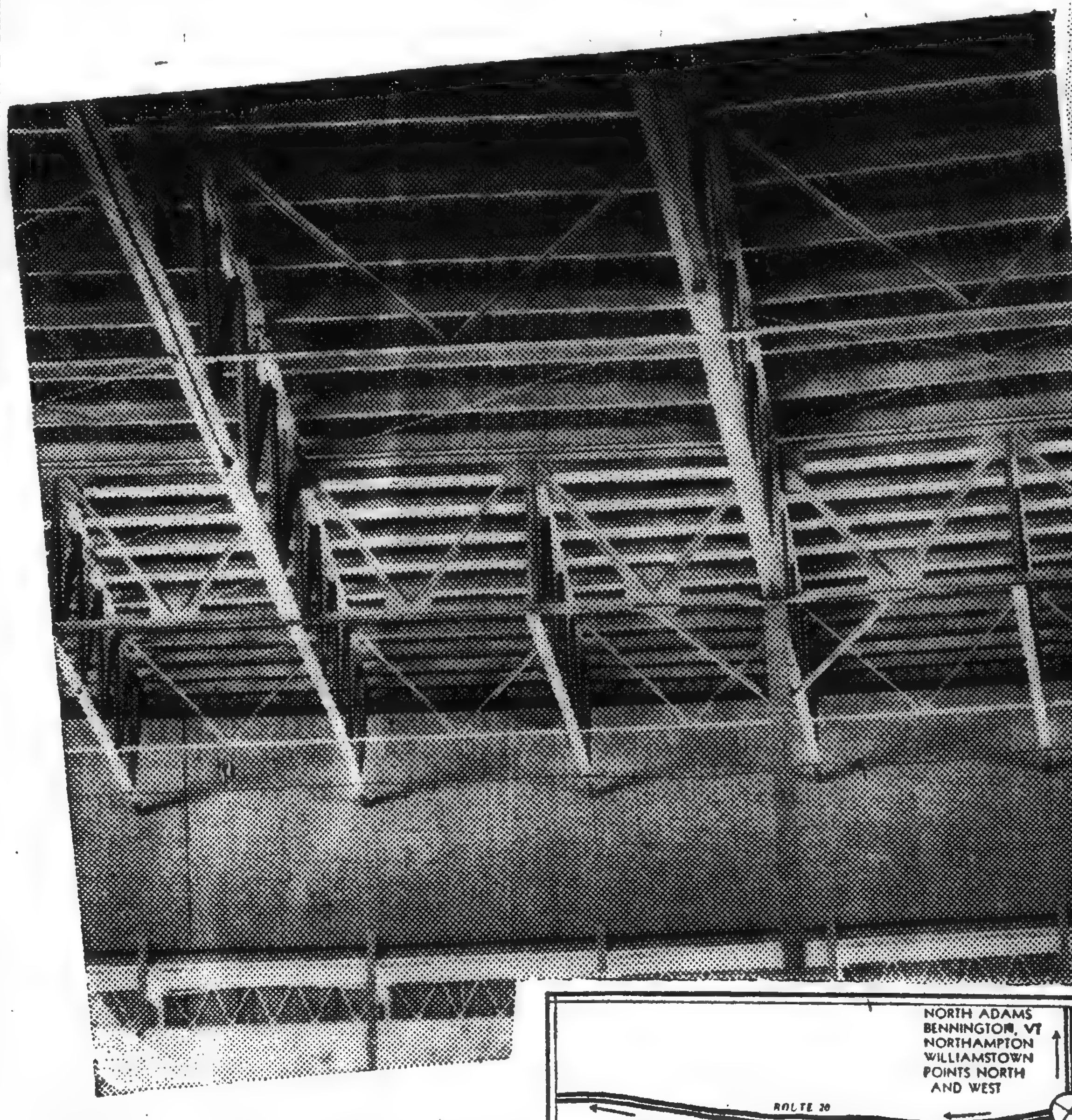
The first two years thus brought the first phase of the festival to a conclusion. But all enterprise, especially that which is new, must change in order to live. Recognizing the fact that complete artistic success would depend to a large extent on a unit organization, the directors started negotiations with George E. Judd, manager of the Boston Symphony, and that orchestra was invited to present the third series of concerts in 1936.

The plan of the Berkshire festival was received with enthusiasm by Dr Koussevitzky, who had been one of the prime movers in a similar project in Russia just before the outbreak of the revolution. So in this way, an ideal conceived more than 20 years before in a foreign country, was at last to come to its realization in the Berkshires of America.

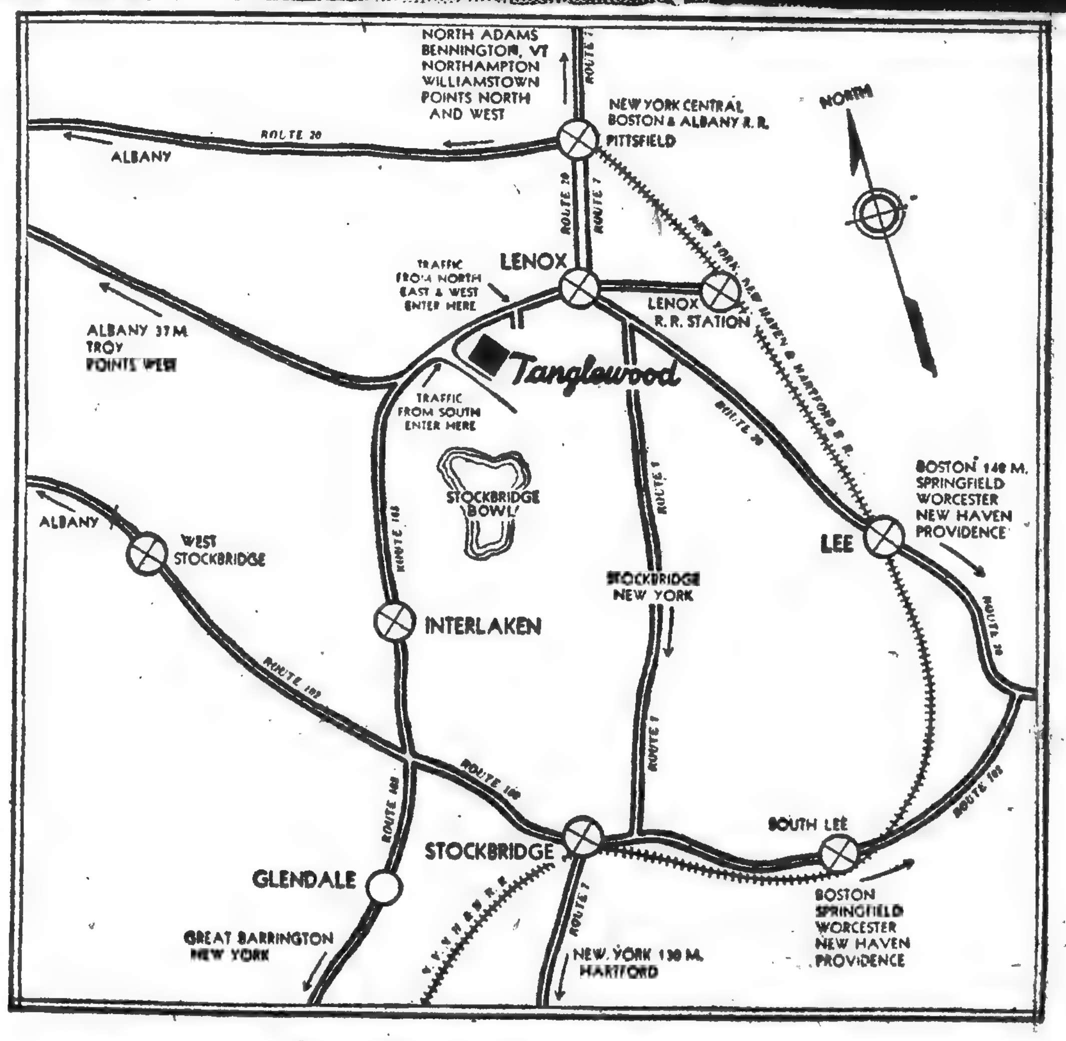
The Boston orchestra gave its first series of concerts in 1936 at Holmwood, estate of Mrs Margaret Emerson, owing to the purchase of the Hanna farm by Mrs Elizabeth C. T. Miller of Cleveland. Mrs Miller, always a supporter of the festival, offered the festival its original home, but it was decided to change the location.

Cont.

Candid Camera Shot of Dr Koussevitzky In a Moment of Explanation.



Interior Looking Toward Steel-Beamed Ceiling



Roads Leading to Tanglewood

HUDSON, N. Y.
DAILY STAR

JUL 15 1938

FESTIVAL PRESIDENT AT TANGLEWOOD

Back from Europe after a several weeks' vacation, Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, drove up to Tanglewood yesterday to inspect the shed built for the concerts by the Boston Symphony Orchestra.

"I was delighted with the building and its location, as I am sure everyone else is who has visited Tanglewood," said Miss Robinson Smith. "It will be a thrilling experience to attend the opening concert August 4, when Dr. Koussevitzky and the orchestra inaugurate the building with the chorale and chorus from Bach's cantata, 'A Mighty Fortress Is Our God'."

Construction for 1938 has ended, but that does not mean the building is finished, Miss Robinson Smith pointed out. "We have raised $80,000 in the short period of a few months without the aid of any outside agency. This money has come from all parts of the country, but the bulk of it has come from the Berkshires and nearby. This money has been spent to provide the essentials this year—protection from sun and rain. There is no floor, no sides, and the stage is only temporary.

"More money is needed to provide other essentials. It must be raised to insure the permanency of the Festival. The eyes of the world are upon the Berkshires, I know. I have just returned from Europe, where once great festivals flourished, but where today conditions are not as settled as we would wish. We have an opportunity here that must not be missed.

"Now, as for subscriptions, I hope everyone will realize they will be given preference over single concert tickets in assignment of reserved seats. Reserved seats are going fast and to avoid disappointment, it would be well to make reservations either through the office or local chairmen at once."

MONTCLAIR, N. J.
SEMI-WEEKLY TIMES

JUL 15 1938

Handel's Concerto Grosso in D minor, opus 6, number 10, has been added to the program of the opening concert of the Berkshire Symphonic Festival on Thursday night, Aug. 4. This concert will mark the opening of the new concert shed at Tanglewood, near Stockbridge, Mass. The complete program for that concert includes:

Chorale from Johann Sebastian Bach's Cantata, "Ein Feste Burg Is Unser Gott," with the audience joining in the singing and the Cecilia Society Chorus of Boston carrying the main burden of the vocal music; first chorus from the same cantata, the Handel Concerto and Beethoven's Ninth Symphony, with the Cecilia Society chorus taking part in the fourth movement. The instrumental part of the program will be done by the Boston Symphony Orchestra, with Dr. Serge Koussevitzky conducting. Soloists will be Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, bass.

AUBURN, N. Y.
CITIZEN - ADVERTISER

JUL 15 1938

Berkshire Symphonic Festival

Auburnians and their near neighbors motoring through or vacationing in the Berkshires next month will no doubt be interested in Berkshire Symphonic festival, an annual event established four years ago and showing steady growth in scope and talent. The Symphonic Festival's new music shed will be inaugurated by the Boston Symphony Orchestra and Serge Koussevitsky, August 4, 6, 7, 11, 13 and 14 at Tanglewood, near Stockbridge, Mass.

NEW YORK, N. Y.
HERALD - TRIBUNE

JUL 15 1938

Mrs. Robeson at Crawford House

Special to the Herald Tribune

CRAWFORD NOTCH, N. H., July 14.—Today's arrivals at the Crawford House included Mrs. Andrew Robeson, of Newport, R. I.; Dr. and Mrs. Henry C. Cowles and her sister, Miss Mabel T. Fuller, who motored from New York, and Mr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, for moun[illegible]

Mr. Lincoln Ellsworth, with Ralph Greenwood, [illegible]ord House guide, ascended Mount Washington today. Mr. and Mrs. Ellsworth dined here with Lady Golsan yesterday.

Mr. Henry B. Closson, Orange, N. J.; Mr. Charles A. Mead, Norwalk, Conn.; Mrs. Hugh Burr Gray, Boston, and Mrs. James H. Gray, Michigan; Mrs. George S. Haskell, Evanston, Ill., and Miss Henriette Rusch, Chicago; the Misses Annie and Irene Probert, Bridgeport, Conn., gave luncheons today at the hotel.

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ASS.: JULY 3, 1938

Era in Berkshire Festival

Expansion of Western Massachusetts Project In Five Years Focuses National Interest On New England

Ext. from

The year 1936 was important not only for the increasing interest shown by the public but for the offer of Tanglewood, estate of Mrs Gorham Brooks, to the Boston Symphony as a permanent place for the festival. Now, with a new location, an orchestra of the first rank, and for the first time in its existence an increasing financial security, the organization could anticipate in 1937 a future much brighter than ever before.

Festival Enters New Phase

Entering the next important period of its young history, the festival went ahead with rapid strides. As though suddenly aware that the new-born was aggressive and must have attention, last year music lovers from 32 states, Canada and Europe crowded the highways leading to Tanglewood. More than 50 newspapers and magazines sent representatives. For the first time, a number of the concerts were broadcast over a coast-to-coast network with Olin Downes, music critic of the New York Times, who this year will again lecture on the festival programs at the Berkshire Museum of Art. Western Union installed a branch office to handle newspaper coverage. The great influx of people made it difficult to find lodgings in Stockbridge, Lenox and Pittsfield.

Always mindful of the artistic excellence of the festival, the directors turned their attention once more to the mechanical details and the listening qualities of the improved and larger tent, which seated 5000 persons. The old shell, which had been revamped when moved to Holmwood, was again overhauled and reshaped to meet the requirements of Dr Koussevitzky. From the beginning, the shell, constructed by local carpenters under the direction of Joseph Franz, an engineer and festival trustee, has given complete satisfaction. Much care had been taken and in 1937 it demonstrated how perfectly it had been built, since in no place in the tent was there a "dead spot."

Most important of all happenings during the 1937 series was the cloudburst, which furnished, unbidden, a persistent and distressing obligato to the all-Wagner concert. New England wetaher had again made itself vocal, and this time seemed to thunder a command to abandon the tent for a more permanent structure as a protection from the elements.

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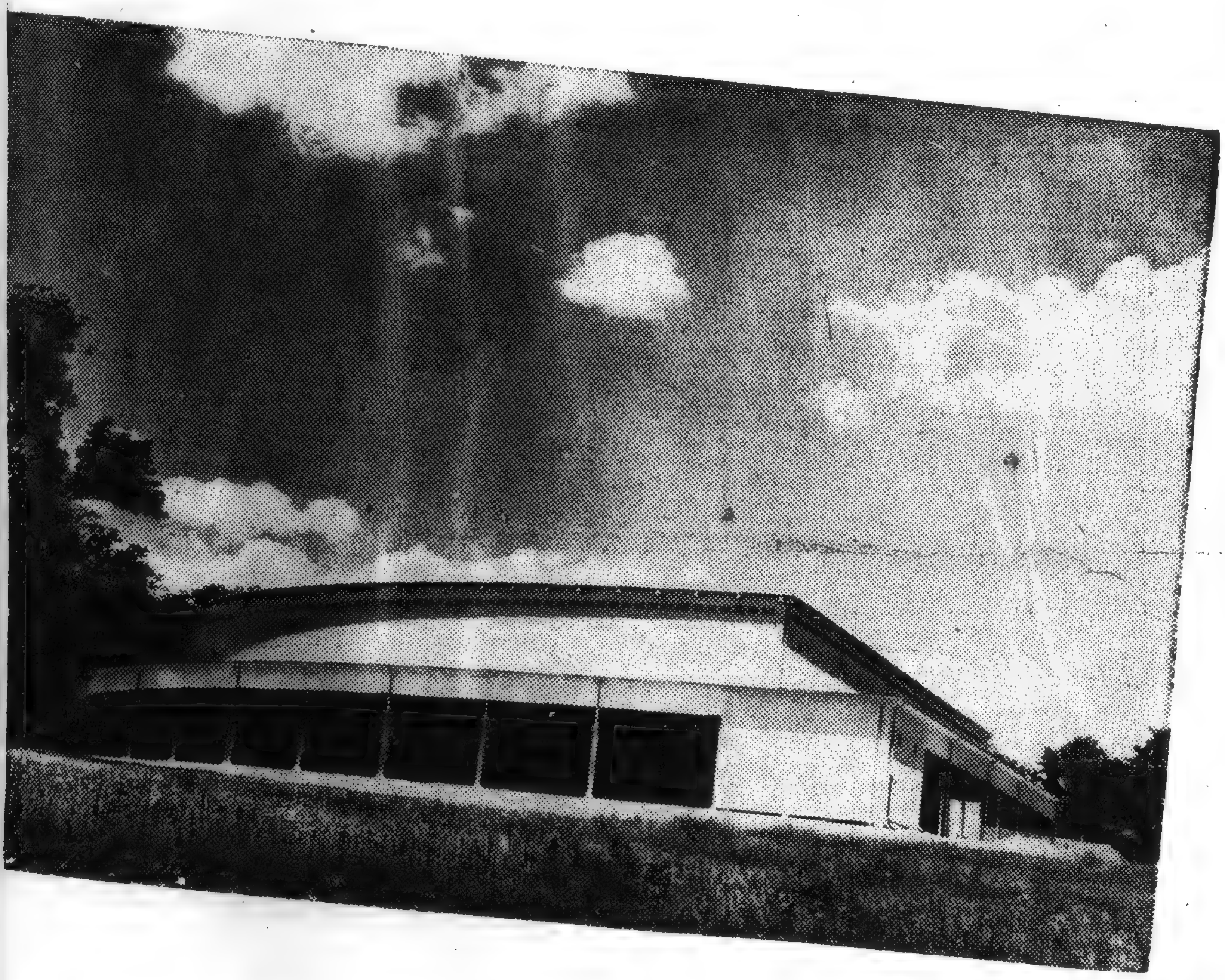
Now again more growing pains. The story is told as quickly as the succession of events that followed: An intensive campaign for money; a sum of more than $80,000 raised in the space of a few months for a music shed; December 20, the trustees approved revised plans for the shed; December 28, plans approved by the orchestra trustees; December 31, ground broken; March, steel for shed delivered; April, shed completed to plans called for this year. Eventual completion, including a permanent floor, stage, etc., will come when more funds are available. The seating capacity is 5000 and 3000 steel chairs with padded seats and backs have been bought.

The shed's acoustics has received the most careful consideration. Prof Richard D. Fay of the Massachusetts Institute of Technology, who was retained by the festival to make tests during the process of construction, has reported that acoustics should be "entirely satisfactory."

Excerpts of his report are as follows: "The noise made by a fairly heavy shower of rain on the roof was not sufficient to cause any annoyance, even in the empty auditorium. It is impossible to predict exactly from measurements made in an empty auditorium how music will sound in each part of the building when an audience is present, but it is quite possible to find from such tests any major faults.

"It appears that the tilted reflecting surface in front of the back wall is serving the double purpose for which it was designed: To present the focussing of reflected sound onto the stage and front seats, and to reinforce the sound in the region of the back seats. In view of these results, I have no further recommendations to suggest. I await with great interest the reaction test: The reaction of the audience and musicians to the first performance."



Here Boston Symphony Orchestra Will Present Fifth Annual Berkshire Symphonic Festival Thursday and Saturday Nights, August 4, 6, 11 and 13 and Sunday afternoons, August 7 and 14.

VACATION MOTORISTS GIVEN HEALTH HINTS

San Francisco—(AP)—A code of health rules for vacation motorists has been drawn up by the United States public health service. It includes:

Don't slump in the seat—it's hard on your back.

Avoid eye strain.

Drive slowly on rough roads and relax when taking bumps.

Have foot pedals or seat comfortably adjusted in relation to the length of your legs.

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PITTSFIELD, MASS.
EAGLE

JUL 12 1938

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Two Rehearsals, Aug. 6 and 13 For Members

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Tickets for Rehearsals

In addition there were tickets for the rehearsal given as a privilege to members and patrons. Because of the many members, Dr Serge Koussevitzky, conductor of the orchestra, is arranging two rehearsals for the privilege. They will be on Aug. 6 and Aug. 13, at 10 A. M. Members subscribing to one series of concerts will be entitled to one rehearsal only. Members subscribing to both series may attend both rehearsals.

On the rehearsal ticket is printed: "Important. Please be in your seats by 10 o'clock and do not leave while the orchestra is playing."

The rehearsals will be supervised as closely as if they were regular performances. Willard M. Sistare, chairman of ushers, will have his large force of ticket takers and ushers on hand both Saturdays.

Chairmen Meet

Sub-chairmen met at the Berkshire Garden Center yesterday afternoon to report on subscriptions and single ticket sales. Mrs. Louis E. Underwood, chairman for Pittsfield, reported that through the generosity of Mrs. Elizabeth C. T. Miller of Windsor, a Festival trustee, a ticket booth for use in Pittsfield was being built and would be installed on South Street the end of the month. She also reported having tickets on sale at several places in Pittsfield. Most encouraging were the increased subscriptions from distance places. Joseph Franz reported on progress made with the new shed at Tanglewood. George W. Edman reported for the co-ordinating committee. Mrs. Edman, executive vice president, urged all chairmen to do their utmost to bring an impressive report at the next meeting to be held in about two weeks.

Early Reservations Advised

Because of the increasing mail at the Festival office asking for reservations, it was suggested to chairmen that they should advise music lovers in their territories to take out subscriptions or single tickets as soon as possible, if they wish to secure the best locations. Members had first choice in the order of receipt of applications. Subscribers are now being assigned seats in the order of their applications. They will be given preference over those taking single tickets.

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Work by Prokofieff Will Replace Sibelius Tone Poem at Concert of the Boston Symphony

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Thursday, August 4

Chorale from cantata "Ein feste Burg ist unser Gott"; first chorus from "Eine feste Burg" .... Bach
Concerto Grosso, Op. 6, No. 10, D minor .... Handel
Symphony No. 9 .... Beethoven
Cecilia Society, Arthur Fiedler, conductor, Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; Norman Cordon, bass.

Saturday, August 6

Symphony, E flat No. 99 (B & H No. 3) .... Haydn
La Mer .... Debussy
Symphony No. 1, E minor, Op. 39 .... Sibelius

Sunday, August 7

Eine kleine Nachtmusik (K. 525) .... Mozart
Symphony No. 4, E minor, Op. 98 .... Brahms
Music for the Theater .... Copland
Ma Mere l'Oye .... Ravel
Pines of Rome .... Respighi

Thursday, August 11

Walkuere, Act 1, final scene .... Wagner
Sieglinde, Beal Hober
Siegmund, Paul Althouse
Siegfried, Act III .... Wagner
Wanderer .... Norman Cordon
Erda .... Anna Kaskas
Siegfried .... Paul Althouse
Bruennhilde .... Beal Hober

Saturday, August 13

Angelus, from Symphony No. 3, Op. 60 .... Hadley
Symphony No. 6, "Pastoral" .... Beethoven
Tchaikovsky, Symphony No. 6, "Pathetique" .... Tchaikovsky

Sunday, August 14

Symphony No. 1, B flat .... Schumann
Liet. Kije .... Prokofieff
Symphony No. 2, D major .... Brahms

All concerts, excepting those of August 7 and 14, which begin at 3:30 in the afternoon, take place in the evening at 8:30. Reservations for either series of concerts or for single concerts and for four lectures by Olin Downes, may be made by writing to the Berkshire Festival, Inc., at Stockbridge, Mass.

JUL 14 1938

Mr. Osborne Plays On Esplanade

Mr. Chester Osborne, director of the Lexington High School Band, has been selected by Conductor Arthur Fiedler, to play in the trumpet section of the Boston Symphony Orchestra, which is playing ~~at the~~ Esplanade Concerts every night except Saturday, through July. To be chosen to this distinguished group of musicians is a great honor and shows appreciation of Mr. Osborne's talent.

This summer, Mr. Osborne is giving a course at Boston University in instrumental music.

SCHENECTADY, N. Y.
UNION-STAR

JUL 14 1938

Tickets Mailed For 6 Concerts By Symphony

Privilege of Watching Rehearsal Goes With Each Concert Series

STOCKBRIDGE, July 14—Tickets for the six concerts by the Boston Symphony Orchestra at the fifth annual Berkshire Symphonic Festival August 4, 6, 7, 11, 13 and 14 were mailed to the 2,300 members this week. With the tickets went a letter of suggestions for parking and a diagram of the layout at Tanglegood where the concerts will be given.

In addition there were tickets for the rehearsal given as a privilege to members and patrons. Because of the many members, Dr. Serge Koussevitzky, conductor of the orchestra, is arranging two rehearsals for the privilege. They will be on August 6 and August 13, at 10 a. m. Members subscribing to one series of concerts will be entitled to one rehearsal only. Members subscribing to both series may attend both rehearsals.

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12 years, Job H. Montgomery, Cam-

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INDIANAPOLIS, IND.
NEWS

JUL 13 1938

A SNAPP OF MUSIQUE

You can not have escaped the fact that civic groups have a "safety week," that fruit growers have an "apple week", and that manufacturers have a "mouse trap week." The phonograph companies have obviously borrowed the idea, and have then expanded it into a "violinists' summer."

The Heifetz recording of the Franck A Major Sonata was released in June by Victor, and the Szigeti recording of the Brahms D Minor was released by Columbia the same month. Victor's July list has not only Heifetz as one of its stars, but also Menuhin and Kreisler.

Heifetz plays Prokofieff's second Concerto, in G Minor, with the help of the Boston Symphony, Koussevitzky conducting. ~~Prokofieff~~ has passed through his period of imitating other composers, and has passed through his period of trying to startle listeners with wild sounds. The Concerto has its inharmonious measures, to be sure, but these measures have meaning, so are not discordant for the sake of any possible "effect." The music, indeed, is frequently lovely, nearly always intense and stirring, and seldom "empty." Its progress and its substance are contemporary, in the better meaning of that word, for the composer has done his own thinking, and his head is pretty clear as well as substantial. Heifetz and the Bostonians are consummate (album 450).

Menuhin records the D Minor Schumann Concerto which, received so much publicity this last winter. The Philharmonic-Symphony, John Barbirolli conducting, takes care of the orchestra score. If you read the newspapers, you already know that the Concerto has been labeled inferior Schumann. It seems to be the product of a tired and bewildered mind, which sometimes had spurts of energy resulting in good music, and which sometimes relied wholly on technical skill resulting in arid and obvious music. Parts of the slow movement approach the true Schumann, but too much of the opening and closing movements are unworthy of the composer's great gifts. Menuhin plays magnificently, of course, but even his genius is not enough. The Concerto is a "museum piece" rather than vital music, and that's a pity (album 451).

Kreisler recorded the first movement of the Paganini D Major Concerto, first rescoring the orchestral accompaniment. This listener has not heard the recording, but other reviewers have spoken highly of it (album 361).

W. W.

93

Era in Berkshire Festival

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EAGLE

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Thursday, August 4

Chorale from cantata "Ein feste Burg ist unser Gott"; first chorus from "Eine feste Burg" .... Bach
Concerto Grosso, Op. 6, No. 10, D minor .... Handel
Symphony No. 9 .... Beethoven
Cecilia Society, Arthur Fiedler, conductor. Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; Norman Cordon, bass.

Saturday, August 6

Symphony, E flat No. 99 (B & H No. 3) .... Haydn
La Mer .... Debussy
Symphony No. 1, E minor, Op. 39 .... Sibelius

Sunday, August 7

Eine kleine Nachtmusik (K. 525) .... Mozart
Symphony No. 4, E minor, Op. 98 .... Brahms
Music for the Theater .... Copland
Ma Mere l'Oye .... Ravel
Pines of Rome .... Respighi

Thursday, August 11

Walkuere, Act 1, final scene .... Wagner
Sieglinde, Beal Hober
Siegmund, Paul Althouse
Siegfried, Act III .... Wagner
Wanderer .... Norman Cordon
Erda .... Anna Kaskas
Siegfried .... Paul Althouse
Bruennhilde .... Beal Hober

Saturday, August 13

Angelus, from Symphony No. 3, Op. 60 .... Hadley
Symphony No. 6, "Pastoral" .... Beethoven
Tchaikovsky, Symphony No. 6, "Pathetique" .... Tchaikovsky

Sunday, August 14

Symphony No. 1, B flat .... Schumann
Liet. Kije .... Prokofieff
Symphony No. 2, D major .... Brahms

All concerts, excepting those of August 7 and 14, which begin at 3:30 in the afternoon, take place in the evening at 8:30. Reservations for either series of concerts or for single concerts and for four lectures by Olin Downes, may be made by writing to the Berkshire Festival, Inc., at Stockbridge, Mass.

Minute - Man
Lexington, Mass

JUL 14 1938

Mr. Osborne Plays On Esplanade

Mr. Chester Osborne, director of the Lexington High School Band, has been selected by Conductor Arthur Fiedler, to play in the trumpet section of the Boston Symphony Orchestra, which is playing at the Esplanade Concerts every night except Saturday, through July. To be chosen to this distinguished group of musicians is a great honor and shows appreciation of Mr. Osborne's talent.

This summer, Mr. Osborne is giving a course at Boston University in instrumental music.

INDIANAPOLIS, IND.
NEWS

JUL 13 1938

A SNAPP OF MUSIQUE

You can not have escaped the fact that civic groups have a "safety week," that fruit growers have an "apple week," and that manufacturers have a "mouse trap week." The phonograph companies have obviously borrowed the idea, and have then expanded it into a "violinists' summer."

The Heifetz recording of the Franck A Major Sonata was released in June by Victor, and the Szigeti recording of the Brahms D Minor was released by Columbia the same month. Victor's July list has not only Heifetz as one of its stars, but also Menuhin and Kreisler.

Heifetz plays Prokofieff's second Concerto, in G Minor, with the help of the Boston Symphony, Koussevitzky conducting. Prokofieff has passed through his period of imitating other composers, and has passed through his period of trying to startle listeners with wild sounds. The Concerto has its inharmonious measures, to be sure, but these measures have meaning, so are not discordant for the sake of any possible "effect." The music, indeed, is frequently lovely, nearly always intense and stirring, and seldom "empty." Its progress and its substance are contemporary, in the better meaning of that word, for the composer has done his own thinking, and his head is pretty clear as well as substantial. Heifetz and the Bostonians are consummate (album 450).

Menuhin records the D Minor Schumann Concerto which, received so much publicity this last winter. The Philharmonic-Symphony, John Barbirolli conducting, takes care of the orchestra score. If you read the newspapers, you already know that the Concerto has been labeled inferior Schumann. It seems to be the product of a tired and bewildered mind, which sometimes had spurts of energy resulting in good music, and which sometimes relied wholly on technical skill resulting in arid and obvious music. Parts of the slow movement approach the true Schumann, but too much of the opening and closing movements are unworthy of the composer's great gifts. Menuhin plays magnificently, of course, but even his genius is not enough. The Concerto is a "museum piece" rather than vital music, and that's a pity (album 451).

Kreisler recorded the first movement of the Paganini D Major Concerto, first rescoring the orchestral accompaniment. This listener has not heard the recording, but other reviewers have spoken highly of it (album 261).

W. W.

SCHENECTADY, N. Y.
UNION-STAR

JUL 14 1938

Tickets Mailed For 6 Concerts By Symphony

Privilege of Watching Rehearsal Goes With Each Concert Series

STOCKBRIDGE, July 14—Tickets for the six concerts by the Boston Symphony Orchestra at the fifth annual Berkshire Symphonic Festival August 4, 6, 7, 11, 13 and 14 were mailed to the 2,300 members this week. With the tickets went a letter of suggestions for parking and a diagram of the layout at Tanglegood where the concerts will be given.

In addition there were tickets for the rehearsal given as a privilege to members and patrons. Because of the many members, Dr. Serge Koussevitzky, conductor of the orchestra, is arranging two rehearsals for the privilege. They will be on August 6 and August 13, at 10 a. m. Members subscribing to one series of concerts will be entitled to one rehearsal only. Members subscribing to both series may attend both rehearsals.

On the rehearsal ticket is printed:

"Important. Please be in your seats by 10 o'clock and do not leave while the orchestra is playing."

12 years, Job H. Montgomery, Cam- as closely as if they were regular performances. Willard M. Sistare, chairman of ushers, will have his large force of ticket takers and ushers on hand both Saturdays.

Because of the increasing mail at the Festival office asking for reservations, it was suggested to chairmen that they should advise music lovers in their territories to take out subscriptions or single tickets as soon as possible, if they wish to secure the best locations. Members had first choice in the order of receipt of applications. Subscribers are now being assigned seats in the order of their applications. They will be given preference over those taking single tickets.

$200,000 Concert Shell for Esplanade

GM

PRESENT SHELL TO CITY
Left to right, William J. Hickey, Jr., of Brookline, architect; Arthur Fiedler, and Dr. W. R. Barss, sound expert, at Esplanade concert last night as shell was presented to the city of Boston.

$200,000 SHELL FOR ESPLANADE

B. Post — July 7/38

Will Be Built With Funds Left to Hub by Maria Hatch

To more than 20,000 music lovers packed in solidly before the concert shell on the Esplanade last night, William J. Hickey, Jr., trustee of the estate of the late Maria Hatch, announced that between $200,000 and $250,000 of a special bequest she left to Boston will be used to construct a magnificent colored granite shell, approximately on the site of the present structure.

Continued on Page 3—First Col.

Continued From First Page

The huge audience, one of the largest, if not the largest, ever to gather on the bank of the Charles River to listen to the concert orchestra of Boston Symphony Orchestra players, applauded, and applauded again as Mr. Hickey presented a duplicate set of blueprints to Conductor Arthur Fiedler.

Two well known Boston architects and an M. I. T. acoustics engineer, Dr. W. R. Barss, have completed general plans of the permanent new shell, and construction of it, according to Mr. Hickey, will probably start next September, with the work completed in time for Mr. Fiedler's popular concerts next summer.

Boston has acquired title to the present $10,000 shell for the consideration of $1 and will move it as soon as the summer is over to World War Memorial Park in East Boston. The new structure will be erected about 30 feet back from where the shell stands now and will be much larger.

Intended as Permanent

Mr. Barss said that the inside dimensions of the new concert structure are planned to be 50 feet high, 75 feet wide and 40 feet deep. The building will contain dressing rooms for the musicians and Mr. Fiedler, as well as other conveniences, and it is intended to be a permanent thing of beauty and usefulness for Bostonians.

The money, Mr. Hickey explained, was left in the will of Maria Hatch in 1927. Nothing was done about it until Attorney-General Paul A. Dever looked into it some time ago and appointed two trustees to carry out the terms of Miss Hatch's will. It was her will that a memorial be erected to her brother, Edward Hatch—a memorial that would be a beauty spot in Boston as well as a pleasure to all persons. The new and costly shell will be known as the Edward Hatch Memorial.

The announcement came last night at the conclusion of Conductor Fiedler's 10th season of public concerts beside the Charles River in the West End of Boston. In spite of the record-breaking rainy weather the orchestra missed but one concert out of 22 evening performances. The weather was so bad on some of the evenings that the players of wooden instruments feared serious damage. The dampness affected the strings, the glue, and the tone of the instruments.

In addition to being Mr. Fiedler's 10th season, this summer saw his inauguration of a schedule of outdoor concerts for children. He expressed himself last night as satisfied and pleased at the quiet and appreciative attention given his concerts by his audiences. He feels that Boston has accepted the summer Esplanade concerts and is loyal to them. Mr. Fiedler is going soon to Haiti for a vacation.

PITTSFIELD, MASS.
EAGLE

JUL 15 1938

Lanesboro

Festival Tickets Now on Sale

LANESBORO, July 15.—The local committee for the Berkshire Symphonic Festival, of which Miss Margery Whiting is chairman, has placed both subscription and single tickets for the Boston Symphony Orchestra concerts at Tanglewood on sale with Mrs. Burt Brundage at the Dutch Kitchen and Mrs. Robert P. Gardner at the Swedish Coffee Shop. Tickets also may be obtained from members of the committee, Mrs. F. P. Felton of Berkshire, Mrs. B. R. Hermann and Miss Whiting. In view of the demand for seats, the committee advises local music lovers to act promptly, particularly where reserved seats are desired. Miss Whiting will be pleased to give personal attention in securing the best possible seats if she is notified soon.

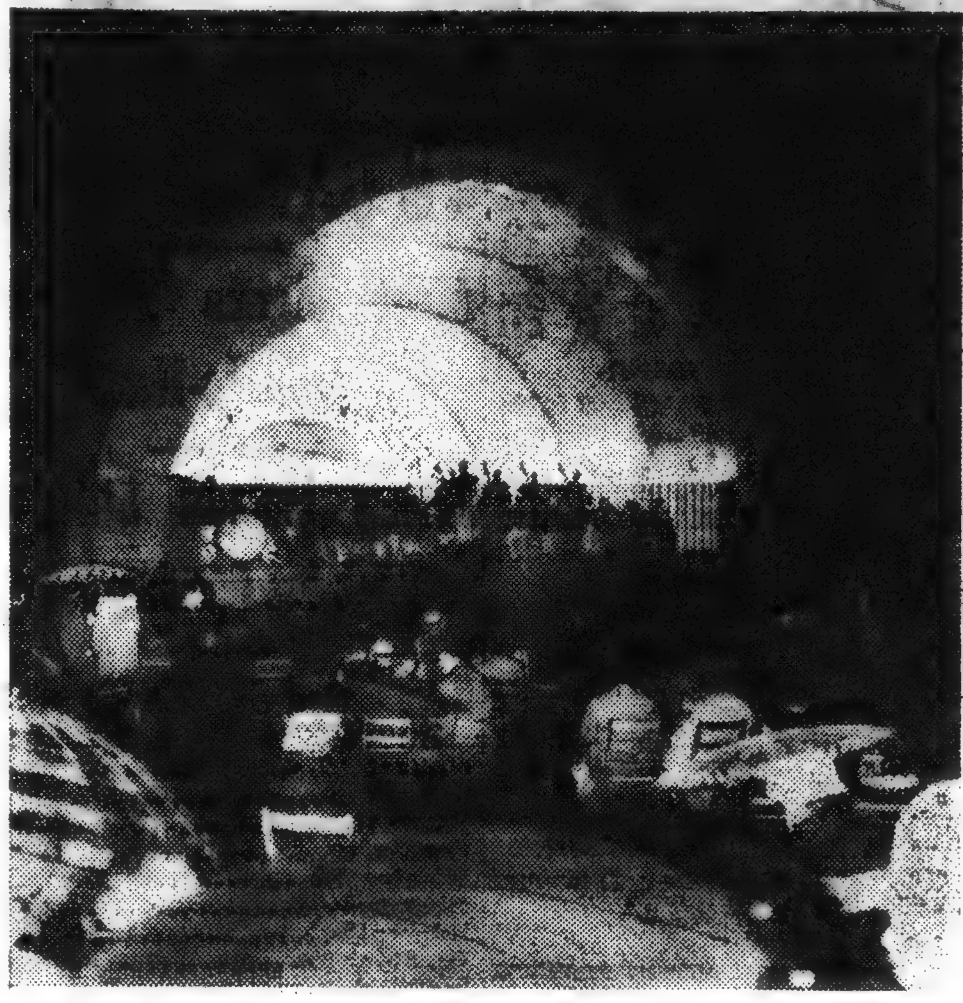
WORCESTER, MASS.
TELEGRAM

JUL 17 1938

TRAVELERS TO the Berkshire Symphony festival, next month, will find ample arrangements for parking, according to word from the festival office in Stockbridge. The huge music shed will accommodate 5700 people, and the great acreage at "Tanglewood," the estate on which it was erected this past year, will be supplemented by two large fields bordering West street in Lenox on Route 183. This extra space will have several entrances and exits. Dr. Serge Koussevitzky is preparing to conduct his fifth annual festival, beginning on Aug. 4.

B. Globe — July 13/38

Fiedler Praises 500 Who Brave Rain to Hear Esplanade Concert



MUSIC IN THE RAIN

Sheltered by umbrellas or makeshift raincoats of newspapers from a persistent rain that fell upon them most of the evening, 500-odd lovers of finer music sat on camp stools or stood patiently on the wet grass of the Charles River Esplanade last night listening to another of Arthur Fiedler's Summertime concerts.

The small crowd which braved the rain remained throughout the full-length concert, appreciatively clapping wet hands after each well-executed piece and obtaining as many encores as any earlier concert crowd this season. No number was cut from tonight's program, although the intermission was made a little shorter.

"There's an audience that really loves music," Fiedler told a visitor with a gesture toward the damp gathering of young and old music followers. The 50 Boston Symphony musicians in his orchestra were of the same mind.

Fiedler announced the program of the first of the special concerts for children, which he will present on three mornings from 10 to 11 o'clock on the Esplanade concert grounds. This series is to begin this Friday, July 15, and continue on Wednesday the 20th and the following Wednesday. The program:

"Pomp and Circumstance," Elgar; first movement, Beethoven's Fifth Symphony; "Sleigh Ride," Mozart; "Morning Mood" and "The Imps Are Chasing Peer Gynt," Grieg; Largo, "Messiah," Handel; "Hippo Dance" and "Mosquito Dance," White; "Espana," Waldteufel; "Stars and Stripes Forever," Sousa.

Festival Season Plays At Berkshire Playhouse

Jane Wyatt in "Stage Door" and Violet Hemming in "Susan and God," will be the attractions at the Berkshire playhouse, Stockbridge, Mass., during the two weeks of the Berkshire Symphonic festival at "Tanglewood," according to Director William Miles.

Many reservations for the theatre already have been made by music lovers who are coming from great distances to hear the concerts by the Boston Symphony orchestra and Serge Koussevitzky, August 4, 6, 7, 11, 13 and 14.

For Jane Wyatt, an appearance at the Berkshire playhouse is in the nature of a home-coming. Programs of 1931 show that she appeared there in ingenue roles in "Pygmalion," "Monkey" and "Hay Fever," among other plays. Since then she has risen to an important position in both the legitimate theatre and in pictures. In the latter field her work in "Lost Horizon" was outstanding, while Broadway has seen her in leading roles in "The Bishop Misbehaves," "For Services Rendered" and "Lost Horizons."

"Stage Door," in which Jane Wyatt will be seen at the Berkshire playhouse, is one of Edna Ferber's and George Kaufman's most successful collaborations. It ran a year on Broadway and another on the road. The role of Terry Randall, a struggling young actress, is an ideal one for Miss Wyatt, and the story is universal in its appeal to both young and old.

"Susan and God," in which Violet Hemming will star the second week of the festival, is of particular interest to Berkshire audiences, as it was while visiting in the Berkshires at the same time the Oxford Movement was conducting its first North American assembly there in 1936 that Rachel Crothers got the idea for this play. A brilliant comedy, with a strong undercurrent of drama and a keen analysis of human frailties, "Susan and God" is one of last season's successes.

Among the plays in which Miss Hemming has been in stellar roles in New York are "The Lie," "Under Fire," "Spring Cleaning," "The Jest," "This Thing Called Love," "There's Always Juliet," "Yes, My Darling Daughter," and the all-star revivals of "The Rivals" and "Trelawney of the Wells."

During festival weeks, performances will be given at the Berkshire playhouse every night, except Sunday, at 8:45, and on Wednesday and Saturday afternoons at 2:30.

EVANSVILLE, IND.
COURIER

JUL 17 1938

Notes of Music

By Mary McCormick

THE fifth annual Berkshire Symphonic festival of six concerts will be held at Stockbridge, Mass., August 4 through 14. Appearing with the Boston Symphony orchestra and Serge Koussevitsky will be Paul Althouse, tenor; Norman Cordon, bass; Beale Hober, soprano; Jeanette Vreeland, soprano; Anna Kaskas, Metropolitan contralto, and the Cecelia Chorus of Boston.

The opening program will offer Beethoven's Ninth Symphony, Bach's choral and first chorus from the cantata, "Ein feste Burg ist unser Gott", and Handel's Concerto Grosso in D Minor. An all-Wagner program is scheduled for the night of August 11 when the final scene of Act I from "Die Walkure" and the third act of "Siegfried" will be presented.

Prokofieff's "Lieutenant Kije", written for the Russian film of the same name, and which has been extremely popular in Boston, will be heard at the closing concert. The program on August 13 will be dedicated to Henry Hadley, first conductor of the festival with Hadley's "Angelus" from the Symphony No. 3 in B Minor being featured. The festival will also offer four lectures by the critic, Olin Downes.

N. ADAMS, MASS.
TRANSCRIPT

JUL 14 1938

FESTIVAL LEADER AT "TANGLEWOOD"

Mrs. Robinson Smith "Delighted" With Shed

BACK FROM EUROPE

Although Ample Accommodations Are Available, Building is Not Finished, President Declares.

Back from Europe after a several weeks' vacation, Miss Gertrude Robinson Smith, of New York and Stockbridge, president of the Berkshire Symphonic Festival drove up to Tanglewood, between Stockbridge and Lenox, today to inspect the shed built for the concerts by the Boston Symphony Orchestra.

"I was delighted with the building and its location, as I am sure everyone else is who has visited 'Tanglewood'," said Miss Robinson Smith. "It will be a thrilling experience to attend the opening concert August 4 when Dr. Koussevitsky and the orchestra inaugurate the building with the chorale and chorus from Bach's cantata, 'A Mighty Fortress Is Our God'."

Construction for 1938 has ended, but that does not mean the building is finished, Miss Robinson Smith pointed out. "We have raised $80,000 in the short period of a few months without the aid of any outside agency. This money has come from all parts of the country but the bulk of it has come from the Berkshires and nearby. This money has been spent to provide the essentials this year—protection from sun and rain and good acoustics.

"More money is needed to provide other essentials. It must be raised to insure the permanency of the Festival. The eyes of the world are upon the Berkshires. I have just returned from Europe where great festivals flourish. We have a great opportunity here because of the great interest of Dr. Koussevitsky and the Board of Trustees of the Boston Symphony Orchestra and we must not overlook it.

"As for subscriptions, they are being assigned in the order of application and are given preference of course over single concert tickets. Because of the increasing demand, it would be well for those planning to attend the Festival to send in reservations at once to avoid disappointment in obtaining reserved seats.

"Although hotels in Lenox and Stockbridge are rapidly filling for the concerts, there are still plenty of accommodations in inns and private homes and Pittsfield, where there are two excellent hotels, is only six miles from 'Tanglewood'."

CONCERTS FOR CHILDREN

What a happy idea it is to have Esplanade concerts for children—and free! These programs, played by Arthur Fiedler and his Boston Symphony orchestra group, will do more than entertain the young audience. They will educate the youth to the best there is in music by giving them a sample of it. They will be advantageous to the poor and the rich, and the accompanying elders will also learn a thing or two about harmony. In addition, these morning concerts will build up a body of supporters for the symphony orchestra itself, will further popularize it, and ought, in time, to quicken the flow of funds for its support.

The close attention which children give to grand opera, on the rare occasions when they have an opportunity to hear it, will probably be apparent again when the up-and-coming generation clusters in front of the Esplanade shell next Friday at 10 o'clock, and on July 20 and 27. And that unity of interest and endeavor which makes the difference between a city which is merely big and one which is truly great and metropolitan will surely be promoted by this fine venture.

Boston Herald July 13 '38

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What Post Readers Say

B. Post - July 13/38

Contributors to this column are urged to use brevity in their communications. Occasionally over-long letters are not used because of lack of space. Short letters—the shorter the better—are recommended.

ESPLANADE SHELL

To the Editor of the Post:

Sir—May I voice my protest at the proposed spending of the sum of $200,000 on a new marble shell for the Esplanade concerts?

It seems to me that at a time when the city is claiming it is necessary to close branch libraries, curtailing playground supervision, and turn down suggestions for improving recreational facilities in Boston because of the avowed lack of funds, that the spending of this huge sum of money for a shell which will not in itself improve the outdoor concert music, will be used one month during the year, and by no means necessary, is a thoughtless, and ironic gesture.

If the administration wishes to endear itself to the people of Boston, it will realize that hundreds and thousands will benefit by the use of this money for better recreational facilities for the North End, and will sing its praises, whereas many many would be disgusted spending money in this other fashion.

We cannot believe that the city fathers are serious about this. It is my understanding that this fund, from which this sum suddenly appeared, was to be spent on beautifying the city. If it were spent on cleaning up the slum areas of the North End, or at least providing some play space and sports fields for the inhabitants of the ugliest section of the city, it would be admirably carry out its purpose.

It seems to me that the present scheme shows a lack of real knowledge of the best interest of the people. What does the administration want to do? Perpetuate its memory by a wasteful memorial, or really endear itself to Bostonians by first and foremost serving the real crying needs of the city?

Let's wait until the depression is over, the housing situation is cleaned up, our people have a chance to really breath and play, before we talk of marble shells!

HILDA L. HULBERT.

337 Charles Street, Boston.

NORTHAMPTON, MASS.
GAZETTE

JUL 16 1938

Music Festival First Two Week-Ends In August

Serge Koussevitzky, conductor of the Boston Symphony orchestra, which is playing at the Berkshire symphonic festival the first two week-ends of August, has announced an attractive addtion to the program for the first concert Aug. 4. The Handel Concerto Grosse will be included as well as the other numbers previously announced. The program for the last concert in the series on Aug. 14 has been changed. The Prokofieff Lieutenant Kije Suite will be substituted for the scheduled Tapiola of Sibelius.

Mr. Koussevitzky will open the rehearsals on Saturday, Aug. 13, at 10 o'clock to those holding five dollar memberships. This unusual opportunity adds a great deal of interest to a membership.

Olin Downes, eminent music critic of the New York Times, will be in Lenox, where the festival shed is located on the Tanglewood estate, to deliver a series of lectures on the music played by the Boston Symphony at the festival concerts. Mr. Downes, an interesting and discerning critic, will give his talks on afternoons preceding the concerts, commenting on the music which is to follow.

Tickets may be secured in Amherst for both the concerts and the Downes lectures at Miss Chapman's Gift Nook on Main street. Miss Chapman will be glad to supply information about prices, other attractions in the Berkshires and the location of the festival shed at Tanglewood.

PITTSBURGH, PA.
PRESS

JUL 17 1938

Boston Orchestra To Play at Berkshire Symphonic Festival

Fifth Year of Activity to Be Inaugurated Under Dr. Koussevitzky's Leadership; New Music Shed to Seat 5000

By RALPH LEWANDO
Press Music Editor

The dream of a great American music fete, uncompromising in artistic aim and beautiful in setting, is being realized in the Berkshire Symphonic Festival performances that will have their fifth annual presentation Aug. 4, 6-7 and Aug. 11, 12-13, on the scenic historic estate, "Tanglewood," between Stockbridge and Lenox, Massachusetts.

Here, in the heart of the Berkshire Hills the Boston Symphony and its eminent leader, Dr. Serge Koussevitzky, assisted by soloists and the Cecilia Society chorus directed by Arthur Fiedler, will be the attraction for thousands of music lovers who will come from various parts of the United States to attend one of the outstanding series of musical programs ever offered at a summer festival.

Mr. Lewando

Of importantance is the announcement of construction of a music shed seat-5000 people and covering an acre and a half. Eventually a permanent stage and permanent floor will be built.

Professor Richard D. Fay of Massachusetts Institute of Technology, retained by the Festival Committee to conduct accoustical tests during construction, has just issued a report which indicate that the acoustical properties of the auditorium should be entirely satisfactory.

* * *

From a modest start the Berkshire Festival has developed to a high point of endeavor and won unqualified support. The late Henry Hadley founded this festival in 1934. He envisaged a typical American Festival evolving gradually into an institution establishing traditions and in keeping with high standards.

Three concerts were given by 65 members of the New York Philharmonic-Symphony to audiences of from 1800 to 2000.

Dr. Koussevitzky and the Boston Orchestra came on the scene in 1936 when three concerts were played. The following year, 1937, the number of concerts was increased to six and played over a period of two weeks as at present. These events were far-reaching in influence and the audiences doubled in number, more than 5000 attending each concert.

This insistent public demand for seats continues apace this year, every one of the 160 boxes already having been subscribed.

The concerts this year will be given on the first two Thursday and Saturday evenings in August at 8:30 p. m. and on the first two Sunday afternoons at 3:30 p. m.

The program of Aug. 4 embraces the Bach chorale and chorus from cantata 80, "Ein Feste Burg Ist Unser Gott," with the audience being requested to jain in singing the second verse of the chorus; and Beethoven's great 9th symphony with the final chorus on Schiller's Ode to Joy in which the Cecilia Chorus will collaborate. The soloists in this work will be Anna Kaskas, Paul Althouse, Jeannette Vreeland and Norman Cordon.

The Saturday, Aug. 6, program comprises Haydn's symphony in E flat, No. 99 (B. & H. No. 3; Debussy's La Mere, and the Sibelius 1st symphony.

Sunday afternoon, Aug. 7, the offerings will be Mozart's Eine Kleine Nachtmusik; Brahms' 4th symphony; Coplan's Music for the Theater, Ravel's Mother Goose, and Respighi's Pines of Rome.

A Wagnerian program is listed for Thursday, Aug. 11, and include the introduction and final scene of act 3 of Die Walkyrie, and th third act of Siegfried in concer form. Soloists will be Beal Hobe Norman Cordon, Paul Althouse an Anna Kaskas.

The Saturday, Aug. 13, event w feature Beethoven's 6th symphon the Andante tranquillo from Hen Hadley's 3rd symphony in B-mino and Tschaikowsky's 6th (Pathetique) symphoyn.

The final concert, Sunday, Au 14, brings to performance Schumann's 1st symphony in B-flat; Sibelius' tone poem, Tapiola, an Brahms' symphony No. 2, in D major.

* * *

Geraldine Farrar, retired Metropolitan Opera soprano, has been elected one of 12 women trustee of the New England Conservatory

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DIRECTS AT FESTIVAL

DR. SERGE KOUSSEVITZKY

Dr. Koussevitzky, eminent conductor of the Boston Symphony Orchestra, will direct six performances at the Berkshire Symphonic Festival, Stockbridge, Mass., during the forepart of August.

NEW YORK, N. Y.
HERALD - TRIBUNE

JUL 17 1938

Acoustic conditions in the new Music Shed at Tanglewood, Lenox, Mass., where the fifth annual Berkshire Symphonic Festival will be held by the Boston Symphony Orchestra under Serge Koussevitzky's direction next month, should be "entirely satisfactory," according to a report by Professor Richard D. Fay, of the Massachusetts Institute of Technology, after tests made in June.

MUSIC AND MUSICIANS

Globe - July /38

Fifth Berkshire Festival Begins Thursday Evening

The fifth annual Berkshire Symphonic Festival will begin next Thursday evening in the new music shed on "Tanglewood" estate, located in the Berkshire Hills between Lenox and Stockbridge. There will be six concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitzky conductor.

The first program will not only be a dedication of the new shed, built this last Spring, but it will also mark the first departure from strictly symphonic music in the three seasons that the Festival has been presented by the Boston Symphony. The high point of the evening will be the Ninth Symphony of Beethoven. The choral finale on Schiller's "Ode To Joy," will be sung by the Cecilia Society of Boston, Arthur Fiedler conductor. The soloists will be Jeanette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, bass. The program will include a chorale and the opening chorus from Bach's cantata "A Mighty Fortress Is Our God," and Handel's Tenth Concerto Grosso, in D minor, Op. 6. Dedicatory speeches are to be made by Miss Gertrude Robinson Smith, president of the Festival association, and Bentley W. Warren, president of the board of trustees of the Boston Symphony.

Of further interest in broadening of the Festival programs will be concert performance Aug. 11, of Act 3 from Wagner's music-drama "Siegfried." The roles will be taken as follows: Bruennhilde, Beal Hober, soprano; Siegfried, Paul Althouse; Erda, Anna Kaskas, contralto; Wotan, Norman Cordon. Miss Hober and Mr. Althouse will also be heard that evening as Sieglinde and Siegmund in the concluding scene from the first Act of "The Valkyrie."

The concerts will be given in two groups of three, on Thursday and Saturday evenings, Aug. 4, 6, 11 and 13, at 8:30, and on the Sunday afternoons of Aug. 7 and 14 at 3:30.

This week's programs, apart from the first follow:

Saturday—Haydn: Symphony in E-flat, No. 99; Debussy: "The Sea," three symphonic sketches; Sibelius: First Symphony.

Sunday—Mozart: "Eine Kleine Nachtmusik"; Brahms: Fourth Symphony; Aaron Copland: "Music For the Theatre"; Ravel: "Mother Goose" Suite; Respighi: Symphonic Poem, "The Pines of Rome."

Final Esplanade Concert

Arthur Fiedler will conduct the final Esplanade concert of the 10th season at 8:30 tonight. The program follows:

Berlioz: Hungarian March from "The Damnation of Faust"; Rossini: Overture to "The Barber of Seville"; Bolzoni: Minuet (for strings); Tchaikovsky: "1812" Overture; Wagner: Prelude to "The Mastersingers of Nuremberg"; Bach-Wilhelmj: "Air on the G-string"; Lecuona-Grofe: "Malaguena"; Valerius: "Prayer of Thanksgiving."

The weather was not kind during the 10th season of Esplanade concerts, and several times audiences received slight or thorough scakings, although but one complete evening concert, half of another and the second concert for children were completely washed away. A few other evening programs had to be shortened when rain blew into the acoustic shell. Strangely enough not one program during Boston's rainy week had to be canceled entirely.

In view of the enterprise of Mr. Fiedler and his orchestra, who appear at the shell for every scheduled concert, no matter what the weather, and who will play so long as there is an audience and rain does not wet the instruments, the reported decrease in the number of donors and the amount of contributions, is disappointing. That these concerts have been widely appreciated for a decade is obvious. The fact is further emphasized by the presence of thousands of children at the concerts given especially for them, an innovation made this Summer. The best expression of appreciation would seem to be cash donations, no matter how large or small. It is said that, against the 700 donors last year, only 400 have been heard from to date this season, and that the receipts from the fund boxes on the Esplanade have so far been 50 percent under those a year ago. The state did a fine thing in granting a sum of money to the concerts, but support from the general public is needed. Contributions may still be sent to The Esplanade Concerts Fund, Merchants National Bank of Boston, 28 State st.

CLEVELAND, O.
PLAIN DEALER

JUL 17 1938

Right Off the Records

By Stewart Matter

SCHUBERT—Symphony No. 8 in B minor (The Unfinished); played by the London Philharmonic Orchestra, direction of Sir Thomas Beecham. Columbia set 330 $5.

If we may be permitted the liberty of speaking of song writing for orchestra, there is no one who will deny that the Schubert "Unfinished Symphony" is the greatest example ever penned. It is essentially a lyric work, every bar a testament to the genius of the world's supreme melodist. There is not a person boasting the slightest knowledge of music who does not find himself carried away by the tenderness and utter lyricism of the music.

It is the very song-like character which Beecham so carefully molds, as against the dramatic surge found in the Koussevitzky-Boston version, which is to be desired, and the quiet meditation of the slow movement demands a slower pace such as Beecham gives it. The choice of recording will rest with the individual, for some will want the more impassioned reading of Koussevitzky as against the more effective, to my mind, vocal treatment given by Beecham. The recording in either case is unquestioned.

PAGANINI-KREISLER: Concerto No. 1 in D major; played by Fritz Kreisler, violin, and the Philadelphia Orchestra under Eugene Ormandy. Victor set 361. $4.50.

Several years ago we had a recording of this concerto by Menuhin with the three complete movements as transcribed by Wilhelmj. It was Kreisler's idea to streamline the work, so he accordingly has used only the first movement and has reworked the orchestration, adding wind instruments to the original strings and using his own harmonic and contrapuntal idiosyncrasies. The result is very tasteful, and I am not so sure that we are losing anything by dropping the second and last movements. Its creator, Paganini would be pleased with it in this guise.

It is nothing short of a marvel to find that Kreisler commands an impeccable technique at such an advanced age. His fingers and bow arm are as true as at any time in his life, and we find that his interpretative powers have mellowed with his years of experience, giving us the very essence of his interpretative genius. No violinist today possesses such a vibrant, luscious tone. The Philadelphia Orchestra lives up completely to its reputation; the balance is perfect and the recording, from the Philadelphia Academy of Music, is absolutely lifelike. A brilliant half-hour of superb violin playing.

HAYDN—Trio in D major (B. & H. No. 30); played by Albert-Leveque, piano, Rene le Roy, flute, and Lucien Kirsch, cello. Musicraft set 8. $3.50.

Haydn wrote three trios for this combination at the request of a London publisher, and it has been said that these are the finest chamber music pieces he wrote for the flute. They are delightful in every sense of the word, not at all heavy; two lively end movements set off a lyric middle section. The principal parts are allotted to the piano, with the flute furnishing a florid obbligato. The performers do a splendid job, and the tone and balance are admirable. A welcome addition, bringing us something away from the beaten path.

Popular Records

It was only last Sunday that I called particular attention to Sammy Kaye's first Victor. Another is here this week, two fox trots done in a remarkably smooth style, "When Twilight Comes" and "One More Dream." Both tunes are best sellers, and Sammy's treatment of them will keep them at the top of the list for some time to come. Charlie Wilson does the vocal in the first with some swell electric guitar playing by Lloyd Gillion, while the Three Barons vocalize in the latter tune.

The platter that takes my ear this week is a Brunswick by Heidt's boys, doing the best version to date of "Sugar Blues" and backing it with the McCoy number, "Ridin' to Glory on a Trumpet," featuring the Three Trumpeteers. If this isn't real brass work, I want to be told.

If you are looking for a true-to-form colored version of "Flat Foot Floogee," get the Louis Armstrong-Mills Bros. disc put out by Decca. The record is worth double for this side alone. The Mills Bros. offer "Caravan" on the reverse. The Paul Taylor Choristers assist Bing Crosby in "Darling Nellie Gray," while Eddie Dunstedter at the organ helps along Bing with "When Mother Nature Sings Her Lullaby."

The rest of the lists:

GOODMAN—"My Melancholy Baby" and "Wrappin' It Up."

DOROTHY LAMOUR — "Tonight Will Live" and "On a Tropic Night."

PRIMA—"You Call It Madness" and "Nothing's Too Good for You."

ROSENKRATNZ—"Song Is Ended" and "When Day Is Done."

CLINTON—"Harmonica Hop" and "Foo to You."

MORGAN—"Sheik of Araby" and "Way Down Yonder in New Orleans."

BERIGAN—"Pied Piper" and "Ten Easy Lessons."

ANDREWS SISTERS — "Pagan Love Song" and "Oh, Ma-Ma."

ANDREWS SISTERS—"Says My Heart" and "Oh, Faithless Maid."

Cont. over

WASHINGTON, D. C.
STAR

JUL 17 1938

Great Artists in Records Show Violin Achievement

Kreisler With Ormandy and Heifetz Combined With Koussevitzky.

By Alice Eversman.

THE Victor Co. is to be congratulated for releasing two such interesting and outstanding works at the same time as the Paganini "Concerto No. 1 in D Major," transcribed by Fritz Kreisler and played by him and the Philadelphia Orchestra under the direction of Eugene Ormandy, and the "Concerto No. 2 in G Minor, Opus 63," by Serge Prokofieff, performed by Jascha Heifetz and the Boston Symphony Orchestra, Serge Koussevitzky conducting. Here you have two works representing the old and the new in violin composition, played by the foremost artists of the day.

Fritz Kreisler has taken this first and only known movement of the Paganini concerto, and what he has done to it is little short of marvelous. In studying Kreisler's compositions and transcriptions, one is astounded at the genius of the man and is hard put to decide whether he is greater as a soloist or as a composer. No violinist today fulfills both metiers so perfectly as does this unmatchable master.

The Paganini concerto has been for many years a show piece for violinists and little else. Its technical difficulties set the stamp on the powers of an artist or a student, but it had not much more than its virtuoso flare to interest the public. Kreisler has taken it and made of it a truly thrilling work, both as to what he has done with the violin part and for his orchestration. No composer today has quite the sense of the dramatic that Kreisler has and this gift he has brought to bear on the concerto, so that it has a lift to it that cheers the spirit.

HE HAS used the principal melodic theme time and again, first in the violin part and many times in the orchestra, yet its recurrence is so timely that it is never boresome. The several virtuoso passages he has treated so as to give great variety to them and to bring into play the entire range of the violin. His playing of it is superb, fiery and dazzling and richly toned with the inimitable Kreisler quality. He is ably matched by Mr. Ormandy and the Philadelphia Orchestra. In fact, one feels that here is an ideal combination of similarly inspired artists who have allowed themselves to be carried away by the youthful vigor, the temperamental swing and the high artistry of the veteran of the violin.

Playing the Prokofieff concerto is also discovering a kindred spirit in modern dress. For here, too, is the dramatic and the melodic feeling that makes for great music. Heifetz is reported as saying that this concerto of the Soviet composer is one of the few great concertos written for the violin and certainly it is not difficult to agree with him after hearing his interpretation. The concerto was composed a little over two years ago and performed for the first time by Robert Soetens and the Madrid Symphony Orchestra, under the direction of that great conductor, Enrique Arbos, on December 1, 1935. Jascha Heifetz introduced it to America in December, 1937, when he played it with the Boston Symphony at Symphony Hall, Boston. A few days later he recorded it with the orchestra directed by Serge Koussevitsky.

THE fact that Prokfieff is a modernist and of the Soviet way of thinking may lead people to believe that his work must necessarily be both ultra-modern and propagandist in character. But when you listen to the second movement in particular—a movement which, believe it or not, moved the Boston audience to tears—you cannot help but be convinced that here is a composer who transcends all nationalism or era dating and speaks the language of the musical great. It is superb music, the kind which mingles a heart-stirring warmth with a rich musical substance that no true lover of music can resist.

The composer, who is a top-ranking pianist by special profession, has written in many taxing passages. These technical passages are the only ones that bear the touch of modernism, and a modernism that is original and intriguing. But beside these pyrotechnic measures he has put bits of exquisite cantabile that are nothing short of the inspiration of genius. His orchestral writing is also magnificent, full and sonorous, although he leads out with the violin predominating. The entire work is rich in strength, freshness and truth, and how often can these attributes be connected with the ultra-moderns?

HEIFETZ'S playing of it has a release from all inhibition which the artist seldom reaches. His tone is unusually lovely with a warmth and vibrancy in those lovely catabile passages that is unearthly in its beauty. The tricky technical moments are child's play, of course, for Heifetz, but they, too, have a deeper source than ordinarily directs his virtuoso display. It is a glorious addition to the violin literature, combining the best in modern dress with the beautiful old fundamentals which few can bring themselves to renounce in the name of musical progress. And, of course, nothing could be finer than the work of the Boston Symphony guided by a man who has done so much to promote new composers, and who has never been wrong in his estimate of them.

WATERBURY, CONN.
REPUBLICAN

JUL 17 1938

MUSIC

◆

'Lieutenant Kije' Added To Berkshire Festival Program

Prokofieff's "Lieutenant Kije" orchestra suite, Op. 60, has been added to the Berkshire Symphonic Festival program for next month by Serge Koussevitzky, conductor of the Boston Symphony orchestra. This composition has met with enthusiastic response from audiences in Boston and in cities touched by the orchestra on its tours last season. It will be given performance at the closing concert Aug. 14. It was written for the Russian film of the same name.

"Kije" replaces "Tapiola," a composition by Sibelius. The First Symphony by Sibelius will be given Saturday, Aug. 6. Handel's Concerto Grosso in D Minor Op. 6, No. 10, has been added to the program for the opening concert Aug. 4, when the Festival's shed at "Tanglewood" will be inaugurated.

The other numbers on the opening program will include Bach's chorale and first chorus from the cantata, "Ein feste Burg ist unser Gott," and Beethoven's Ninth Symphony. In this opening program the Cecilia chorus of Boston with Jeannette Vreeland, Paul Althouse, Anna Kaskas and Norman Cordon, will sing with the orchestra. Beethoven's Ninth Symphony will be Dr. Koussevitzky's answer to the troubled conditions in Europe. In the final movement the chorus and quartet of vocalists sing words by Schiller which glorify the brotherhood of man.

The program Aug. 13 will open with "Angelus," from Henry Hadley's Symphony No. 3 in B Minor Op. 60. This program is dedicated to the alte Dr. Hadley, who was the first conductor of the Berkshire Festival. That evening Mrs. Hadley and officers of the Henry Hadley Foundation of New York will be guests of the Festival trustees.

Back from Europe after a several weeks' vacation, Miss Gertrude Robinson Smith, of New York and Stockbridge, president of the festival, drove up to Tanglewood, between Stockbridge and Lenox, yesterday, to inspect the shed built for the concerts by the Boston Symphony orchestra.

"I was delighted with the building and its location, as I am sure everyone else is who has vistied 'Tanglewood,' said Miss Robinson Smith. It will be a thrilling experience to attend the opening concert Aug. 4, when Dr. Koussevitzky and the orchestra inaugurate the building with the chorale and chorus from Bach's cantata, 'A Mighty Fortress Is Our God'."

Construction for 1938 has ended but that does not meant the building is finished, Miss Robinson Smith pointed out. "We have raised $80,000 in the short period of a few months without the aid of any outside agency. This money has come from all parts of the country but the bulk of it has come from the Berkshires and nearby. This money has been spent to provide the essentials this year—protection from sun and rain, and good acoustics.

"More money is needed to provide other essentials. It must be raised to insure the permanency of the festival."

DETROIT, MICH.
FREE PRESS

JUL 17 1938

Right on the Records

By Rudolph Nelson

Concerto No. 2 in G minor, Opus 63, by Serge Prokofieff—Jascha Heifetz, violinist, and the Boston Symphony Orchestra, Serge Koussevitsky conducting (Victor Album M-450).

This concerto is a contemporary work, but if you think that that indicates a lack of gracious melody, warm rich harmonies or fascinating rhythms, you are mistaken.

The second movement is profoundly emotional. The first is less so but tremendously attractive, nevertheless, and the third movement, with its completely fascinating rhythms, is quite impossible to resist.

It is hardly necessary to comment on the brilliance of Heifetz's performance, and here he had the collaboration of one of the world's greatest orchestras, directed by Dr. Koussevitsky, whose sympathy for and understanding of this music are equal to Heifetz's. This is an outstanding recording.

Les Preludes, by Liszt—The Philadelphia Symphony Orchestra, Eugene Ormandy conducting (Victor Album M-453).

In all the vast world of symphonic music, few compositions are better known than "Les Preludes." It has been recorded many times, but here is the performance that far exceeds in excellence anything released previously. Few recordings have such color, such widely ranging dynamics, such contrasts of mood and such orchestral splendors. We recommend it highly.

New Victor Popular Releases

"My Margarita" and "See Sharp," foxtrots—Richard Himber and his Essex House Orchestra, No. 25890.

Himber's newly revamped dance band has been attracting much favorable comment in its numerous broadcasts because of a different and highly pleasing style. On this record the band plays one of the most promising hits of the day, coupled with an attractive arrangement of Chopin's Waltz in C-sharp minor, masquerading under the title, "See Sharp." Both tunes are recorded at a medium tempo, featuring the pyramiding figures of the six-man brass section and the velvety trombone trio which characterizes this new Himber dance music.

"Spring Is Here" and "Down the Old Ox Road," vocadances—Maxine Sullivan, with Claude Thornhill and orchestra, No. 25894.

"Down the Old Ox Road," will be remembered from a Bing Crosby film hit of five years ago. Thornhill, with a small but good orchestra, furnishes excellent accompaniment for the inimitable Miss Sullivan.

"What Do You Know About Love?" and "Meet the Beat of My Heart," foxtrots—Hal Kemp and his orchestra, No. 25893. Here is a good double of sweet dance music.

"The Sunny Side of Things" and "Put Your Heart in a Song," foxtrots—Larry Clinton and his orchestra, No. 25892. This is a pair of songs from the new film, "Breaking the Ice." Frank Churchill, who was responsible for the "Snow White" melodies, wrote these numbers.

"There's Honey on the Moon Tonight" and "Fair and Square," foxtrots—"Fats" Waller and his Rhythm, No. 25891. Waller should have maintained his augmented orchestra with which he made a few records a short while ago. The usual "Waller and his Rhythm" setup has grown monotonous.

Readers interested in additional information regarding records are invited to write Rudolph Nelson, in care of the Free Press, inclosing a stamped, self-addressed envelope for reply.

NEW YORK, N. Y.
TIMES

JUL 17 1938

EVENTS AT BERKSHIRE

THE complete revised programs of the concerts to be given by the Boston Symphony Orchestra under Serge Koussevitzky at the Berkshire Symphonic Festival, Aug. 4, 6, 7, 11, 13 and 14, in Tanglewood, Mass., differ from the originally contemplated schedule by an addition and a substitution. Handel's Concerto Grosso in D minor, Op. 6, No. 10, has been added to the list of the opening concert and Prokofieff's "Lieutenant Kije" suite replaces Sibelius's "Tapiola" at the closing event of the series. The concert on Aug. 13 will be dedicated to the memory of Henry Hadley, the first conductor of the festival, and on that occasion the "Angelus" from his Third symphony will be performed.

On the first night at the dedication of the new shed the program as it now stands will begin with the chorale from Bach's cantata No. 80, "Ein' feste Burg ist unser Gott." The audiences will be invited to join in the singing of this selection, after which the initial chous from the same cantata will be sung by the Cecilia Society of Boston. The Handel Concerto Grosso already mentioned will complete the first half of this program. The rest of the concert will be devoted to Beethoven's Ninth symphony, in which the orchestra will be assisted by the Cecilia Society, Arthur Fiedler conductor, and a solo [illegible] composed of Jeannette Vreeland, Anna Kaskas, Paul Althouse and Norman Cordon.

Saturday night, Aug. 6, the offerings will be Haydn's symphony in E flat major, No. 99 (B. & H. No. 3); Debussy's "La Mer" and Sibelius's First symphony. The following afternoon the works to be presented will be Mozart's "Eine kleine Nachtmusik," the Brahms Fourth symphony, Aaron Copland's "Music for the Theatre," Ravel's "Ma Mère l'Oye" and Respighi's "Pini di Roma."

Thursday night, Aug. 11, there will be a Wagner concert, which will be given over to the final scene from Act I of "Die Walkuere," sung by Beale Hober, soprano, and Paul Althouse, tenor, and the third act of "Siegfried." In the latter the vocalists will be Miss Hober (Bruennhilde), Mr. Althouse (Siegfried), Miss Kaskas (Erda) and Mr. Cordon (The Wanderer).

At the concert in memory of Henry Hadley, Aug. 13, the "Angelus" from his Third symphony will be followed by Beethoven's Sixth symphony and the "Pathetic" symphony of Tchaikovsky.

The final concert, Sunday afternoon, Aug. 14, will bring forward two more symphonies, the Second of Brahms and that by Schumann in B flat major, between which the Prokofieff "Lieutenant Kije" suite will be performed.

Reservations for the concerts and information concerning them and other cultural attractions in the Berkshire region may be secured by addressing the Berkshire Festival, Inc., Stockbridge, Mass.

CATSKILL, N. Y.
MAIL

JUL 19 1938

Berkshire Music Festival

The complete revised programs of the concerts to be given by the Boston Symphony Orchestra under Serge Koussevitsky at the Berkshire Symphonic Festival, Aug. 4, 6, 7, 11, 13 and 14, in Tangiewood, Mass., adds Handel's ~~Concerto Grosso in D~~ minor, Op. 6, No. 10, and Prokofieff's "Lieutenant Kije" suite replaces Sibelius' "Tapiola" at the closing event. Aug. 13's concert is dedicated to the memory of Henry Hadley, first festival conductor and his "Angelus" from his Third symphony will be performed.

TOLEDO, O.
TIMES

JUL 17 1938

Famous Stars To Be Heard At Music Festival

STOCKBRIDGE, Mass., July 16 Paul Althouse, tenor, Norman Cordon, bass, and Beal Hober, soprano, will appear with the Boston Symphony orchestra and ~~Serge~~ Koussevitzky at the fifth annual Berkshire Symphonic Festival next month.

This completes the list of soloists who will participate in the inaugural of the Festival's new shed at "Tanglewood," the others being, Anna Kaskas, Metropolitan opera contralto; Jeannette Vreeland, soprano. Miss Vreeland, Miss Kaskas, Mr. Althouse and Mr. Cordon will sing with the Cecilia Society chorus of Boston at the opening concert when Beethoven's Ninth Symphony and Bach's choral and first chorus from the cantata, "Ein feste Burg. unser Gott," will be performed.

Miss Hober will sing Aug. 11 in the all-Wagner program. That evening the orchestra will play the final scene of the first act from "Die Walkurie" and Act 3 of "Siegfried." In "Die Walkurie" Miss Hober will sing the role of Sieglinde and Mr. Althouse the role of Siegmund. In "Siegfried" Mr. Cordon will be in the role of Wotan; Miss Kaskas, Erda; Mr. Althouse, Siegfried; and Miss Hober, "Bruenhilde."

The concerts will open Thursday evening, Aug. 4 at 8:30 and will continue through Saturday at the same hour and Sunday at 3:30.

NEW YORK, N. Y.
HERALD - TRIBUNE

JUL 17 1938

Koussevitzky Alters Festival Programs

Work by Prokofieff Will Replace Sibelius Tone Poem at Concert of the Boston Symphony

Prokofieff's "Lieutenant Kije," orchestral suite, Op. 60, will replace Sibelius's "Tapiola" on the programs of the Boston Symphony Orchestra, under Serge Koussevitzky's direction, at the Berkshire Symphonic Festival's closing concert on August 14. Prokofieff composed his music for the film of the same name. On August 13 Mrs. Henry Hadley and officers of the Henry Hadley Foundation in New York will be guests of the festival trustees. The program will commence with "Angelus" from Hadley's third symphony in B minor, Op. 60. The revised programs for the series follow:

Thursday, August 4

Chorale from cantata "Ein feste Burg ist unser Gott"; first chorus from "Eine feste Burg"	Bach
Concerto Grosso, Op. 6, No. 10, D minor	Handel
Symphony No. 9	Beethoven

Cecila Society, Arthur Fiedler, conductor; Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; Norman Cordon, bass.

Saturday, August 6

Symphony, E flat No. 99 (B & H No. 3)	Haydn
La Mer	Debussy
Symphony No. 1, E minor, Op. 39	Sibelius

Sunday, August 7

Eine kleine Nachtmusik (K. 525)	Mozart
Symphony No. 4, E minor, Op. 98	Brahms
Music for the Theater	Copland
Ma Mère l'Oye	Ravel
Pines of Rome	Respighi

Thursday, August 11

Walkuere, Act 1, final scene	Wagner
Sieglinde, Beal Hober Siegmund, Paul Althouse	
Siegfried, Act III	Wagner
Wanderer	Norman Cordon
Erda	Anna Kaskas
Siegfried	Paul Althouse
Bruennhilde	Beal Hober

Saturday, August 13

Angelus, from Symphony No. 3, Op. 60	Hadley
Symphony No. 6, "Pastoral"	Beethoven
Tchaikovsky, Symphony No. 6, "Pathetique"	Tchaikovsky

Sunday, August 14

Symphony No. 1, B flat	Schumann
Liet. Kije	Prokofieff
Symphony No. 2, D major	Brahms

All concerts, excepting those of August 7 and 14, which begin at 3:30 in the afternoon, take place in the evening at 8:30. Reservations for either series of concerts or for single concerts and for four lectures by Olin Downes, may be made by writing to the Berkshire Festival, Inc., at Stockbridge, Mass.

NEW YORK, N. Y.
TIMES

JUL 17 1938

FESTIVAL SURVEY

Summer Events in America Create New Fields of Artistic Activity

By OLIN DOWNES

AN aspect of American musical development which may be even more indicative than the impressive programs of the wintertime of the shift of the musical balance of power between America and Europe is the growth and multiplication of our Summer music festivals, open-air concert series, and opera and ballet performances. We have as yet no Summer musical festival which parallels in repertory those given in Salzburg, Munich and other European centers, although the Berkshire Symphonic Festival now given each August by the Boston Symphony Orchestra under [illegible] Koussevitzky, and planned by Dr. Koussevitzky to greatly extend its scope in the years to come, is a movement obviously headed in that direction. And the New York World's Fair of 1939 is planning a six months' music festival of far wider repertory than any of the institutions mentioned.

* * *

We have had for many years certain great festivals, such as the Cincinnati Biennial May Festival, the Ann Arbor Music Festival, the Bethlehem Bach Festival, which take place in the warm months, and the Worcester (Mass.) Music Festival, which transpires in early Fall, with other established festivals of lesser proportions.

Aside from these, the most important and popular musical institutions of the summertime are the open-air series of symphonic concerts in various centers, from the Lewisohn Stadium on the Eastern coast to the Hollywood Bowl on the West. More lately opera has become popular as a component element of symphonic series, and for special seasons of open-air entertainment. At the Stadium the programs have not confined themselves to "Aida" and "Carmen." "Boris Godunoff" and Strauss's "Salome" have vied with the symphonic lists. A considerable operatic repertory is heard in different parts of the country in the Summertime.

* * *

Appealing to select but also to numerous audiences are the chamber music festivals given from coast to coast, the greater number of these owing their existence to the beneficent offices of Mrs. Elizabeth Sprague Coolidge, the founder of the Berkshire Chamber Music Festivals held at Pittsfield and inaugurated by her twenty years ago, which have assembled in successive seasons most of the leading chamber music organizations of the day. An offshoot of this festival is the one given annually in the Fall in the Music Room of the Library of Congress in Washington. The complete list of chamber music series given in Summer as well as Winter would be lengthy, if only confined to territory immediately adjacent to New York and neighboring Eastern States, as the series given by the Jacques Gordon Quartet at Music Mountain; by Hugo Kortschak and others at Cummington, Mass.; the numerous programs offered in connection with the Summer terms of universities, music schools and educational institutions, such as the Summer season at Chautauqua, N. Y. The Yaddo Festival held at Saratoga Springs for a period of several weeks of August and September has a special character in the conditions it offers not only for performance but for creative effort by American composers.

These and similar developments will continue—unhappily at the expense of Europe. The great German music festivals are losing patronage and they now operate under limited resources. The same thing will now apply to the Salzburg music festival since Austria's absorption by Germany, with the resultant injurious effects of politics upon artistic production. When Bayreuth and Munich, because of political agencies, began to lose international patronage, Salzburg, with Toscanini as its inspiring head, took their place. Now Salzburg is facing difficult days, while an increasing number of musicians, the majority Jews, but an important minority musicians of other races, leave places of intolerance for the hospitable American shores. In a word, the tide of Summer visitants to musical festivals is certain to turn westward instead of eastward in the years immediately before us, and give American effort an additional stimulus in this field.

* * *

The big American festivals have their position and public. Of even greater promise is the mushroom rapidity with which small new festivals are springing up on every hand. They indicate the popular zest for this form of activity. This article cannot pretend to enumerate all the new Summer musical activities which have been inaugurated, even in the last two years. In that time the Essex County Symphony Society of Newark, N. J., which Alexander Smallens directed this year, has become an institution to reckon with, representing musical activities of the city and adjacent counties in New Jersey. The National Symphony Orchestra, under Hans Kindler at Washington, has become a Summer as well as Winter institution of great benefit to the public. It now organizes a new series of "Sunset Symphonies" at the Potomac Watergate near the Lincoln Memorial the concerts given in a beautiful setting which utilizes the river for the occasion.

The concerts given on the Charles River Embankment by the Boston Symphony Orchestra, following the earlier "Pop" season in Symphony Hall, are now an official part of the orchestra's season. Milwaukee announces the dedication of the new Emil Blatz music shell at Washington Park. Accompanying this gift to the city the Park Commission has engaged for the programs "such artists," runs the press announcement, "as Lotte Lehmann, Jessica Dragonette, Richard Bonelli and John Carter."

William Matheus Sullivan's Dunrovin Music Festival, which has completed its first season, represents special effort. Portions of Mozart's operas have been given with performances of chamber music and compositions in smaller forms suitable to the intimate character of the auditorium where the performances are given. The young and vigorous Silvermine Festival is one that assembles not only musicians, but workers in various arts. The nucleus of this festival is the presence of the New York Philharmonic-Symphony Orchestra and the festival chorus assembled for the occasion. The Westchester Music Festival is an older, bigger and influential institution.

* * *

Here are the Friends of Music of the Lower Connecticut Valley. They announce their second series of Summer concerts under the direction of Ronald Murat. The Putnam Valley Board of Education, cooperating with the Federal Music Project, has arranged a series of symphonic concerts by the Westchester Philharmonic Orchestra. These take place at the Putnam Valley Central School Stadium, on Oscawana Road. The opening concert includes the Beethoven "Egmont" overture, the Bach-Stoessel chorale, "O Haupt voll Blut und Wunden," the Mozart A major concerto, with Augusta Scheiber as soloist, and other works by Liszt, Ravel and J. Strauss.

At Hartford a Summer season of open-air opera begins in the park's new amphitheatre, the performances produced by Alfredo Salmaggi, commencing on July 23. These are near-by events, taking place in the effete East. But Carmel-by-the-Sea in California has now its own Bach Festival, a beginning which is modest, but which will have, as those who have been there know, an extremely intelligent and cultivated clientele to rely upon, and a public exceptionally interested in music.

* * *

In other words, music in America is no longer a question of a few symphony orchestras and a great opera company which function with solemnity and éclat for the social leaders and the cognoscenti of principal cities in the wintertime. Nor is it a question of a limited public attending Winter concerts and forgetting music for the rest of the year, as allegedly respectable people go to church on Sundays and turn to devilment and the enthusiastic mulcting of their fellow-citizens on the other days of the week. Music is not seasonally adjourned. Summer vacationists have less and less need of going overseas for representative musical entertainment. More communities are discovering the fun of having music festivals within their own means and facilities, making the summertime and the vacation period richer than ever before. And this is the sort of thing that makes for the full musical life of the nation.

SCHENECTADY, N. Y.
UNION - STAR

7/18/38

Moment Musicale

By MAUD WELIN

BACK from Europe after a several weeks' vacation, Miss Gertrude Robinson Smith of New York and Stockbridge, President of the Berkshire Symphonic Festival, drove up to Tanglewood to inspect the shed built for the concerts by the Boston Symphony Orchestra.

"Construction for 1938 has ended, but that does not mean the building is finished," Miss Smith pointed out. "We have raised $80,000 in a few months without the aid of any outside agency. This money has come from all parts of the country, but the bulk of it has come from the Berkshires and nearby. It has been spent to provide the essentials this year—protection from sun and rain, and good acoustics."

Subscriptions are being assigned in the order of application and are given preference, of course, over single concert tickets. Because of the increasing demand, it would be well for those planning to attend the Festival to send in reservations at once.

The complete program follows:

August 4, at 8:30 p. m.
Chorale from the Cantata, "Ein feste Burg ist unser Gott" Bach
First Chorus from the Cantata, "Ein feste Burg ist unser Gott"
Concerto Grosso in D minor, Op. 6, No. 10 Handel
Symphony No. 9 in D minor, with final chorus on Schiller's "Ode to Joy" Beethoven
Cecilia Society, Arthur Fiedler, Conductor
Soloists: Jeannette Vreeland, soprano; Anna Kaskas
Anna Kaskas, contralto; Paul Althouse, tenor; Norman Cordon, bass

Saturday, August 6, at 8:30 P. M.
Symphony in E flat, No. 99 Haydn
"La Mer," Three Symphonic Sketches Debussy
Symphony No. 1 in E minor, Op. 39 Sibelius

August 7, at 3:30 P. M.
"Eine Kleine Nachtmusik," Serenade for Spring Orchestra Mozart
Symphony in E Minor, Op. 98, No. 4 Brahms
Music for the Theater Copland
"Ma Merer l'Oye," Five Children's Pieces Ravel
Symphonic Poem, "Pini di Roma" Respighi

August 11, at 8:30 P. M.
"Die Walkure" Wagner
Act 1: Final Scene
Sieglinde, Beale Hober, soprano
Siegmund, Paul Althouse, tenor
Act 3: "Siegfried"
The Wanderer, Norman Cordon
Erda, Anna Kaskas
Siegfried, Paul Althouse
Bruennhilde, Beal Hober

August 13, at 8:30 P. M.
"Angelus," Andante tranquillo, from the Symphony No. 3 in B minor Henry Hadley
Symphony No. 6, in F major, Op. 68, "Pastoral" Beethoven
Symphony No. 6, in B minor, "Pathetic," Op. 74 Tchaikovsky

August 14, at 3:30 P. M.
Symphony in B flat, No. 1, Op. 38 Schumann
"Lieutenant Kije," Orchestral Suite Prokofieff
Symphony No. 2 in D major, Op. 73 Brahms

THE Spa series of free Sunday afternoon symphony concerts by the Knickerbocker Orchestra, a Federal Music Project under the Works Progress Administration, is attracting many music lovers to the State Spa at Saratoga Springs. The initial concert drew an audience of about 500. The orchestra, led by Ole Windingstad, Norwegian-born conductor, is seated on the south portico of the Hall of Springs, with the audience in the sunken esplanade between the Hall and the Simon Baruch Research Institute. The reflecting pool makes a most effective background.

The concerts are scheduled for 4 p. m. There will be 10 in the series. Two of the concerts will be marked by the presentation of guest artists.

COLUMBUS, O.
DISPATCH

JUL 17 1938

Berkshire Symphony Festival

● The fifth annual Berkshire symphonic festival will be held the first two weeks in August at Tanglewood, between Stockbridge and Lenox, Mass. Six concerts will be given by the Boston Symphony orchestra, Serge Koussevitzky, conductor. Olin Downes, music critic of the New York Times, will give four lectures at the Berkshire Museum, Pittsfield, Aug. 4, 6, 11 and 13 at 3 p. m. Programs for the festival follow:

SERIES A

Thursday Evening, Aug. 4, at 8:30
Bach.....Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott," No. 80.
Beethoven.....Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, Op. 125. Cecilia Society Chorus of Boston and Soloists.
Saturday Evening, Aug. 6, at 8:30
Haydn.....Symphony in E flat, No. 99.
Debussy....."La Mer," Three Symphonic Sketches.
Sibelius.....Symphony No. 1 in E minor, Op. 39.
Sunday Afternoon, Aug. 7, at 3:30
Mozart....."Eine Kleine Nachimusik." Serenade for String Orchestra (K 525).
Brahms.....Symphony in E Minor, No. 4, Op. 98.
Copland.....Music for the Theater.
Ravel....."Ma Mere l'Oye ("Mother Goose") Five Children's Pieces
Respighi.....Symphonic Poem, "The Pines of Rome"

SERIES B

Thursday Evening, Aug. 11, at 8:30
Wagner....."Die Walkure" Introduction to Act III, "The Ride of the Valkyries." Act III, Final Scene.
Wagner.....Act III, "Siegfried" Four Soloists
Saturday Evening, Aug. 13, at 8:30
Beethoven.....Symphony No. 6, in F major, Op. 68, "Pastoral."
Hadley....."Angelus" from the Symphony No. 3 in B-minor, Op. 60.
Tchaikovsky.....Symphony No. 6, in B-minor, "Pathetic," Op. 74.
Sunday Afternoon, Aug. 14, at 3:30
Schumann.....Symphony in B-flat No. 1, Op. 38.
Sibelius....."Tapiola," a Tone Poem for Orchestra.
Brahms.....Symphony No. 2 in D major, Op. 73.

Information concerning tickets may be obtained by writing the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

SPRINGFIELD, MASS.
MORNING UNION

JUL 17 1938

92

Festival Announces Changes in Programs

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"Kije" replaces "Tapiola," a composition by Sibelius. The First Symphony by Sibelius will be given Saturday, August 6. Handel's Concerto Grosso in D-minor, has been added to the program for the opening concert August 4, when the festival's shed at "Tanglewood" will be inaugurated.

The other numbers on the opening program will include "Bach's chorale and first chorus from the cantata "Ein feste Burg ist uhser Gott" and Beethoven's Ninth symphony. In this opening program the Cecilia chorus of Boston with Jeannette Vreeland, Paul Althouse, Anna Kaskas and Norman Cordon, will sing with the orchestra. Beethoven's Ninth symphony will be Dr Koussevitzky's answer to the troubled conditions in Europe. In the final movement the chorus and quartet of vocalists sing words by Schiller which glorify the brotherhood of man.

The program August 13 will open with "Angelus," from Henry Hadley's symphony No 3 in B-minor Op. 60. This program is dedicated to the late Dr Hadley, who was the first conductor of the Berkshire festival. That evening Mrs Hadley and officers of the Henry Hadley foundation in New York will be guests of the festival trustees.

Reservations for either series of concerts or for single concerts on the festival programs and for four lectures by Olin Downes, critic, may be made by writing to the Berkshire Symphonic Festival, inc., at Stockbridge. Complete information about other cultural attractions in the Berkshires and accommodations may also be secured from the Festival office.

LAWRENCE, MASS.
EAGLE

JUL 18 1938

SYMPHONY WILL PLAY RUSSIAN WORK

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918

PITTSFIELD, MASS.
EAGLE

JUL 1 9 1938

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(Lucian Price in the Boston Globe)

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Though the concerts are still nearly three weeks off, the building itself is an attraction. Justly so. Dignified, simple, admirably designed, its acoustics are miraculous, and its size (it will seat more than 5000 persons) is hard to realize. Shaped like a wedge of pie, Symphony Hall in Boston would go into its length once with room to spare, and its width would hold two Symphony Halls. Yet a whisper on the stage is audible anywhere in it, even when empty of people, and without an echo or a dead spot.

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It Has Everything

Scenically, the estate itself is a gem. "Tanglewood" has been untangled. Sleek lawns, noble groves, formal gardens, a comfortable old mansion of mid-19th century style, it has everything: frontage on a sizable lake, meadows, woods, and mountain views. It is quite as storybooky in its own way as "The House of the Seven Gables" which Hawthorne wrote here in 1850-51, in a little red house (destroyed by fire half a century ago), as a bronze tablet set into a bowlder near its site informs the visitor.

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Music makes a classless society. The Berkshire community has unified all forces for these festivals. Its trustees are as well from the permanent as from summer residents; its committees work like beavers without pay; its 62 ushers are volunteers, with a waiting list; its motor traffic is ruled by twoscore members of the American Legion plus the sheriff and deputy, all of whom got drenched to their hides in last year's cloudburst without a syllable of grumbling. There are local committees for the festival in 55 cities and towns of New England and in states as far off as Florida and California, and in parts of Canada.

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Hub of Musical World

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The Music Shed is a water shed, but with a difference: this water flows uphill. Everybody has heard of the famous barn so situated that a raindrop falling on one side of its ridgepole flows into the Gulf of St. Lawrence, while a drop falling on the other side flows into the Gulf of Mexico. But they both reach the same ocean. Perched on the water shed between Boston and New York, this Berkshire Music Shed is a meeting of waters where every human raindrop finds its way into the same mighty ocean of music.

Audiences at these festivals always speak of the added pleasure of listening to music amidst a summer landscape. If true under a circus tent, the spell will be the more potent in this clean, bright auditorium open on three sides to sunlit or starlit meadows bordered by deep woods, or to lawns like green velours shadowed by goodly groves and the Hawthorne Pines. For the whole estate is a happy work of nature beautified by man. Its formal gardens are enclosed by hedges of clipped hemlock that have taken two generations of care to grow, arranged in terraces at varying levels, two of them being centered with pools and fountains whose cool splashing is a pleasant sound on a warm day.

To see this estate on a moonlit night of summer, the white walls and columns of the Music Shed gleaming like a classic temple in a sacred grove, is like walking bodily inside the frame and canvas of some romantic landscape painting in the style of Claude Lorraine. The pines rise columnar and black, lighted by gleams of white moonshine; the broad lawns are flooded with its blueish pallor; below, down the long slopes of meadow and woodland the lake is a pale glimmering of silver; and all round rise the dim gigantic shapes of mountains in that moon-glamoured haze which a summer night con-ures like a magician up, from woods and water. The air is heavy with the fragrance of linden trees n full bloom and a few night birds re calling. "Tanglewood" by moonght is the "Nocturne" from Menelssohn's music for "Midsummer ight's Dream."

LAWRENCE, MASS.
TRIBUNE

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"Kije" replaces "Tapiola", a composition by Sibelius. The First Symphony by Sibelius will be given Saturday, Aug. 6. Handel's Concerto Grosso in D Minor Op. 6, No. 10, has been added to the program for the opening concert Aug. 4, when the Festival's shed at "Tanglewood" will be inaugurated.

The other numbers on the opening program will include "Bach's chorale and first chorus from the cantata, "Ein feste Burg ist unser Gott" and Beethoven's Ninth Symphony. In this opening program the Cecilia Chorus of Boston with Jeannette Vreelandn, Paul Althouse, Anna Kaskas and Norman Cordon, will sing with the orchestra. Beethoven's Ninth Symphony will be Dr. Koussevitzky's answer to the troubled conditions in Europe. In the final movement the chorus and quartet of vocalists sing words by Schiller which glorify the brotherhood of man.

The program Aug. 13 will open with "Angelus", from Henry Hadley's Symphony No. 3 in B Minor Op. 60. This program is dedicated to the late Dr. Hadley, who was the first conductor of the Berkshire Festival. That evening Mrs. Hadley and officers of the Henry Hadley Foundation in New York will be guests of the Festival trustee.

GALVESTON, TEX.
TRIBUNE

JUL 2 2 1938

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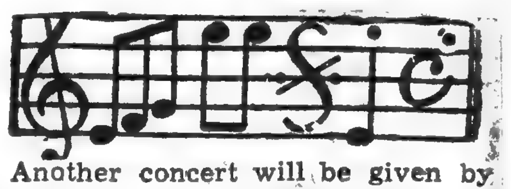
HOLYOKE, MASS.
Transcript Telegram

JUL 1 9 1938



Another concert will be given by the Smith college Summer School of Music Thursday evening at Sage hall. Marion DeRonde, cellist, Aurelio Giorni, pianist, and Anis Fulihan, pianist, will present the following program:

Sonata in G minor, by Beethoven.
Sonata in F major, Mozart.
Symphonic Variations, by Boellman.
Epithalame, by Kantouris.
Mediterranean Pieces, by Fuleihan.
El Pano moruno, Polo, Asturiana; by Manuel deFalla.
Granadina, by Joaquin Nin.

The concerts are free and open to the public.

A number of changes have been made in the program of the concerts to be given by the Boston Symphony orchestra, conducted by Serge Koussevitzky, at the Berkshire Symphonic Festival at Tanglewood,, August 4-14. Prokofieff's "Lieutenant Kije," orchestra suite Opus 60 will be given at the closing concert August 14 instead of "Tapiola," by Sibelius. Handel's Concerto Grosso in D, Minor Opus 6, No. 10 has been added to the program for the opening concert August 4, when the new shed at Tanglewood will be inaugurated.

The other numbers on the opening program will be Bach's chorale and first chorus from the cantata "Ein Feste Burg ist unser Gott" and Beethoven's Ninth Symphony. The Cecilia Chorus of Boston, Arthur Fiedler conductor, and a solo quartet composed of Jeannette Vreeland, Paul Althouse, Anna Haskas, and Norman Condon will sing with the orchestra.

On Saturday evening, August 6, the program will be Haydn's Symphony in E flat, No. 99. Debussy's "La Mer;" and Sibelius' Symphony No. 1. Sunday afternoon there will be "Eine Gleine Nachtmusik," serenade for string orchestra by Mozart; Brahms' Symphony in E Minor No. 4, opus 98; Music for the theatre by Copland; "Ma Mere l'Oye" by Ravel; and Aespighi's symphonic poe, "Pini di Roma."

The next week an all-Wagner program will be presented Thursday night, August 11. The final scene of Act 1 of "Die Walkure" will be sung by Beale Hober, soprano, and Paul Althouse, tenor; and the entire third act of "Siegfried" will be sung by Norman Sordon, Anna Kaskas. Paul Althouse, and Beale Hober.

The Saturday evening concert, August 13, will be dedicated to the late Dr. Henry Hadley, first conductor of the Festival, and will open with his "Augelus" from the Symphony No. 3 in B minor, Opus 60. Beethoven"s Sixth ("Pastoral") symphony and Tchaikovsky's Sixth ("Pathetique") Symphony will complete the program.

The final concert Sunday afternoon concert will include Schumann's Symphony in B flat, No. 1; Prokofieff's "Lieutenant Kije" suite; and Brahms' Symphony No. 2.

BURLINGTON, VT.
NEWS

JUN 2 2 1938

Radcliffe Gives Honor to Woman Musician

CAMBRIDGE, Mass., June 22. (AP)—President Ada L. Comstock of Radcliffe College announced today an honorary membership in Phi Beta Kappa had been conferred on Mlle. Nadia Boulanger, of the Ecole Normale de Musique, of Paris, only woman to conduct the Boston Symphony Orchestra.

Mlle. Boulanger was a visiting lecturer in music at Radcliffe during the past year.

SPRINGFIELD, MASS.
NEWS

July 22, 1938

Dr Sergei Koussevitzky has dedicated the concert of August 13 by the Boston Symphony orchestra at Tanglewood, part of the Berkshire annual symphonic festival, to the memory of Dr Henry Hadley and will conduct Hadley's "Angelus." The Henry Hadley Foundation will present a floral piece to Dr Koussevitzky and the orchestra.

PITTSFIELD, MASS.
EAGLE

JUL 2 1 1938

Large Committee at Work For Olin Downes Lectures

Mrs. W. Bradford West Assisted By 22 Associates—Festival Booth Open on South Street

Mrs. W. Bradford West, who is chairman for the lectures to be given by Olin Downes of the New York Times for the Berkshire Symphonic Festival, reports that there is widespread interest in the lectures and today urged all who wish to be assured of seats to communicate with her or members of her committee as soon as possible.

At Museum

These lectures to be given at the Berkshire Museum in Pittsfield at 3 P. M., Aug. 4, 6, 11 and 13, will feature the music to be played at Tanglewood by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. There is a substantial saving in purchasing tickets for the entire series of four lectures. Music lovers who heard the lectures last year were enthusiastic over the presentation by Mr. Downes.

Members of Committee

Members of Mrs. West's committee are Mrs. Roger Wellington, Mrs. Thomas Plunkett, Mrs. Sheridan R. Cate, Miss Virginia Rhodes, Mrs. Stanley P. Benton, Miss Lucy Ballard, Mrs. Lawrence K. Miller, Miss Marie Sylvester, Mrs. Michael L. Eisner, Mrs. J. Colville Vance, Mrs. Harry Jones, Mrs. Henry D. Brigham, Mrs. Stanley Clark, Mrs. Briggs Gettys, Miss Elizabeth Bliss, Mrs. M. H. Walker, Mrs. Peter Pianarosa, Mrs. James D. Colt, Mrs. V. E. Goodwin, Miss Julia Wink, Mrs. Robert McCracken, Mrs. Edward Denouf.

Committee Meets

The Pittsfield committee for the Festival met yesterday afternoon with the chairman, Mrs. Louis E. Underwood at her home on Crofut Street. Members of this committee will have charge of the booth placed on South Street for the accommodation of local residents and visitors. Unreserved seats will be on sale at the booth and orders will be taken for reserved seats. The building was donated by Mrs. Elisabeth C. T. Miller of Windsor. The building was designed by M. M. Thrane.

Mrs. Underwood reported today that there was an increasing demand for subscription tickets and urged all music lovers who wish reserved seats to act at once since the number is limited.

RECORD
Amherst Mass

JUL 2 0 1938

Addition to Festival Concert For Aug. 4th Noted at Tanglewood

Handel Concerto Grasso Placed On Program—Downes to Lecture

Serge Koussevitzky, conductor of the Boston Symphony Orchestra which is playing at the Berkshire Symphonic Festival the first two week ends of August, has announced an attractive addition to the program for the first concert on August 4th. The Handel Concerto Grosso will be included in the program for the last concert in the second series on August 14th has been changed. The Prokofieff Lieutenant Kije Suite will be substituted for the scheduled Sibelius Tapiola.

Mr Koussevitzky will open rehearsals on Saturdays, August 6th and 13th, at 10 o'clock in the morning to those holding $5 memberships. This unusual opportunity to see a great orchestra at work informally adds a great deal of interest to a membership.

Olin Downes, eminent music critic of the New York Times, will be in Lenox, Massachusetts where the Festival shed is located on the Tanglewood estate, to deliver a series of lectures on the music played by the Boston Symphony at the Festival concerts. Mr. Downes, a discerning and interesting critic, will give his talks on afternoons preceding the concerts, commenting on the music which is to follow.

Miss Chapman, of the Gift Nook on Main Street, has tickets for the Festival and the Olin Downes lectures. She will be glad to supply information as to prices, other attractions in the Berkshires, and the location of the Festival shed at Tanglewood. You are invited to drop in at the Gift Nook with your questions.

WATERTOWN, N. Y.
TIMES

JUL 2 1 1938

MR. SINCLAIR LEWIS ON BOSTON.

Mr. Sinclair Lewis has spoken on Boston. He condemns it as "lacking in culture and the civilized enjoyments of life." Cambridge, across the Charles, from Boston gets a bit of the Lewis acid also. Cambridge too has retreated from the paths of learning and righteousness. All this is a preliminary to Mr. Lewis' debut on the stage as the leading player in his own, "It Can't Happen Here." His wife, the brilliant Dorothy Thompson, is coming down for the opening at the Cohasset Summer theatre next week.

Of course Boston has changed a bit since the days when William Ellery Channing was calling it from the pulpit "the gentlest and sweetest place on earth." It has taken the vast social and scientific changes of our modern existence in stride. The day when it was moulding ground for American literary thought has passed indeed. The era of Emerson, Hawthorne, Lowell, Longfellow, Holmes, Whittier, Prescott, Motley and Parkman is gone to be sure.

But Boston is no city of unusual wickedness. Its Museum of Fine Arts, Mr. Lewis, is perhaps the finest in the United States. Its public library is world known. The Boston Symphony is still first rate and in season the stage is well patronized.

And does Mr. Lewis know that the Red Sox are in third place, only three games from the top? That is noteworthy and the naughty Boston of today is agog about it.

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PITTSFIELD, MASS.
EAGLE
JUL 1 9 1938

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TRIBUNE
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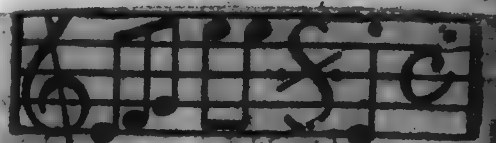
HOLYOKE, MASS.
Transcript Telegram
JUL 1 9 1938



Another concert will be given by the Smith college Summer School of Music Thursday evening at Sage hall. Marion DeRonde, cellist, Aurelio Giorni, pianist, and Anis Fulihan, pianist, will present the following program:

Sonata in G minor, by Beethoven.
Sonata in F major, Mozart.
Symphonic Variations, by Boellman.
Epithalame, by Kantouris.
Mediterranean Pieces, by Fuleihan.
El Pano moruno, Polo, Asturiana; by Manuel deFalla.
Granadina, by Joaquin Nin.

The concerts are free and open to the public.

A number of changes have been made in the program of the concerts to be given by the Boston Symphony orchestra, conducted by Serge Koussevitzky, at the Berkshire Symphonic Festival at Tanglewood, August 4-14. Prokofieff's "Lieutenant Kije," orchestra suite Opus 60 will be given at the closing concert August 14 instead of "Tapiola," by Sibelius. Handel's Concerto Grosso in D, Minor Opus 6, No. 10 has been added to the program for the opening concert August 4, when the new shed at Tanglewood will be inaugurated.

The other numbers on the opening program will be Bach's chorale and first chorus from the cantata "Ein Feste Burg ist unser Gott" and Beethoven's Ninth Symphony. The Cecilia Chorus of Boston, Arthur Fiedler conductor, and a solo quartet composed of Jeannette Vreeland, Paul Althouse, Anna Haskas, and Norman Condon will sing with the orchestra.

On Saturday evening, August 6, the program will be Haydn's Symphony in E flat, No. 99; Debussy's "La Mer;" and Sibelius' Symphony No. 1. Sunday afternoon there will be "Eine Gleine Nachtmusik," serenade for string orchestra by Mozart; Brahms' Symphony in E Minor No. 4, opus 98; Music for the theatre by Copland; "Ma Mere l'Oye" by Ravel; and Aespighi's symphonic poe, "Pini di Roma."

The next week an all-Wagner program will be presented Thursday night, August 11. The final scene of Act 1 of "Die Walkure" will be sung by Beale Hober, soprano, and Paul Althouse, tenor; and the entire third act of "Siegfried" will be sung by Norman Sordon, Anna Kaskas. Paul Althouse, and Beale Hober.

The Saturday evening concert, August 13, will be dedicated to the late Dr. Henry Hadley, first conductor of the Festival, and will open with his "Augelus" from the Symphony No. 3 in B minor, Opus 60. Beethoven"s Sixth ("Pastoral") symphony and Tchaikovsky's Sixth ("Pathetique") Symphony will complete the program.

The final concert Sunday afternoon concert will include Schumann's Symphony in B flat, No. 1; Prokofieff's "Lieutenant Kije" suite; and Brahms' Symphony No. 2.

BURLINGTON, VT.
NEWS
JUN 22 1938

Radcliffe Gives Honor to Woman Musician

CAMBRIDGE, Mass., June 22. (AP)—President Ada L. Comstock of Radcliffe College announced today an honorary membership in Phi Beta Kappa had been conferred on Mlle. Nadia Boulanger, of the Ecole Normale de Musique, of Paris, only woman to conduct the Boston Symphony Orchestra.

Mlle. Boulanger was a visiting lecturer in music at Radcliffe during the past year.

SPRINGFIELD, MASS.
NEWS
July 22, 1938

Dr Sergei Koussevitzky has dedicated the concert of August 13 by the Boston Symphony orchestra at Tanglewood, part of the Berkshire annual symphonic festival, to the memory of Dr Henry Hadley and will conduct Hadley's "Angelus." The Henry Hadley Foundation will present a floral piece to Dr Koussevitzky and the orchestra.

PITTSFIELD, MASS.
EAGLE
JUL 21 1938

Large Committee at Work For Olin Downes Lectures

Mrs. W. Bradford West Assisted By 22 Associates—Festival Booth Open on South Street

Mrs. W. Bradford West, who is chairman for the lectures to be given by Olin Downes of the New York Times for the Berkshire Symphonic Festival, reports that there is widespread interest in the lectures and today urged all who wish to be assured of seats to communicate with her or members of her committee as soon as possible.

At Museum

These lectures to be given at the Berkshire Museum in Pittsfield at 3 P. M., Aug. 4, 6, 11 and 13, will feature the music to be played at Tanglewood by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. There is a substantial saving in purchasing tickets for the entire series of four lectures. Music lovers who heard the lectures last year were enthusiastic over the presentation by Mr. Downes.

Members of Committee

Members of Mrs. West's committee are Mrs. Roger Wellington, Mrs. Thomas Plunkett, Mrs. Sheridan R. Cate, Miss Virginia Rhodes, Mrs. Stanley P. Benton, Miss Lucy Ballard, Mrs. Lawrence K. Miller, Miss Marie Sylvester, Mrs. Michael L. Eisner, Mrs. J. Colville Vance, Mrs. Harry Jones, Mrs. Henry D. Brigham, Mrs. Stanley Clark, Mrs. Briggs Gettys, Miss Elizabeth Bliss, Mrs. M. H. Walker, Mrs. Peter Pianarosa, Mrs. James D. Colt, Mrs. V. E. Goodwin, Miss Julia Wink, Mrs. Robert McCracken, Mrs. Edward Denouf.

Committee Meets

The Pittsfield committee for the Festival met yesterday afternoon with the chairman, Mrs. Louis E. Underwood at her home on Crofut Street. Members of this committee will have charge of the booth placed on South Street, for the accommodation of local residents and visitors. Unreserved seats will be on sale at the booth and orders will be taken for reserved seats. The building was donated by Mrs. Elisabeth C. T. Miller of Windsor. The building was designed by M. M. Thrane.

Mrs. Underwood reported today that there was an increasing demand for subscription tickets and urged all music lovers who wish reserved seats to act at once since the number is limited.

RECORD
Amherst Mass
JUL 2 0 1938

Addition to Festival Concert For Aug. 4th Noted at Tanglewood

Handel Concerto Grasso Placed On Program—Downes to Lecture

Serge Koussevitzky, conductor of the Boston Symphony Orchestra which is playing at the Berkshire Symphonic Festival the first two week ends of August, has announced an attractive addition to the program for the first concert on August 4th. The Handel Concerto Grosso will be included in the program for the last concert in the second series on August 14th has been changed. The Prokofieff Lieutenant Kije Suite will be substituted for the scheduled Sibelius Tapiola.

Mr Koussevitzky will open rehearsals on Saturdays, August 6th and 13th, at 10 o'clock in the morning to those holding $5 memberships. This unusual opportunity to see a great orchestra at work informally adds a great deal of interest to a membership.

Olin Downes, eminent music critic of the New York Times, will be in Lenox, Massachusetts where the Festival shed is located on the Tanglewood estate, to deliver a series of lectures on the music played by the Boston Symphony at the Festival concerts. Mr. Downes, a discerning and interesting critic, will give his talks on afternoons preceding the concerts, commenting on the music which is to follow.

Miss Chapman, of the Gift Nook on Main Street, has tickets for the Festival and the Olin Downes lectures. She will be glad to supply information as to prices, other attractions in the Berkshires, and the location of the Festival shed at Tanglewood. You are invited to drop in at the Gift Nook with your questions.

WATERTOWN, N. Y.
TIMES
JUL 21 1938

MR. SINCLAIR LEWIS ON BOSTON.

Mr. Sinclair Lewis has spoken on Boston. He condemns it as "lacking in culture and the civilized enjoyments of life." Cambridge, across the Charles, from Boston gets a bit of the Lewis acid also. Cambridge too has retreated from the paths of learning and righteousness. All this is a preliminary to Mr. Lewis' debut on the stage as the leading player in his own, "It Can't Happen Here." His wife, the brilliant Dorothy Thompson, is coming down for the opening at the Cohasset Summer theatre next week.

Of course Boston has changed a bit since the days when William Ellery Channing was calling it from the pulpit "the gentlest and sweetest place on earth." It has taken the vast social and scientific changes of our modern existence in stride. The day when it was moulding ground for American literary thought has passed indeed. The era of Emerson, Hawthorne, Lowell, Longfellow, Holmes, Whittier, Prescott, Motley and Parkman is gone to be sure.

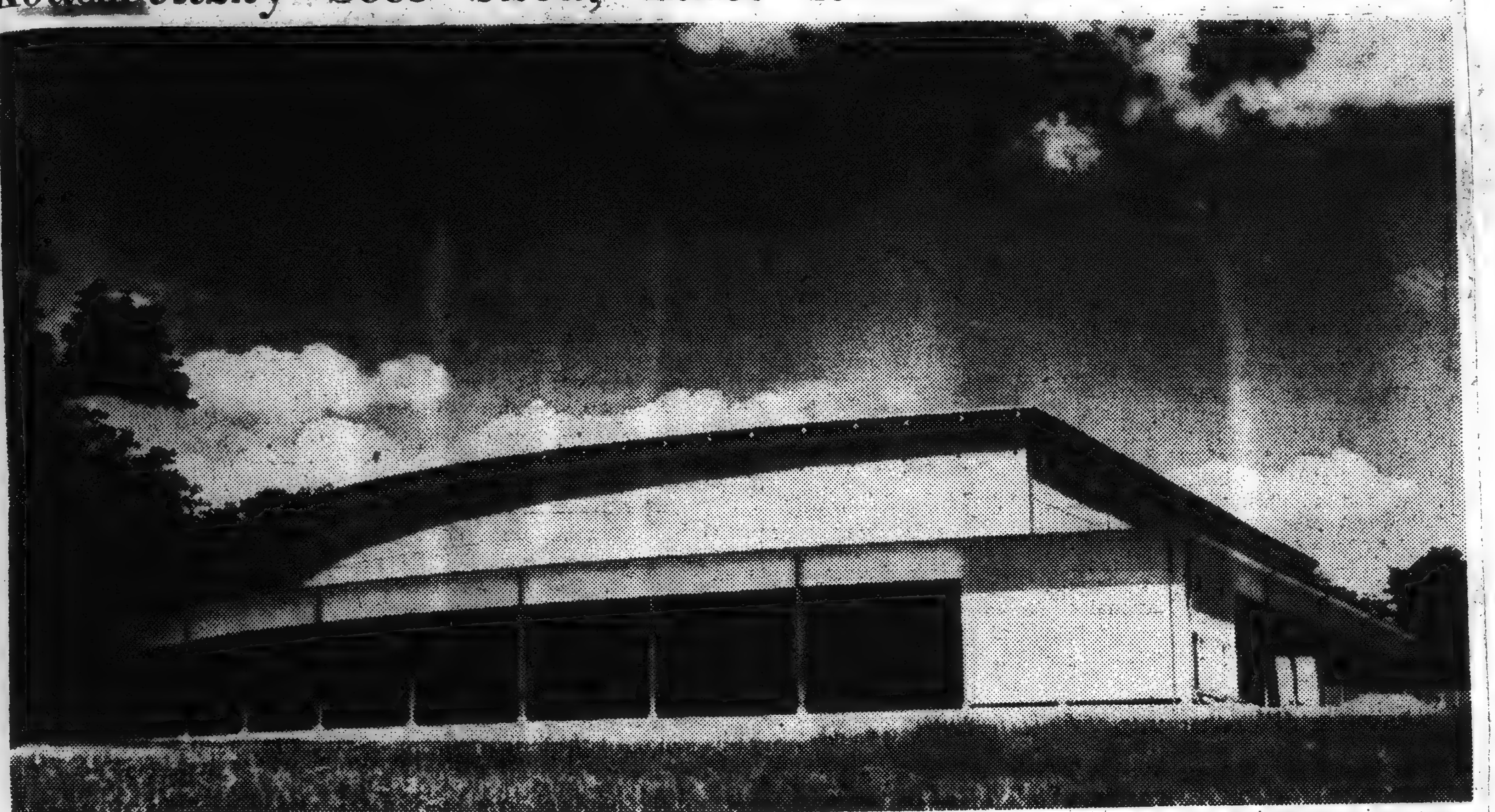
But Boston is no city of unusual wickedness. Its Museum of Fine Arts, Mr. Lewis, is perhaps the finest in the United States. Its public library is world known. The Boston Symphony is still first rate and in season the stage is well patronized.

And does Mr. Lewis know that the Red Sox are in third place, only three games from the top? That is noteworthy and the naughty Boston of today is agog about it.

PITTSFIELD, MASS.
EAGLE

JUN 22 1938

Koussevitzky Sees Shed, Likes It



The Berkshire Symphonic Festival's shed at Tanglewood is virtually completed so far as this year's construction is concerned. The above photograph was taken from a point near Hawthorne Street.

Koussevitzky Says Shed "Is Good"

Maestro Stops at Tanglewood on Way To New Haven

"It is good," commented Serge Koussevitzky, conductor of the Boston Symphony Orchestra, after he had thoroughly inspected the Berkshire Symphonic Festival's music shed at Tanglewood and tried out its acoustical properties yesterday. 'We shall make great music."

The noted conductor and his orchestra will play for the fifth annual festival the first two weekends in August, arriving in the Berkshires the day before to continue rehearsals that will start Monday, Aug. 1 in Symphony Hall, Boston. After luncheon at the Red Lion with Moses Smith, music editor of the Boston Transcript; John N. Burke of the Symphony Hall staff and George W. Edman, chairman of the co-ordinating committee for the Festival, Dr. Koussevitzky left for New Haven where a banquet was given in his honor last night. Today he received an honorary degree from Yale, his fourth. He has already received degrees from Harvard, Brown and Rutgers.

Crowds continue to visit Tanglewood daily to note the progress made on the shed. It is now complete so far as construction this year is concerned. The shell remains to be painted and in a week or two the new chairs and benches will be installed. Definite announcements concerning parking and location of the box office also will be made soon and instructions will be included with the tickets to be mailed to members and subscribers next month.

Dr. Serge Koussevitzky, conductor of the Boston Sympony Orchestra, inspected the building at Tanglewood yesterday and approved of its appearance and acoustics.

PITTSFIELD, MASS.
EAGLE

JUL 22 1938

"Lieut Kije" To Be Played At Museum

Final Junior League Concert Tuesday at 4.30

Music lovers attending the free concert of recorded music at the Berkshire Museum, arranged by the arts department of the Junior League Tuesday at 4.30, will hear among other records, Prokofieff's "Lieutenant Kije" suite by the Boston Symphony Orchestra, conducted by Serge Koussevitzky.

The recording was made this year following the Midwest tour by the orchestra. On tour the composition was played three times and was received with enthusiasm. It is based on the Russian film of the same title.

This concert will be the final one in the series of six which have featured music to be played at the Berkshire Symphonic Festival by the Boston orchestra next month. The arrangements have been in charge of Mrs. Zenas Crane Colt of Dalton, assisted by Miss Kathleen Plunkett.

The other numbers on the program, conforming to the final Festival program, will be: Schumann's Symphony in B Flat and the Brahms Symphony No. 2.

HARTFORD, CONN.
TIMES

JUL 23 1938

Anna Kaskas To Sing Erda In New Shed

Six Concerts Will Cover First Two August Weekends

By CARL LINDSTROM

The Berkshire Festival approaches.

Hartford's affinity with this stimulating cultural enterprise is enhanced this year by the presence among the soloists of Anna Kaskas and the clear indication that more persons from this city will attend the concerts than ever before. The Festival enters on a new phase also.

There is this to be said about bad weather—that it can become historic. Quickly comes to mind the blizzard of 1888, the thunderstorm during which the great soul of Beethoven took its flight, the flood of 1936 which was more productive of documents than dikes, the famous Connecticut Valley hailstorm less than a decade ago, and so on through the calendar of disordered elements. And much as we all respond to sunlight and smiling skies, was there ever a famous fair day? Perhaps, but the purpose now is to add another storm to history's collection.

When Elements Raged

One sultry August evening of last year the Berkshire Storm King rolled up his heavy artillery and laid torrential siege to an idyllic spot called "Tanglewood" near Lenox. It so happened that one of the world's most illustrious orchestras and Doctor Serge Koussevitzky had just begun an all-Wagner program under the shelter of a huge tent which, while acoustically kind to the music, was by that very token also highly receptive to the drum fire of rain which interrupted the performance of "Forest Murmurings." The music was stopped and begun again many times. The face of Doctor Koussevitzky as he kept appearing before the audience was a study in mixed emotion. From good-humored acceptance, saddened resignation, flashes of irritability and temperament, to a grave and inflexible resolution.

Such high resolve was not at once apparent, but today it has concrete form. At Tanglewood in the Berkshires there stands a new music shed, built at a cost of $80,000 publicly subscribed and affording a permanent summer shelter for the Boston Symphony Orchestra, which shall be proof against any kind of weather. It will be formally dedicated to its purpose on the evening of August 4 with the Bach Chorale "Ein Feste Burg Ist Unser Gott." On the program also will be Beethoven's great Ninth Symphony.

That evening last year will not soon be forgotten. Those who were there somehow knew that, to compensate for the relatively small disappointment of a marred program, they were privileged to be present at a dramatic beginning of larger things.

Funds from Many States

The Berkshire cultural community is an extremely large one. Lindsborg, Bethlehem, Ann Arbor are known the country over, but they are communities which have made themselves known and attracted musical visitors. The Berkshire Music Hall was built by funds contributed by persons from many states. It belongs to them and they are the ones who make their pilgrimage there for new aesthetic life.

"This money has come from all parts of the country," says Miss Gertrude Robinson, president of the festival, "but the bulk of it has come from the Berkshires and nearby. The $80,000 has been spent to provide the essentials this year—protection from sun and rain and for good acoustics."

The shed with its plain design and uncovered steel rafters is not regarded as a finished product. Changes can be made to suit the possibly changing function of the Festival. Should opera be contemplated, the structure can be remodeled to provide the necessary stage.

The new shed will seat 5,000 persons—somewhat more than the tent accommodated last year—and there is reason to believe that all seats will be taken for the six concerts, the subscriptions having been unusually heavy this year.

August 4 to 14

The six concerts will cover the first two weekends of August: Thursday, Aug. 4, Saturday and Sunday, Aug. 6 and 7; Thursday, Aug. 11 and Saturday and Sunday, Aug. 13 and 14. The Sunday concerts will be held at 3:30 in the afternoon.

There will be a departure from the usual type of program on the second Thursday, when the entire first act of Wagner's "The Walkuere" and Act III of "Siegfried" will be presented with soloists, among whom will be Anna Kaskas, who will sing the role of Erda in the last named. She will also sing in the choral part of the Ninth Symphony on Aug. 4. Other soloists will be Jeannette Vreeland, Paul Althouse, Norman Cordon and Beal Hober. The Cecilia Society of Boston, conducted by Arthur Fiedler of Boston, will take the chorus in the Ninth Symphony.

August 4, at 8:30

Bach ... Chorale from the Cantata, "Ein feste Burg ist unser Gott."
Handel ... Concerto Grosso in D Minor, Op. 6, No. 10
Beethoven ... Symphony No. 9 in D Minor, with final chorus on Schiller's Ode to Joy, Op 125.
Cecilia Society, Arthur Fiedler, Conductor.
Jeannette Vreeland, Soprano; Paul Althouse, Tenor; Anna Kaskas, Contralto; Norman Cordon, Bass.

August 6, at 8:30

Haydn...Symphony in E-flat, No. 99 (B. & H. No. 3)
Debussy...'La Mer" Three Symphonic Sketches
Sibelius...Symphony No. 1 in E Minor, Op. 39

August 7, at 3:30

Mozart..."Eine Kleine Nachtmusik," Serenade for String Orchestra (K. 525)
Brahms...Symphony in E-minor, No. 4, Op. 98.
Copland...Music for the Theater.
Ravel..."Ma Mere l'Oye" (Mother Goose) Five Children's Pieces
Respighi . . . Symphonic Poem, 'Pini di Roma" (Pines of Rome").

August 11, at 8:30

Wagner..."Die Walkure"
Act 1 Final Scene
Sieglinde ...Beale Hober, Soprano
Seigmund ...Paul Althouse, tenor
Wagner . . . Act III "Siegfried"
The Wanderer (Wotan Norman Cordon
Erda Anna Kaskas
Siegfried Paul Althouse
Bruennhilde Beal Hober

August 13, at 8:30

Henry Hadley...'Angelus" Andante tranquillo) from the Symphony No. 3 in B minor, Op. 60
Beethoven...Symphony No. 6, in F major, Op. 68, "Pastoral."
Tchaikovsky...Symphony No. 6, in B minor, "Pathetic," Op. 74.

August 14 at 3:30

Schumann...Symphony in B flat, No. 1, Op. 38.
Prokofieff ... Lieutenant Kije," Orchestral Suite, Op. 60.
Brahms...Symphony No. 2 in D major, Op. 73.

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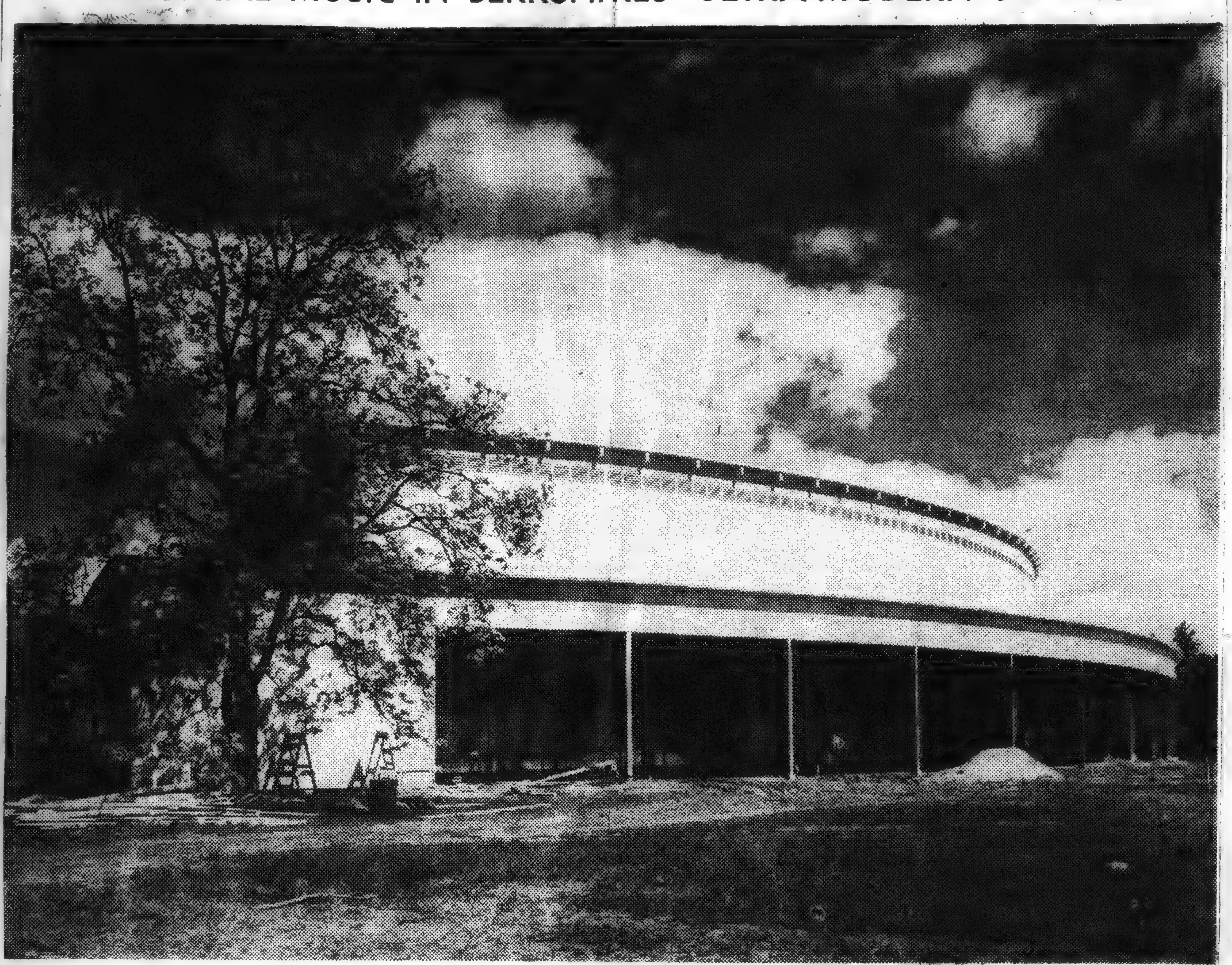
TROY, N. Y.
MORNING RECORD

JUL 23 1938

CLASSICAL MUSIC IN BERKSHIRES' ULTRA-MODERN SETTING



The newly constructed music shed at Tanglewood in the Berkshires, built for the use of the Boston Symphony Orchestra in their series of summer concerts, is shown above. The building has the simplicity of modern functional design, frankly displaying rafters in the interior. Designed to seat more than 5,000, it is acoustically perfect, the slightest sound on the large stage being audible in any part of the huge fan-shaped shed which is open to the air on its periphery.

Music Lovers' Hopes Rise For Salzburg Of America

Construction of Music Shed on Berkshires Estate Heralds Festival.

Events in Europe, enforcing the sudden decline of musical values in Austria because Nazi policy boycotts Jewish musicians, conductors and scores, have brought to a quicker fruition than American music-lovers had dared hope a dream of several years—that there might be some day an American Salzburg, with an annual summer festival drawing great musicians from across the world.

Troy Area residents have for four years past been increasingly aware of the Berkshire Symphonic Festival, a series of summer concerts presented in western Massachusetts first by members of the New York Philharmonic Symphony Society and later by the Boston Symphony under the baton of Dr. Koussevitsky. This summer, however, music lovers in this vicinity have been visiting at Tanglewood, near the town of Lenox, Mass., what may well become almost at once the Salzburg of America, inheriting from Austria's unfortunate city the musical tradition of a famous festival.

A great permanent auditorium, seating more than 5,000 with room for thousands more, has been erected by the Symphonic Festival committee on the Tanglewood estate as a focus for the summer musical development of the entire East. There for ten days from Aug. 4 the Boston Symphony will present six concerts.

Among Trojans who already have visited the shed are Mrs. Archie W. Bray, Troy member of the Festival committee and members of her family, Dr. Ray Palmer Baker and Mrs. Baker, Mrs. Samuel Resneck, Mrs. W. F. Spafford, Mrs. William C. Johnson, Miss Esther Sherry, Mrs. Robert Buffler, Mrs. Orlon Arnold and Frank Sherry.

Intensive study has made the great fan-shaped structure acoustically perfect. A tack dropped on the stage can be heard in the colonnaded wings which are open to the surrounding lawns. The steel beams of the roof and the stage have been constructed so that, if opera, for example, were to be attempted later on, relatively few changes will be necessary. A permanent floor probably will be laid at a later date.

The effort to replace the Austrian Salzburg Festival in America has provided an abundance of corollary musical fare during the Berkshire Festival period. Lectures by music critic Olin Downes, chamber music concerts, and complementary programs have been arranged.

Troy musicians see in the impetus given the enjoyment and understanding of music for the entire section by this recent development, a heightened appreciation of Troy's musical opportunities through next Winter's Chromatic Concert Series, Vocals, Musical Art Club and similar organizations.

COLUMBIA, PA.
NEWS

JUL 23 1938

DR. SERGEI KOUSSEVITZKY has dedicated the concert of Aug. 13 by the Boston Symphony Orchestra at Tanglewood, part of the Berkshire annual symphonic festival, to the memory of Dr. Henry Hadley and will conduct Hadley's "Angelus." The Henry Hadley Foundation will present a floral piece to Dr. Koussevitzky and the orchestra.

NATION
NEW YORK, N. Y.

JUL 23 1938

RECORDS

COLUMBIA'S new set of Schubert's Unfinished Symphony (three records, $5) offers a superb performance by Beecham with the London Philharmonic—one that is sensitively phrased without fussiness, powerful on occasion without overemphasis, and beautifully realized in orchestral terms. To say that one hears these things and almost none of the shrillness of some previous Beecham items is to characterize the quality of the recording sufficiently. Will English Columbia now give us a Beecham recording of the great C major Symphony of Schubert, of which we are in much greater need?

The same qualities of performance and recording are heard in Beecham's new version of the three excerpts from Berlioz's "Damnation of Faust" (two records, $3.25), and make it astoundingly superior to Koussevitzky's of a year or so ago. Also in his single ($1.50) of Sibelius's "Finlandia"; though I must add that the first side sounds clear at the beginning but gets gritty at the end. This is true of many—but not of all—Columbia records (and increasingly of Victor records, but also not of all). Sometimes, as in the case of the Schubert Unfinished, the sound gets clearer as the loose residue is dug out of the grooves; but with no amount of playing could I get clear reproduction from the end of the first "Finlandia" side, or from the ends of certain sides in the recent Tchaikovsky Piano Concerto.

Other Columbia releases include Mozart's powerful Piano Sonata K. 457 (two records, $3.25), which loses some of its power in Gieseking's sensitive performance; Dvorak's melodious "American" Quartet (three records, $5), excellently done by the Roth String Quartet; and Beethoven's "Leonore" No. 2 Overture (two records, $3.25), which you can afford to do without, well played by the Vienna Philharmonic under Weingartner, and well recorded.

NORWALK, CONN.
HOUR

JUL 23 1938

FREE CHAMBER MUSIC AT BERKSHIRE FESTIVAL

For the benefit of the music lovers from great distances attending the Berkshire Symphonic Festival at "Tanglewood," the first two week ends in August when the Boston Symphony Orchestra and Serge Koussevitzky will be heard in six concerts, Willem Willeke, director of the South Mountain Temple of Music in Pittsfield, Mass., has arranged two chamber music concerts. The concerts will be given Friday afternoons, Aug. 5 and Aug. 12 at 4 P. M., on days when there will be no concerts at "Tanglewood."

The South Mountain String Quartet founded by Mrs. Elizabeth Sprague Coolidge, dubbed the "patron saint" of chamber music by Sir Henry Hudson Kitson, will play both Fridays. There will be no admission.

CHICAGO, ILL.
NEWS

JUL 23 1938

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Prokofieff's "Lieutenant Kije," an orchestral suite, has been added to the last program of the Berkshire Festival, which gives six programs the first two weeks of next month at Tanglewood, near Stockbridge, Mass. According to Serge Koussevitzky, conductor of the Boston Symphony Orchestra, this work replaces "Tapiola," by Sibelius.

Tribute to the memory of Henry Hadley, its first conductor, will be given Aug. 13 in a presentation of the "Angelus" from his Third Symphony.

The Yaddo Music Group is holding its annual session at Yaddo Mansion, Saratoga Springs, N. Y., Aug. 26 to Sept. 2. Again this year works by contemporary American composers will receive the major part of attention. Composers and soloists will be in residence, and others are invited to attend. Like last year, a great deal of the music will be recorded.

WESTCHESTER, PA.
LOCAL NEWS

JUL 23 1938

Dr Sergei Koussevitsky has dedicated the concert of August 13 by the Boston Symphony Orchestra at Tanglewood, part of the Berkshire annual symphonic festival, to the memory of Dr. Henry Hadley and will conduct Hadley's "Angelus." The Henry Hadley Foundation wil present a floral piece to Dr. Kousevitsky and the orchestra.

From August 18 to 21, the Silvermine Guild Music Festival Association will present its yearly festiva on the guild grounds and the adjacent estate of Laurence Bennet at Silvermine, Conn. The New York Philharmonic-Symphony, conducted by Jose Iturbi and Eugene Ormandy will provide the main features.

* * *

Rose Pauly will sing Richar Strauss' "Elektra" with the San Francisco Opera Company under Fritz Reiner in October, and in Los Angeles in November. She will appear in the same opera in Kansa City in December before joining the Metropolitan Opera in New York In January, Miss Pauly will be heard as soloist with the Cincinnat Symphony Orchestra under Eugene Goosseens.

WALTHAM, MASS.
NEWS TRIBUNE
JUL 23 1938

Dr. Sergei Koussevitzky has dedicated the concert of August 13 by the Boston Symphony Orchestra at Tanglewood, part of the Berkshire annual symphonic festival, to the memory of Dr. Henry Hadley and will conduct Hadley's "Angelus." The Henry Hadley Foundation will present a floral piece to Dr. Koussevitzky and the orchestra.

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ALBANY, N. Y.
TIMES-UNION

JUL 24 1938

MUSIC: C President of Berkshire Music Festival Applauds New Tanglewood Concert Shed

By EDGAR S. VAN OLINDA

(Times-Union Music Critic)

Under the caption of Project in B Major, the Cleveland News of recent date publishes a delightful editorial, which we quote with comment:

"Just as a test of our economic planners, we await the results of some planning on a small scale which the President and his family are called on to do about the piano.

"The piano, that is in the East Room of the White House, the $15,000 gold-leafed job that has been there—since faraway 1903, when Roosevelt I. was president; the piano which is the closest our presidents have ever come to the sybaritic splendors of monarchy. It seems the old gilt box is about washed up and a new one has to be got. The matter is now in the conference stage.

"That's what's so strange. For, instead of calling Tommy Corcoran or Thurman Arnold or Robert H. Jackson, the White House has been consulting an interior decorator, a piano maker and a music bureau manager. What kind of way is that to reform a horse-and-buggy piano? Asking people who know the business! Has Mr. R. turned Tory?

"The natural New Deal way would be to begin a message to Congress, demanding an appropriation of $4,000,000, or else. If any balked, they could be reminded of the clear mandate for a new piano contained in the 1936 election returns. If the price seemed high, there might be a key-board chat on maintaining purchasing power?"

"That done, Harry Hopkins could set 10,000 Kentucky WPA workers to whittle keys, black if Happy Chandler wins in the primary, white if Senator Barkley wins. Harold Ickes could employ 100,000 PWA workers to run a special line for the piano's electrical attachment from Washington to the TVA, where Harcourt (The Other) Morgan would connect it up. The piano could be insured by James Roosevelt's former firm. And, just to add a touch of economy, they must use that bench that was made last winter. You know—that bench built to acommodate 15 judges.

"That would be about all except to have Congress pass one final law, known as the harmonizers death sentence. This law would forbid any performer to play any chord smaller than an augmented seventh. The New Deal doesn't do things in the small way.

* * *

'Gone Fishing'

Frederick Chapman, organist of St. Peter's church, and Frank Walsh, organist of the Cathedral of the Immaculate Conception, have been whipping the streams of local piscatorial hideaways together during the past week. Doubtless, between strikes, the relative merits of the Gregorian chant as opposed to the music of the Anglican church was satisfactorially agreed upon.

* * *

Approves New Shed

Back from Europe after a several weeks' vacation, Miss Gertrue Robinson Smith of New York and Stockbridge, president of the Berkshire Symphonic festival, drove up to Tanglewood, between Stockbridge and Lenox, today to inspect the shed built for the concerts by the Boston Symphony Orchestra.

"I was delighted with the building and its location, as I am sure everyone else is who has visited Tanglewood," said Miss Smith. "It will be a thrilling experience to attend the opening concert on August 4, when Dr. Koussevitzky and the orchestra inaugurate the building with the chorale and chorus from Bach's cantata, 'A Mighty Fotress Is Our God.'"

Construction for 1938 has ended but that does not mean the building is finished, Miss Smith pointed out. "We have raised $80,000, in the short period of a few months without the aid of any outside agency. This money has come from all parts of the country but the bulk of it has come from the Berkshires and nearby. This money has been spent to provide the essentials this year—protection from sun and rain and good ascoustics.

Prokofieff's "Lieutenant Kije," orchestral suite, Op. 60, will replace Sibeliu's "Tapiola" on the programs of the Boston Symphony orchestra, under Serge Koussevitzky's direction, at the Berkshire Symphony Festival's cloisng concert August 14. Prokofieff composed his music for the film of the same name. On August 13, Mrs. Henry Hadley and officers of the Henry Hadley Foundation in New York will be guests of the festival trustees. The program will commence with "Angelus," from Hadley's third symphony in B minor.

* * *

Closing Aug. 15

Compositions may be submitted until August 15 for chamber music for the coming meeting of the Yaddo Music Group to be held at Yaddo, Saratoga Springs, August 26 through September 12. The orchestra will consist of two flutes, two oboes, or one oboe and one clarinet, one bassoon, two horns, one trumpet, one trombone, percussion and strings. The Walden Quartet of Cleveland will also be in residence, as well as two singers, Ethel Luening, soprano, and Benjamin de Loache, baritone. Ralph Kirkpatrick, harpsichordist, will be there and will make some interesting contributions of old music unearthed during his recent year abroad on a Guggenheim Fellowship.

There will be the possibility of performing chamber music for almost any combination of strings and winds, with or without piano. As last year, the empsasis will be on the performance of American compositions, of which already a large number have been submitted from all parts of the country. A group of 32 is expected to be present during the entire period, August 26 to September 12. There are to be at least 11 composers among the group, many of whom play orchestral instruments, but other composers are cordially invited to come to Saratoga and mingle with the group that is at Yaddo, attending rehearsals, informal concerts, etc., for any part of the time they desire.

There will be two concerts at Saratoga Spa. Sunday evenings, September 4 and 11, and three other concerts at the Yaddo Mansion, on Saturday afternoon and evening, September 10, and Sunday morning, September 11. Yaddo possesses a recording machine and will continue its policy of making recordings of much of the music which is performed, a thing which has proved of great value to many who were interested in the present state of American composition, as well as to the composers themselves, during this last year.

* * *

New Soloist

Miss Eleanor Foote, contralto, and pupil of Frank Hemstreet, has been engaged by Trinity Methodist church as soloist. Miss Foote's duties begin with the opening of the church in September.

IDEOLOGICAL MYSTERY IN MUSIC

B. Post

Some Question as to the Effect of Beethoven's 9th Symphony

July — 24/38

BY WARREN STOREY SMITH

There's a catch in this somewhere. In a press release anent the coming Berkshire Festival, we read: "Beethoven's Ninth Symphony will be Dr. Koussevitzky's answer to the troubled conditions in Europe. In the final movement the chorus and quartet of vocalists sing words by Schiller which glorify the brotherhood of man." And in the current issue of the Musical Courier, under the caption "Japanese Love for Beethoven," we find this despatch from Tokyo: "According to statistics, over a million records of Beethoven's Ninth Symphony were sold in Japan during 1937."

Since first announced, the programmes of the Festival have undergone slight modifications. At the opening concert, which falls on Thursday evening of next week, besides the Ninth Symphony and a chorus and chorale by Bach, Dr. Koussevitzky will offer Handel's Concerto Grosso, Opus 6, No. 10, in D minor; and at the final concert, that of Sunday afternoon, Aug. 14, the Suite from Prokofieff's "Lieutenant Kije" will replace Sibelius' "Tapiola."

* * * *

The following communication speaks for itself:

To the Editor of the Post:

Sir—The music of the Esplanade Orchestra is superb, and beyond my poor descriptive powers. But I do wish to express my appreciation of the good nature of the players, performing in a downpour of rain. Mr. Fiedler's unwillingness to disappoint his listeners, few as they might be on nights such as Tuesday, is one of the reasons why he holds such a high place in the hearts of the people. We sincerely thank him and his men.

XYZ.

Wheeler Beckett, already guest-conductor at the Pops this season, will direct this evening's concert at the Esplanade and Paul Cherkassky of the orchestra will officiate on Wednesday.

* * * *

There are items of interest in the news from Europe. Described as "one of the most important musical events of the present time," Paul Hindemith's opera, "Mathis der Maler," had its recent world premiere in Zurich, not in its composer's native Germany. The radical tendencies which have made Hindemith persona non grata with the Nazis are little evident in the excerpts from this "Matthias the Painter" which have been heard at Symphony Hall. Apparently Hindemith has created a stage work of lofty, even exalted character, distinctly religious in flavor.

Along with the non-Aryans and other "cultural Bolshevists," Hindemith finds himself in an exhibit of "degenerate music," held in connection with a recent festival at Dusseldorf. His companions in disgrace are Stravinsky, Kurt Weill, Franz Schreker, Hans Eisler, Alban Berg, Karol Rathaus, Josef Hauer, Ernst Toch and Hermann Reutter. There is also in this taboo department a jazz section and an impressive collection of music for the theatre, associated with the names of Max Reinhardt, Erich Korngold and others. Even the theorists and educators do not escape. Happily, we music lovers in a decadent democracy can still pollute ourselves at will. Only in war time have we encountered such a thing as musical censorship. Let us hope that we never shall.

Also in the news is the death, in Paris, of Mme. Jules Massenet, at the age of 98. She became the wife of the composer in 1866. . . . The house in Brook street, London, where Handel lived for nearly 35 years has now been turned into a museum in which Handeliana from various parts of England has been assembled.

CLEVELAND, O.
PLAIN DEALER

JUL 24 1938

Right Off the Records

By Stewart Matter

PROKOFIEFF—Concerto No. 2 in G minor, opus 63; played by Jascha Heifetz, violin, and the Boston Symphony Orchestra, direction of Serge Koussevitzky. Victor set 450. $6.50.

The general public has been a long time in "discovering" Serge Prokofieff. He has gone along quietly writing music which ranks at the top of contemporary lists, while others have been shouting their prowess by means of paid publicity and drawing room influence. Every now and then we wake up to the realization that many of the lionized messiahs are quite shallow, and that some who have lived to create art for art's sake find their work growing steadily in favor. Such is Prokofieff, a man who has survived the "isms" and gives us music that is fundamentally sound and has a real message.

It was in 1917 that Prokofieff wrote his first concerto for violin. The one at hand is his second and was completed only in 1935, having its first American hearing at Boston last December. The success it received there compelled Victor to record it three days later. Heifetz ranks this as one of the six great. Reviewers wrote after its performance that the slow movement brought tears to the eyes of the listeners.

It is great music. There is positively no stunt writing for the solo instrument, there is abounding melody, pleasing harmony and exquisite craftsmanship. This music completely supplies that need to journey into new places and find hidden beauties, to experience new impulses and create fresh thoughts.

It may be said safely that never will we hear a finer performance than this. The impeccable technique and tone of Heifetz, the interpretative genius of both Heifetz and Koussevitzky and the perfection of ensemble of the Boston Orchestra are sufficient recommendation. The recording is absolutely faithful. A set of unusual importance, to be recommended unreservedly.

MOZART—Sonata No. 14 in C minor (K-457); played by Walter Gieseking, piano. Columbia set X-93. $3.25.

Few of Mozart's later piano works have been recorded with any degree of satisfaction, but when Walter Gieseking plays Mozart we necessarily prick up our ears. His is a remarkably clean technique, never hard and unfeeling, never mechanical; his readings are completely satisfying, no matter what he undertakes. This sonata is usually coupled with the great "C Minor Fantasy" and ranks with it in importance. Great piano music, splendidly played.

Brief Notes

Decca has issued the British recording of the "Symphonic Minuets" of Dohnanyi as played by the Queen's Hall Orchestra under Sir Henry Wood. Four sections, labeled "Capriccio," "Rhapsodia," "Scherzo" and "Rondo," give us a real treat in closing, however slightly, the gap in a recorded representation of one of the greatest contemporary composers. 29039-40.

Another recreation of Caruso is Franck's "La Procession" and Faure's "Les Rameaux" on Victor 14744. Luigi Fort sings "Il mio tesoro" from Mozart's "Don Giovanni" and "Quanto e bella" from Donizetti's "L'Elisir d'Amore." Columbia 4193M.

NEW ORLEANS, LA.
TIMES-PICAYUNE

JUL 24 1938

Dr. Sergei Koussevitzky has dedicated the concert of August 13 by the Boston Symphony Orchestra at Tanglewood, part of the Berkshire annual symphonic festival, to the memory of Dr. Henry Hadley and will conduct Hadley's "Angelus." The Henry Hadley Foundation will present a floral piece to Dr. Koussevitzky and the orchestra.

CHICAGO, ILL.
TRIBUNE

JUL 24 1938

$82,000 Music Shed to House Berkshire Fete

PITTSFIELD, MASS.

Elaborate preparations have been made for the fifth annual Berkshire Music festival at Tanglewood, Stockbridge, Aug. 4, 6, 7, 11, 13, and 14. Six concerts will be given by the Boston Symphony orchestra, Dr. Serge Koussevitzky conducting in a new music shed just completed at a cost of $82,000 raised by subscription. There are seats for 5,000 persons, with standing room for as many more. All of the 104 boxes have been sold at $150 each.

The "shed" is shaped like a fan and is built of steel and wood. Its acoustics, tested by Massachusetts Institute of Technology experts, were found to be exceptional. Joseph Franz of Stockbridge was the architect and engineer in charge.

The festival association, of which Miss Gertrude Robinson Smith of New York is president, has a budget of $51,000, compared with $41,000 last year, when the net proceeds were $3,000 compared with $1,800 in 1936. All first class Berkshire hotels have been sold out for weeks for the festival period. Dr. and Mrs. Koussevitzky are to be at the Berkshire Hunt and Country club, Lenox.

BILLINGS, MONT.
MORNING GAZETTE

JUL 24 1938

Dr. Sergei Koussevitzky has dedicated the concert of August 13 by the Boston Symphony orchestra at Tanglewood, part of the Berkshire annual symphonic festival, to the memory of Dr. Henry Hadley and will conduct Hadley's "Angelus." The Henry Hadley foundation will present a floral piece to Dr. Koussevitzky and the orchestra.

NEW YORK, N. Y.
HERALD - TRIBUNE

JUL 25 1938

Named Orchestra Trustee

Boston Symphony Honors Secretary to Harvard

The Boston Symphony Orchestra announced yesterday that Jerome D. Greene, secretary to the Corporation of Harvard University, has been elected to the orchestra's board of trustees, which now numbers twelve members. The others are Bentley W. Warren, president; Henry B. Sawyer, vice-president; Ernest B. Dane, treasurer; Allston Burr, Henry B. Cabot, Alvan T. Fuller, N. Penrose Hallowell, M. A. DeWolfe Howe, Roger I. Lee, Richard C. Paine and Edward A. Taft. The board was organized in 1918 to take over the control of the orchestra's affairs after the retirement of the late Henry Lee Higginson, its founder, from the organization. As director of Harvard's tercentenary celebration, Mr. Greene invited the Boston Symphony to give a series of special concerts in Boston and Cambridge in connection with the celebration in September, 1936.

The orchestra, under Serge Koussevitzky, will give six concerts in the Berkshire Symphonic Festival at Lenox, Mass., next month. Its fifty-seventh season, and its fifteenth under Dr. Koussevitzky's leadership, will begin at Symphony Hall in Boston on October 7.

SYRACUSE, N. Y.
HERALD

JUL 24 1938

Dr. Sergei Koussevitzky has dedicated the concert of Aug. 13 by the Boston Symphony Orchestra at Tanglewood, part of the Berkshire annual symphonic festival, to the memory of Dr. Henry Hadley and will conduct Hadley's "Angelus." The Henry Hadley Foundation will present a floral piece to Dr. Koussevitzky and the orchestra.

From Aug. 18 to 21, the Silvermine Guild Music Festival Association will present its yearly festival on the guild grounds and the adjacent estate of Laurence Bennett at Silvermine, Conn. The New York Philharmonic-Symphony, conducted by Jose Iturbi and Eugene Ormandy, will provide the main features.

CHICAGO, ILL.
TRIBUNE

JUL 24 1938

Symphonic Festival.

At the opening performance of the Berkshire Symphonic festival at Tanglewood, near Stockbridge, Mass., on Aug. 4, the Cecilia society chorus of Boston will join with Dr. Serge Koussevitzky and the Boston Symphony orchestra in Bach's cantata "Ein Feste Burg Ist Unser Gott" and in Beethoven's Ninth symphony. Two soloists have been announced, Jeannette Vreeland, soprano, and Anna Kaskas, Metropolitan opera contralto.

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SPRINGFIELD, MASS.
MORNING UNION

JUL 24 1938

Berkshires Make Ready For Festival Concerts Of the Boston Symphony

All Boxes Have Been Sold at $150 Each for the Six Concerts On August 4, 6, 7, 11, 13 and 14—Waiting List at Most Hotels and Boarding Houses for Accommodations — 30th Annual Stockbridge Exhibition Back at Playhouse — 12th Annual Pittsfield Horse Show at Holmesdale Opens Friday With 56 Classes Listed—Annual Horse Show Ball Is Friday Night at Pittsfield Country Club—Golf Tournament Starts at Wyantenuck Country Club Friday With Tournament Ball Saturday — Berkshire Playhouse to Present Comedy

Special Dispatch to The Sunday Union and Republican

BERKSHIRE HILLS, JULY 23—With a budget this year of $51,000 the Berkshire Symphonic festival at Tanglewood, Stockbridge, has an increase of $10,000 over 1937 when the balance sheet showed profits of $3000 compared with $1800 in 1936. Five thousand theater and settee seats are in place in the great fan-shaped music shed recently completed at a cost of $82,000, which was raised by subscription. All the boxes have been sold at $150 each for the six concerts by the Boston Symphony orchestra on August 4, 6, 7, 11, 13 and 14. There is a waiting list at practically all first-class hotels and boarding houses in Berkshire county for the two weeks of the festival. Dr Serge Koussevitzky, conductor, and Mrs Koussevitzky are to be at Berkshire Hunt and Country club, Lenox.

Exhibition at Stockbridge

Approval was expressed in the Stockbridge and other Berkshire art colonies that the 30th annual Stockbridge exhibition is to return this year to the town where it was founded in 1908 by the late Frederic Crowninshield, Daniel Chester French and Walter Nettleton. Its digression last year to Berkshire museum at Pittsfield during music festival week in August was not successful. As announced in the Berkshire society column of The Republican this week, the 1938 exhibition will be back at the Stockbridge playhouse at the conclusion of the theatrical season, which ends Saturday, September 3. Miss Marie O. Kobbe of Hillfields is general chairman and Miss Olive Curtis Beaver again is secretary and general manager.

Col E. Parmalee Prentice will observe his 75th birthday anniversary next Friday, the 29th, at Mount Hope farm, Williamstown, where he and Mrs Prentice are spending the summer. For a number of years the colonel has been the honored guest at a birthday luncheon or dinner given by Mrs Prentice. A graduate of Amherst college with the class of 1885, an author of several books, a retired lawyer, Col Prentice's hobby is his 1000-acre, Mount Hope, experimental and stock farm. The colonel looks no older than 60.

Next week's important society and sporting event will be the 12th annual Pittsfield horse show at historic Holmesdale, the estate of Mr and Mrs Donald M. Weston, Friday and Saturday. As this will be the only horse show in Berkshire this season, many Lenox exhibitors of other years are listed in the 56 classes. Springfield will be well represented. Entries are received by Herbert Ingram of New York, who is arriving tomorrow at Holmesdale. Mrs Samuel Schiffer of Long Branch, N. J., has withdrawn her acceptance of an invitation to judge horsemanship events.

Colt Is Chairman

Samuel Gilbert Colt, Jr., chairman of the horse show committee, is secretary of the Pittsfield Riding and Polo club under whose auspices it is being held. The other officers are: President, Brenton Crane Pomeroy; vice-president, Zenas Crane Colt; treasurer, Gardner S. Morse, and manager, Leo E. Gilson.

When in October, 1928, Marshall R. Kernochan of New York city sold Holmesdale to Donald M. Weston he provided in the deed: "That the tree known as the Holmes pine standing by itself in the meadow to the south of the homestead should be allowed to stand as long as the course of nature permits and that it never shall be cut down or moved while it remains in a live or healthy condition." The great tree, a relic of the primeval forest, is still in a sound condition and is often admired by visitors passing that way. Mr Kernochan was executor of the will of his mother, Mrs Louise M. Pollock, who occupied Holmesdale for a number of years after the death of her husband, William Pollock, a noted horseman of his day.

On Friday night at Pittsfield Country club comes the annual horse show ball with Misses Mary and Louise Robbins and Mrs William Thompson Rice in charge. Another Pittsfield Country club event next week will be the eighth annual 18-hole women's invitation golf tournament with Mrs I. S. F. Dodd and Mrs W. Prince Smith, cochairmen. The committee will entertain players at dinner at the club Thursday evening.

Great Barrington Garden club, Rev Edward Russell Bourne of Sheffield, president, is to hold its July meeting at Berkshire Garden center, Stockbridge, Monday and Prof Bremer Pond of Harvard will tell "How your garden got that way."

Mrs C. W. Harold Dunbar of New York city and South Egremont was chairman of Wyantenuck Country club tea this afternoon. Assisting were Mrs J. Macy Willets, Mrs Donald Worthington, Mrs Erik Guide Haupt, wife of the painter; Mrs Albert Keep, Mrs Lucius A. Wing, Mrs Walter S. Crandell, Mrs E. K. Thurlow and Mrs Joseph C. Keber.

NEW YORK, N. Y.
TIMES

JUL 24 1938

The Boston Symphony Orchestra has just issued its volume of programs of the concerts given by the organization during the past season, its fifty-seventh. All of the informative historical and descriptive notes are by John N. Burk. The twenty-four concert bulletins form a book of 1,180 pages. The volume is durably bound in half leather with marble-papered boards in a format uniform with the rest of the series.

NEW YORK, N. Y.
TIMES

JUL 25 1938

IN BOSTON SYMPHONY POST

Jerome D. Greene Elected a Trustee of the Orchestra

Jerome D. Greene of Boston has been elected a trustee of the Boston Symphony Orchestra, its board of trustees announced yesterday. Mr. Greene became secretary of the Harvard University Corporation in 1905. As director of the Harvard Tercentenary celebration he invited Dr. Serge Koussevitzky to conduct a special concert of the Boston Symphony Orchestra for the academic assemblage. Dr. Koussevitzky responded by giving several concerts in Cambridge and Boston which were an outstanding feature of the celebration.

The orchestra's board of trustees now consists of Bentley W. Warren, president; Henry B. Sawyer, vice president; Ernest B. Dane, treasurer; Allston Burr, Henry B. Cabot, Alvan T. Fuller, Mr. Greene, N. Penrose Hallowell, M. A. DeWolfe Howe, Roger I. Lee, Richard C. Paine and Edward A. Taft.

D UNION, SPRINGFIELD, MASS., TUESDAY, JULY 26, 1938

FINAL TOUCHES BEING ADDED TO NEW MUSIC SHED

First Concert at Tanglewood by Boston Symphony Is Slated Aug. 4

STOCKBRIDGE, July 25—After a week of rain, Engineer Joseph Franz, in charge of the Berkshire Symphonic Festival's new music shed at Tanglewood, was able to have his crew out of doors today to put some much needed last minute touches to the grounds. Construction at the building so far as this year is concerned has been completed.

Work Speedily

Mr. Franz's crew worked feverishly today to put in another water line and a sewer line to the room to be used by visiting artists, fences, entrances, ticket booths and paths through the Hawthorne pines to the parking areas.

The opening concert by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, Aug. 4 at 8.30, will inaugurate the new shed. Additional concerts will be given Aug. 6, 7, 11, 13 and 14 while in near-by Pittsfield, Olin Downes, New York music critic will give four lectures on the music to be played at the festival. His lectures are scheduled for Aug. 4, 6, 11 and 13 at 3 p. m., at the Berkshire Museum. Reservations for the lectures may be made with Mrs. W. Bradford West, chairman, 616 West Street, Pittsfield. Reservations for concert tickets may be made either through the Springfield chairmen, Mrs. Hollis Carlisle and Mrs. Reynolds Clark, at Steinert's and other local chairmen or through the office at Stockbridge.

There is no other building in the world like the Festival's shed. Lacking many details that will have to be completed another year, the shed will assure protection from the elements and provide perfect acoustics, according to Prof. Richard F. Fay of Massachusetts Institute of Technology, who was the consultant on acoustics.

Half-Open Fan

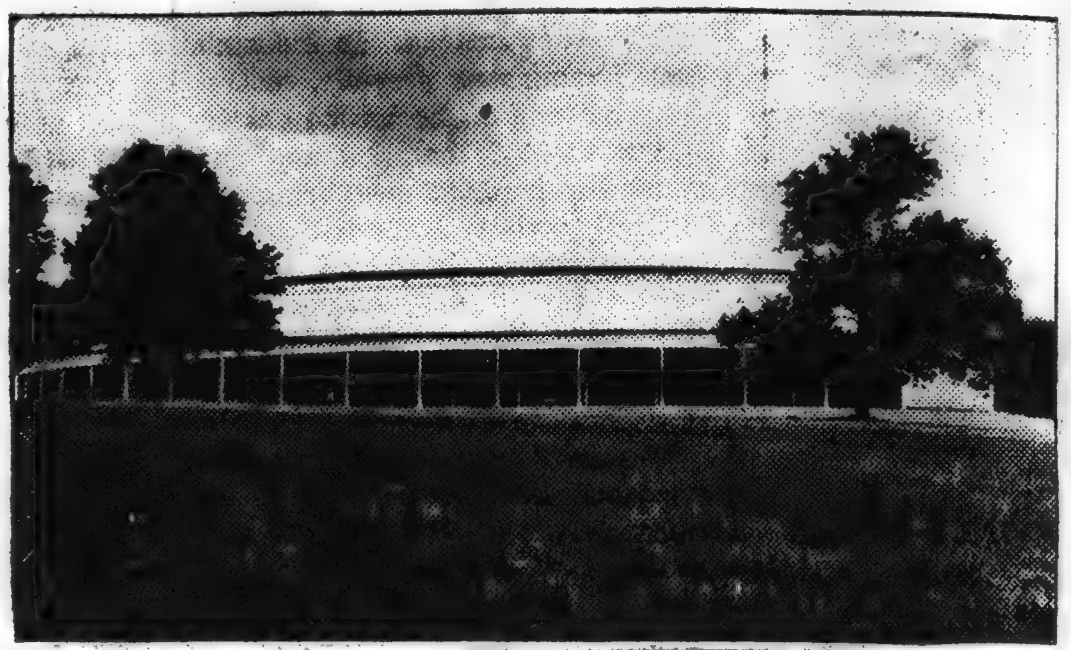
The shed, shaped like a half-open fan, covers an acre and a half. In it are 308 tons of steel. The roof is made of two-inch planks covered with a heavy layer of felt to deaden the sound of rain. There are 150,000 board feet of lumber in the structure. The foundations were built to withstand a load of 7500 pounds per square foot. This will take care of the maximum snowfall in the Berkshires with something to spare.

The stage, built of plywood, is 35 feet deep. It is 60 feet across the front and 45 across the back, slightly larger than the stage in Symphony Hall, Boston.

From the podium to the last row of seats in the colonnade it is 160 feet. It is about 265 feet from one end of the open fan to the other. Every seat in the house commands a clear view of the stage. The shed will seat 5700 persons.

Although hotel accommodations in Stockbridge and Lenox are nearly exhausted, there are plenty of accommodations in private homes and in hotels in near-by Pittsfield and Great Barrington.

New Music Shed at Tanglewood



NEW YORK, N. Y.
HERALD - TRIBUNE

JUL 25 1938

In the Whitefield Colony

Special to the Herald Tribune

WHITEFIELD, N. H., July 24.—Mrs. John H. Raven, of New Brunswick, N. J., and Mrs. Waldo E. Buck, of Worcester, Mass., were hostesses at the community tea held yesterday at Mountain View House.

Mr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, came today from Crawford Notch to attend the matinee at Chase Barn Playhouse, where Mrs. Edward A. Wilson, Mrs. Arthur S. Wolcott, Mrs. Gracy Voorhees and Mrs. Soreno Lund jr. gave theater parties last evening.

WATERBURY, CONN.
REPUBLICAN

JUL 24 1938

BOSTON SYMPHONY TRUSTEE IS NAMED

Boston, July 23.—(AP)—Jerome D. Greene, secretary to the corporation of Harvard university, has been elected a trustee of the Boston Symphony orchestra, symphony officials announced tonight.

Greene also is a former secretary and trustee of the Rockefeller foundation and a one-time member of the board of overseers of Harvard.

DALLAS, TEX.
NEWS

JUL 24 1938

Boston Symphony To Memorialize Hadley

BOSTON, Mass., July 23 (UP).—Dr. Sergei Koussevitzky has dedicated the concert of Aug. 13 by the Boston Symphony Orchestra at Tanglewood, part of the Berkshire annual symphonic festival, to the memory of Dr. Henry Hadley and will conduct Hadley's "Angelus." The Henry Hadley Foundation will present a floral piece to Dr. Koussevitzky and the orchestra.

BENNINGTON, VT.
BANNER

JUL 26 1938

Symphony Concerts Start in Berkshires Aug. 4th

The chorus of hammers has subsided at "Tanglewood." The Berkshire Symphonic Festival's new music shed, built under the direction of Joseph Franz, engineer and member of the Festival's board of trustees, is finished so far as construction this year is concerned and everything is in readiness for the inaugural of the shed by the Boston Symphony orchestra under the direction of Serge Koussevitzky August 4 at 8:30 p. m. "Tanglewood" is on Route 183 between Stockbridge and Lenox.

Additional concerts will be given August 6, 1, 11, 13 and 14 while in nearby Pittsfield Olin Downes will give four lectures on the music to be played at the festival.

There is no other building in the world like the festival's shed. Lacking many details that will have to be completed another year, the shed will assure protection from the elements and provide perfect acoustics, according to Prof. Richard F. Fay of Massachusetts Institute of Technology who was the consultant on acoustics.

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From the podium to the last row of seats within the colonnade it is 160 feet. It is about 265 feet from one end of the open fan to the other. Every seat in the house is so located that it commands a clear view of the stage. The shed will seat 5700 people.

Although hotel accommodations in Stockbridge and Lenox are nearly exhausted, there are plenty of accommodations in private homes and in hotels in nearby Pittsfield and Great Barrington. The Berkshire Symphonic Festival invites music lovers who have not yet made reservations for rooms to communicate with the office at Stockbridge.

WORCESTER, MASS.
TELEGRAM

JUL 24 1938

BOSTON

HARVARD OFFICIAL IS NAMED SYMPHONY TRUSTEE

BOSTON, July 23 (AP)—Jerome D. Greene, secretary to the corporation of Harvard University, has been elected a trustee of the Boston Symphony Orchestra, Symphony officials announced tonight.

Greene also is a former secretary and trustee of the Rockefeller Foundation and a one-time member of the board of overseers of Harvard.

NEVADA, MO.
MAIL POST

JUL 26 1938

TODAY'S BIRTHDAYS

JULY 26.

Ella A. Boole of Brooklyn, N. Y., world president of the W. C. T. U., born at Van Wert, Ohio, 80 years ago.

Ex-Senator Dixie Bibb Graves of Alabama, born 56 years ago.

Sergie Koussevitsky, conductor of the Boston Symphony Orchestra, born in Russia, 64 years ago.

Walter S. Tower, secretary of the American Iron and Steel Institute, born at Bridgewater, Mass., 57 years ago.

WINSTED, CONN.
CITIZEN

JUL 13 1938

MUSICAL FESTIVAL HELD IN BERKSHIRES IMPORTANT EVENT

The fifth annual Berkshire symphonic festival will be held at Tanglewood during the first two week-ends in August. The festival which is composed of six concerts, will be presented by the Boston Symphony orchestra, under the direction of Serge Koussevitzky, conductor. The festival will mark the inauguration of the new Music Shed at Tanglewood, which has a seating capacity of 5,000. Seats may be reserved for the concerts which will be held Aug. 4, 6, 7 and 11, 13 and 14. A large variety of classical music has been planned with works chosen from nearly all of the famous composers.

Since last summer when thousands gathered from all points of the music loving world to hear the beautiful music played by the Boston Symphonic orchestra under Tanglewood's pines, large sums have been sent in to the board of trustees to enable the construction of a permanent auditorium. This structure has been erected and certain temporary features will be replaced gradually by permanent ones, as audiences signify their approval of the inaugurations.

It is the hope of the trustees of the festival that public recognition and support of such programs will continue to grow, thus bringing reknown to Tanglewood as a vitalizing force in the world of music.

Seat reservations by Winsted residents wishing to attend the concerts may be made at Desci's drugstore.

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CHELSEA, MASS.
EVE. RECORD

JUL 28 1938

Esplanade Concerts

Four thousand smiling, happy children from Boston settlement houses, school playgrounds and several from this city, sat with mothers, fathers and teachers yesterday and beat time with tapping feet at the second children's program presented in the Esplanade shell by Arthur Fiedler and his selected group of musicians from the Boston Symphony Orchestra.

The children's concert, which featured such numbers as "Some Day My Prince Will Come" and other "Snow White" selections, delighted the juvenile gathering fully as much as the Esplanade concerts charm upward to 20,000 adult music lovers every night during the summer months. The Esplanade concerts have grown in popularity and a large audience is assured regardless of whether the weather is warm or cool.

Several Chelsea organizations, among them the Young People's Forum of the First Baptist church, have availed themselves to the opportunity of hearing the Esplanade concert orchestra. It is too bad that other groups and individuals cannot find time to attend one of the programs, for in the music of Arthur Fiedler and his orchestra is found pleasant relaxation from the hum-drum routine of our daily lives.

NEW YORK, N. Y.
DAILY WORKER

JUL 27 1938

MUSIC

Fine Music in New Records

By Martin McCall

An interesting recording made by the Vienna Philharmonic Orchestra before the Hitler invasion is one of Beethoven's most neglected works, the Triple Concerto in C Major. Designated by the composer as Opus 56, the work was written somewhere between the "Waldstein" Sonata and the opera "Fidelio."

The solo parts are excellently played by musicians unknown in this country: R. Odnoposoff, violinist; S. Auber, cellist; A. Morales, pianist. Felix Weingartner is the inimitable conductor. (Columbia Set No. 327).

The newest recording of Brahm's Sonata in D minor, the last of the three Sonatas for violin and piano, features two great soloists, Joseph Szigeti and Egon Petri, respectively (Col. Set No. 324). The ensemble is exemplary art, and the performance cannot be excelled.

Only a few months after the Victor Co's release of orchestral excerpts from Berlioz's "Damnation of Faust" (the Boston Symphony under Koussevitzky), Columbia has given out the same music. It is performed by Sir Thomas Beecham and the London Philharmonic Orchestra (Set No. X-94). The present recording makes more of the composer's flair for instrumental resources; besides, these records have the advantage of coming in an album.

The Italian composers of the 18 century did not simply enrich the field of violin music, but they gave it its basic charcater. By exploiting the violin's resources they developed the so-called "violinistic" style, whereby the instrument could be said no longer to imitate the human voice.

On one record, the gifted violinist Nathan Milstein presents a Larghetto by Pietro Nardini and a little Sonata by Giovanni Pergolesi. Both selections set a standard of loveliness and musical intelligence, or "style" (Col. 69179-D).

Columbia's current folk music releases are of Gaelic and Welsh selections: the London Gaelic Choir sings two old Scottish folk songs in the original tongue (357), and the National Folk Dance Orchestra of the British Isles plays four old Welsh folk dances—in the correct tempo (358-M, 359-M).

NEW YORK, N. Y.
HERALD - TRIBUNE

JUL 27 1938 ✓

Aaron Copland has just sent the final chapter of his "What to Listen for in Music" to Whittlesey House which expects to publish the book in October. Mr. Copland completed the manuscript in Paris and in London, where he attended the recent performance of his "El Salon Mexico" at the summer festival of the International Society for Contemporary Music. He will return to this country to appear as piano soloist with the Boston Symphony Orchestra on August [illegible] in his "Music for the Theater" at the Berkshire Festival.

NEW YORK, N. Y.
HERALD - TRIBUNE

JUL 29 1938

Franconia Social Notes

Special to the Herald Tribune

FRANCONIA, N. H., July 28.—Forest Hills Hotel guests enjoyed a motion picture show last night and a dance tonight. Dr. T. W. Gilmer and party, of Hempstead, L. I., arrived there today.

Mrs. M. L. Gollan, of the Crawford House, gave a tea at Pont d'Avignon for Mrs. Hubbell Rowland, Mrs. Andrew Robeson, Mr. Serge Koussevitzky and in Boaz Piller. ~~Mr. and~~ Mrs. Henry Parish, of New York, and Mrs. W. J. Fobes, of the cottage colony, also were there with guests.

SYMPHONY REACHES OUT

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Simultaneously it was announced that the trustees of the fund left by Maria Hatch in memory of her brother, Edward Hatch, for years a merchant on Bromfield street, have decided to use the money, about $200,000, to build a permanent orchestra shell on the Esplanade to replace the present inadequate structure. The new shell will be considerably larger, thus providing room for a full symphony orchestra if one is ever employed, will have dressing rooms for the musicians, and will embody the latest scientific advances in acoustics.

The taking over of the management of the concerts by the orchestra's trustees does not, however, lighten the necessity of private contributions. They are still most urgently needed. But it does insure a continuous and efficient control of the enterprise, which has become a regular part of the orchestra's annual program. This now includes the long winter series of concerts in Symphony Hall; in Cambridge, New York and other cities; the "Pops" concerts in May and June in Symphony Hall; and the Berkshire Festival at Stockbridge in August. If the Esplanade series is brief, its audiences are large,—the Thursday night throng was estimated at 15,000—and in the matter of popular appeal it probably exceeds all the others.

Thus, more than a half century after its founding by Henry L. Higginson in 1881, the Boston Symphony takes another step forward in his ambition to provide the finest music for all the people. It is sometimes forgotten that the prices of tickets for the original series of concerts in the old Music Hall ranged from 25 to 75 cents! Only the formidable expense of engaging the best conductors and front-rank musicians forced him to raise these prices. But even then Maj. Higginson, for over thirty years, made up the annual deficit from his own pocketbook.

That deficit still exists, and every year it is met by men and women who are proud to carry on his great venture, one of the finest an American ever undertook. As Bliss Perry said at the orchestra's 50th anniversary in 1931:

> *What we recall tonight is not the details of fifty years of musical history, intimately related as that is to the growth of musical appreciation in Boston and throughout the United States. We think chiefly of the one person who was so greatly fortunate as to create a fellowship of artists, in which he himself was a comrade. He made one vast field of beauty accessible to persons having little other enjoyment, "people"—as Maj. Higginson said so perfectly in his farewell address in 1918—"unknown to me, who, leading gray lives, have needed this sunshine."*

NORWALK, CONN.
HOUR

JUL 26 1938

BERKSHIRE FESTIVAL HAS NEW MUSIC SHED

The chorus of hammers has subsided at "Tanglewood." The Berkshire Symphonic Festival's new music shed, built under the direction of Joseph Franz, engineer and member of the festival's board of trustees, is finished so far as construction this year is concerned and everything is in readiness for the inaugural of the shed by the Boston Symphony Orchestra under the direction of Serge Koussevitzky Aug. 4 at 8:30 P. M. "Tanglewood" is on Route 183 between Stockbridge and Lenox.

Additional concerts will be given Aug. 6, 7, 11, 13 and 14, while in nearby Pittsfield Olin Downes will give four lectures on the music to be played at the festival.

NEW YORK, N. Y.
HERALD - TRIBUNE

JUL 28 1938

On August 3, Longmans, Green will publish "The Orchestra Speaks," by Bernard Shore, a book of character sketches of many of the great conductors, among them, Mengelberg, Goosens, Coats, Koussevitsky Casals, Beecham, and Toscanini.

NEW YORKER
NEW YORK, N. Y.

JUL 30 1938

FROM Victor comes an outbreak of violin concerti, all recorded in this country by super-fiddlers. Jascha Heifetz, with the Boston Symphony, plays Prokofieff's second concerto (M-450)—new to New Yorkers, unless they travelled to Boston to hear it last December. Fritz Kreisler performs his version of the Paganini first concerto (M-361)—actually a new work based on the first movement of the Paganini opus—with The Philadelphia Orchestra. This is practically a novelty here because Mr. Kreisler has played it in Carnegie Hall only with piano accompaniment, and if you haven't heard the orchestral setting, you've missed something. Yehudi Menuhin transcribes to wax Schumann's violin concerto (M-451), for which he is an eloquent propagandist. John Barbirolli and the Philharmonic-Symphony assist.

Of the three concerti, the Prokofieff seems the most important, being not only the best of recent violin concerti but a substantial composition, leaving time out of it. The second movement is top Prokofieff; the first is almost as good; and the third suffers only from an apparently arbitrary jerkiness. Mr. Heifetz's playing couldn't be better, and Mr. Koussevitzky conducts the orchestra handsomely.

The Kreisler-Paganini collaboration is charming, effective music all the way, and it ought to be a great crowd-pleaser. The composer—taking it as a Kreisler creation—seems a bit cautious here and there on the records, thus losing some of the impact of his music. The orchestra, led by Mr. Ormandy, is immense without being too aggressive.

Mr. Menuhin does everything that can be done for the Schumann concerto, which still sounds to me like good, second-rate Schumann.

GREENE IS ELECTED SYMPHONY TRUSTEE

Honor Given Secretary of Harvard Corporation

B. Herald July 26/38

Jerome D. Greene, secretary of the corporation of Harvard University, has been elected a trustee of the Boston Symphony orchestra, it was announced last night.

Greene, who has been associated with Harvard 33 years, has held a number of trusteeships. Among the organizations he has served in that capacity are: Rockefeller Institute for Medical Research, Institute for Government Research in Washington, American Academy in Rome, American Historical Association and the New England Conservatory of Music. He was joint secretary of the reparations committee at the 1919 peace conference in Paris. In 1936, he directed the tercentenary celebration of Harvard.

Mr. Greene will be the 12th member of the orchestra's board of trustees. The others are: Bentley W. Warren, president; Henry B. Sawyer, vice-president; Ernest B. Dane, treasurer; Allston Burr, Henry B. Cabot, Alvan T. Fuller, N. Penrose Hallowell, M. A. DeWolfe Howe, Roger I. Lee, Richard C. Paine and Edward A. Taft.

SOUTH BEND, IND.
TRIBUNE

JUL 27 1938

WILL HONOR HADLEY.

By United Press.

BOSTON, Mass., July 27. — Dr. Sergei Koussevitzky has dedicated the concert of Aug. 13 by the Boston Symphony orchestra at Tanglewood, part of the Berkshire annual symphonic festival, to the memory of Dr. Henry Hadley and will conduct Hadley's "Angelus." The Henry Hadley foundation will present a floral piece to Dr. Koussevitzky and the orchestra.

Berkshire Symphony Festival

● The fifth annual Berkshire symphonic festival will be held the first two weeks in August at Tanglewood, between Stockbridge and Lenox, Mass. Six concerts will be given by the Boston Symphony orchestra, Serge Koussevitzky, conductor. Olin Downes, music critic of the New York Times, will give four lectures at the Berkshire Museum, Pittsfield, Aug. 4, 6, 11 and 13 at 3 p. m. Programs for the festival follow:

SERIES A

Thursday Evening, Aug. 4, at 8:30
Bach.....Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott," No. 80.
Beethoven.....Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, Op. 125. Cecilia Society Chorus of Boston and Soloists.
Saturday Evening, Aug. 6, at 8:30
Haydn.....Symphony in E flat, No. 99.
Debussy.....''La Mer,'' Three Symphonic Sketches.
Sibelius.....Symphony No. 1 in E minor, Op. 39.
Sunday Afternoon, Aug. 7, at 3:30
Mozart.....''Eine Kleine Nachimusik.'' Serenade for String Orchestra (K 525).
Brahms.....Symphony in E Minor, No. 4, Op. 98.
Copland.... Music for the Theater.
Ravel.....''Ma Mere l'Oye (''Mother Goose'') Five Children's Pieces
Respighi.....Symphonic Poem, ''The Pines of Rome''

SERIES B

Thursday Evening, Aug. 11, at 8:30
Wagner.....''Die Walkure'' Introduction to Act III, ''The Ride of the Valkyries.'' Act III, Final Scene.
Wagner.....Act III, ''Siegfried'' Four Soloists
Saturday Evening, Aug. 13, at 8:30
Beethoven.....Symphony No. 6, in F major, Op. 68, ''Pastoral.''
Hadley.....''Angelus'' from the Symphony No. 3 in B-minor, Op. 60.
Tchaikovsky.....Symphony No. 6, in B-minor, ''Pathetic,'' Op. 74.
Sunday Afternoon, Aug. 14, at 3:30
Schumann.....Symphony in B-flat No. 1, Op. 38.
Sibelius.....''Tapiola,'' a Tone Poem for Orchestra.
Brahms.....Symphony No. 2 in D major, Op. 73.

Information concerning tickets may be obtained by writing the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

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CHELSEA, MASS.
EVE. RECORD

JUL 28 1938

Esplanade Concerts

Four thousand smiling, happy children from Boston settlement houses, school playgrounds and several from this city, sat with mothers, fathers and teachers yesterday and beat time with tapping feet at the second children's program presented in the Esplanade shell by Arthur Fiedler and his selected group of musicians from the Boston Symphony Orchestra.

The children's concert, which featured such numbers as "Some Day My Prince Will Come" and other "Snow White" selections, delighted the juvenile gathering fully as much as the Esplanade concerts charm upward to 20,000 adult music lovers every night during the summer months. The Esplanade concerts have grown in popularity and a large audience is assured regardless of whether the weather is warm or cool.

Several Chelsea organizations, among them the Young People's Forum of the First Baptist church, have availed themselves to the opportunity of heating the Esplanade concert orchestra. It is too bad that other groups and individuals cannot find time to attend one of the programs, for in the music of Arthur Fiedler and his orchestra is found pleasant relaxation from the hum-drum routine of our daily lives.

NEW YORK, N. Y.
DAILY WORKER

JUL 27 1938

MUSIC

Fine Music in New Records

By Martin McCall

An interesting recording made by the Vienna Philharmonic Orchestra before the Hitler invasion is one of Beethoven's most neglected works, the Triple Concerto in C Major. Designated by the composer as Opus 56, the work was written somewhere between the "Waldstein" Sonata and the opera "Fidelio."

The solo parts are excellently played by musicians unknown in this country: R. Odnoposoff, violinist; S. Auber, cellist; A. Morales, pianist. Felix Weingartner is the inimitable conductor. (Columbia Set No. 327).

The newest recording of Brahm's Sonata in D minor, the last of the three Sonatas for violin and piano, features two great soloists, Joseph Szigeti and Egon Petri, respectively (Col. Set No. 324). The ensemble is exemplary art, and the performance cannot be excelled.

Only a few months after the Victor Co's release of orchestral excerpts from Berlioz's "Damnation of Faust" (the Boston Symphony under Koussevitzky), Columbia has given out the same music. It is performed by Sir Thomas Beecham and the London Philharmonic Orchestra (Set No. X-94). The present recording makes more of the composer's flair for instrumental resources; besides, these records have the advantage of coming in an album.

The Italian composers of the 18 century did not simply enrich the field of violin music, but they gave it its basic charcater. By exploiting the violin's resources they developed the so-called "violinistic" style, whereby the instrument could be said no longer to imitate the human voice.

On one record, the gifted violinist Nathan Milstein presents a Larghetto by Pietro Nardini and a little Sonata by Giovanni Pergolesi. Both selections set a standard of loveliness and musical intelligence, or "style" (Col. 69179-D).

Columbia's current folk music releases are of Gaelic and Welsh selections: the London Gaelic Choir sings two old Scottish folk songs in the original tongue (357), and the National Folk Dance Orchestra of the British Isles plays four old Welsh folk dances—in the correct tempo (358-M, 359-M).

NEW YORK, N. Y.
HERALD - TRIBUNE
JUL 27 1938 ✓

Aaron Copland has just sent the final chapter of his "What to Listen for in Music" to Whittlesey House which expects to publish the book in October. Mr. Copland completed the manuscript in Paris and in London, where he attended the recent performance of his "El Salon Mexico" at the summer festival of the International Society for Contemporary Music. He will return to this country to appear as piano soloist with the Boston Symphony Orchestra on August 7 in his "Music for the Theater" at the Berkshire Festival.

NEW YORK, N. Y.
HERALD - TRIBUNE

JUL 29 1938

Franconia Social Notes

Special to the Herald Tribune

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NORWALK, CONN.
HOUR

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NEW YORKER
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TRIBUNE

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Ravel.....“Ma Mere l'Oye (“Mother Goose”) Five Children's Pieces
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Beethoven.....Symphony No. 6, in F major, Op. 68, “Pastoral.”
Hadley.....“Angelus” from the Symphony No. 3 in B-minor, Op. 60.
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Brahms.....Symphony No. 2 in D major, Op. 73.

Information concerning tickets may be obtained by writing the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

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GREENWICH, CONN.
TIME

JUL 13 1938

Berkshire Music Festival Is Now Four Years Old

History Is Interesting Story Of Struggle For Recognition

It was but four years ago the late Dr. Henry Hadley sent an emissary to the Berkshires with the germ of the idea for the Berkshire Symphonic Festival. With New England skepticism the idea was noted and studied and finally accepted. Sponsors of the Festival were fortunate in 1934 in obtaining use of the Dan Hanna estate in the Village of Interlaken, in the township of Stockbridge. A shell and some benches were built in the horse show ring at the farm, and in August of that year 65 members of the New York Philharmonic Symphony Orchestra assembled and presented three concerts under the baton of Dr. Hadley. Approximately 2,000 people attended each concert.

In the fall the Festival was incorporated under the laws of Massachusetts with a broad charter. Dr. Hadley was again engaged to conduct three concerts. In 1935 a larger orchestra and 200 voices of the Berkshire Musical Association, and Rudolph Ganz, pianist, were presented. A tent seating 3,000 persons was erected as rain insurance, and additional benches were built.

At the end of the 1935 concerts the financial deficit of the Festival was made up. A communication was dispatched to the Boston Symphony Orchestra to determine if that orchestra were available. Dr. Koussevitsky, distinguished conductor, was enthusiastic. The orchestra arrived and its triumph in three concerts given at Holmewood on the Stockbridge-Lenox Rd. is now history. There was no deficit this year.

A shift in the scene of the concerts was made in 1936 because of the possibility of a change in ownership in the Hanna farm. Mrs. Gorham Brooks presented "Tanglewood" to the Boston Symphony Orchestra as a permanent home for the Festival. It was a gift beyond the dreams and expectation of those who had labored three years without the assurance of permanence of the idea nor of a home.

With the Boston Symphony Orchestra and Dr. Koussevitsky now linked in a family tie to the Festival, plans were made for six concerts. An improved and larger tent was procured seating 5,000 people. 1937 was memorable in more ways than one. Crowds came from all over the country. More than 50 newspapers and magazines sent representatives. It was broadcasted over a national hook-up. Western Union installed a branch to take care of newspaper copy.

In 1938 improvements in the building were completed, and eventual plans include a permanent floor, stage, etc. These will come when more money has been received.

Six concerts have been scheduled for this year, August 4, 6, 7, 11, 13, and 14. With the orchestra will appear the Cecilia Chorus of Boston and distinguished soloists, The Festival has grown, from a concert hall in a horse show ring, to a tent, to a building seating more than 5,000 in a permanent location. What the future holds, no one knows. But America has demonstrated that it is ready for a great Festival center. Great things are believed in store for "Tanglewood."

CUE
NEW YORK, N. Y.

JUL 30 1938

Omnibus

Several other events should be noted among this week's Goes. The Berkshire Symphonic Festival, at Tanglewood, Lennox, Mass., is rather remote from CUE's usual hunting grounds. But it's a musical Go with a capital "G". Serge Koussevitzky conducts the Boston Symphony, and the whole affair is a happy blending of all that is best in music and all that is best in Back Bay. A New Yorker can get in—if he watches his broad "A's".

The 9th floor Rotunda down at Wanamaker's these days is virtually a slice of the South Seas. A realistic grass roof shelters the Hawaiian Exhibition, which includes the proverbial grass skirts, Hawaiian foods ranging from the succulent *papaya* to the pasty *poi*, Hawaiian jewelry made of Koa seeds and cocoanut shells, and other assorted Hawaiiana. Better see it.

Sitting quietly beside your radio isn't, strictly speaking, going anywhere, but the Go department doesn't want you to miss the Mercury Theater players in *The 39 Steps*. You'll hear them over CBS Mon. Aug. 1st from 9 until 10 p.m. Orson Welles, grand young man of the American Theater, is both narrator and director for the Mercury Theater airplays.

HUDSON, N. Y.
DAILY STAR

JUL 28 1938

BERKSHIRE SYMPHONIC FESTIVAL'S FIRST '38 CONCERT, AUGUST 4

One week from tonight the first concert of the fifth annual Berkshire Symphonic Festival will take place in the new music shed which has recently been completed at "Tanglewood," the estate given for the concerts, which is located between Stockbridge and Lenox, Mass.

The concerts will be given by the Boston Symphony Orchestra, with Dr. Serge Koussevitsky as conductor. Many from this city and the county who attended the concerts last year are planning to do so again this year.

Among those from this vicinity who are subscribers to one or both series of the concerts are: James E. Leath of Kinderhook, who is a boxholder, Mrs. Alfred T. Ogden and Mrs. Paul Judson of Kinderhook, Mrs. Howard U. Herrick, Mrs. Charles P. Hermance and Miss Annah Hermance of Claverack, Mrs. Harry A. Pattison of Livingston, and Mrs. O. H. Bradley, Gerald Bliss, Mrs. Wendover Neefus and Mrs. Homer D. Armstrong of this city.

The final meeting of the advisory board will take place this afternoon on the stage of the music shed at "Tanglewood." Miss Gertrude Robinson Smith of Stockbridge, president of the board of trustees of the Festival, who recently returned to Stockbridge after several weeks in France and Italy, will preside.

News
Millerton, N.Y.

JUL 28 1938

Festival Opens Next Thursday

Boston Symphony Orchestra To Give Six Concerts

The fifth annual Berkshire Symphonic Festival will open next Thursday at "Tanglewood" in the Berkshire Hills, with the Boston Symphony Orchestra playing under the baton of Serge Koussevitsky. The six concerts this season will be augmented by performances of the Cecilia Chorus and distinguished guests soloists.

Concerts will be given Aug. 4, 6, 11 and 13 at 8:30 p. m. and Aug. 7 and 14 at 3:30 p. m.

Olin Downes, music editor of the New York Times, will deliver four lectures in the Berkshire Museum, Pittsfield, on Aug. 4, 6, 11 and 13 at 3 p. m.

BERKSHIRE FESTIVAL

B. Herald — July 31/38

THE fifth annual Berkshire Symphonic Festival, which is the third to be held with the participation of the Boston Symphony Orchestra under Serge Koussevitzky, and the first to take place in the new Music Shed on the Tanglewood estate, about a mile west of the center of Lenox, Mass., will begin next Thursday night.

As in the 1937 festival, there will be six concerts, on Thursday and Saturday evenings and Sunday afternoons, August 4, 6, 7, 11, 13 and 14. The evening concerts will begin at 8:30, and the Sunday concerts at 3:30. The programs announced are:

Thursday, August 4—8:30

Assisting artists, the Cecilia Society of Boston (Arthur Fiedler, conductor); Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; Norman Cordon, basso.

Chorale and first chorus from cantata, "Ein' feste Burg" .... Bach
Orchestra and Chorus
Concerto Grosso, Op. 6, No. 10, in D minor .... Handel
Orchestra
Symphony No. 9, in D minor ... Beethoven
Orchestra, Chorus and Soloists

Saturday, August 6—8:30

Symphony in E flat, No. 99 .... Haydn
La Mer .... Debussy
Symphony No. 1, in E minor .... Sibelius

Sunday, August 7—3:30

Eine kleine Nachtmusik .... Mozart
Symphony No. 4, in E minor .... Brahms
Music for the theater .... Copland
Ma Mere l'Oye .... Ravel
Pines of Rome .... Respighi

Thursday, August 11—8:30

Wagner program: Soloists, Beal Hober, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; Norman Cordon, basso.

"Die Walkuere," Act I, final scene.
Sieglinde, Miss Hober; Siegmund, Mr. Althouse.
"Siegfried," Act III.
Siegfried, Mr. Althouse; Bruennhilde, Miss Hober; Erda, Miss Kaskas; Wanderer, Mr. Cordon.

Saturday, August 13—8:30

Angelus from Symphony No. 3, Op. 60 .... Hadley
Symphony No. 6, in F (Pastoral) .... Beethoven

Sunday, August 14—3:30

Symphony No. 1, in B flat .... Schumann
Suite from "Lieutenant Kije" .... Prokofieff
Symphony No. 2, in D major .... Brahms

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(Continued on page 7, column 1)

PITTSFIELD, MASS.
EAGLE

JUL 26 1938

Sunshine Brings Inquiries About Festival Concerts

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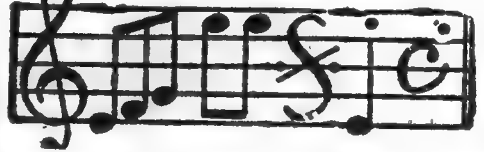
There was almost a perfect attendance of ushers at the meeting called by Willard M. Sistare for Tanglewood last evening. Instructions for handling the great crowds expected for the Boston Symphony concerts next month were discussed in detail. Mr. Sistare, who is chief usher, will have another meeting with the heads of his departments as soon as all direction signs and entrances are completed.

HOLYOKE, MASS.
Transcript Telegram

July 26/38



For the benefit of music lovers attending the Berkshire Symphonic Festival at "Tanglewood," the first two week-ends in August when the Boston Symphony orchestra and Serge Koussevitzky will be heard in six concerts, Willem Willeke, director of the South Mountain Temple of Music in Pittsfield, has arranged two chamber music concerts. The concerts will be given Friday afternoons, Aug. 5 and Aug. 12, on days when there will be no concerts at "Tanglewood."

Berkshire Festival

(Continued frmo page six)

Friday afternoon, August 12, includes Mozart's quartet in D, Richard Strauss's sonata for cello and piano and Reger's quartet in F minor, Op. 120. There is no admission charge; applications for tickets should be made to Mr Willeke at South Mountain.

In the series of free concerts in the Playhouse Auditorium at Cummington, Mass., the Berkshire Playhouse Trio (Lonny Epstein, piano, Hugo Kortschak, violin, and Emmeran Stoeber, cello) will be heard today at 4 in Mozart's trio in B flat (K. 502); Kodaly's Duo, Op. 7, for violin and cello, and Brahms's piano quartet in G minor. Mr. Kortschak will give a violin recital next Sunday afternoon.

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During the festival period, the Alexander Bloch String Quartet, at Mr. Bloch's summer school on Route 22, seven miles from Hillsdale, N. Y., will play on Friday evenings instead of Saturday afternoons. The Debussy quartet and a Mozart quartet in G will be played next Friday, and Schubert's quartet in A minor and Beethoven's quartet, Op. 18, No. 3 on August 12. There is no admission fee.

At the Berkshire Playhouse in Stockbridge, "Stage Door" by Edna Ferber and George Kaufman will be given this week, and Rachel Crothers's "Susan and God" in the week of August 8, with Jane Wyatt and Violet Hemming in the respective principal roles.

Lucy Monroe, soprano, will sing the role of Micaela in "Carmen" at Robin Hood Dell, Philadelphia, tomorrow and Tuesday nights.

GREENWICH, CONN.
TIME

JUL 13 1938

Berkshire Music Festival Is Now Four Years Old

History Is Interesting Story Of Struggle For Recognition

It was but four years ago the late Dr. Henry Hadley sent an emissary to the Berkshires with the germ of the idea for the Berkshire Symphonic Festival. With New England skepticism the idea was noted and studied and finally accepted. Sponsors of the Festival were fortunate in 1934 in obtaining use of the Dan Hanna estate in the Village of Interlaken, in the township of Stockbridge. A shell and some benches were built in the horse show ring at the farm, and in August of that year 65 members of the New York Philharmonic Symphony Orchestra assembled and presented three concerts under the baton of Dr. Hadley. Approximately 2,000 people attended each concert.

In the fall the Festival was incorporated under the laws of Massachusetts with a broad charter. Dr. Hadley was again engaged to conduct three concerts. In 1935 a larger orchestra and 200 voices of the Berkshire Musical Association, and Rudolph Ganz, pianist, were presented. A tent seating 3,000 persons was erected as rain insurance, and additional benches were built.

At the end of the 1935 concerts the financial deficit of the Festival was made up. A communication was dispatched to the Boston Symphony Orchestra to determine if that orchestra were available. Dr. Koussevitsky, distinguished conductor, was enthusiastic. The orchestra arrived and its triumph in three concerts given at Holmewood on the Stockbridge-Lenox Rd. is now history. There was no deficit this year.

A shift in the scene of the concerts was made in 1936 because of the possibility of a change in ownership in the Hanna farm. Mrs. Gorham Brooks presented "Tanglewood" to the Boston Symphony Orchestra as a permanent home for the Festival. It was a gift beyond the dreams and expectation of those who had labored three years without the assurance of permanence of the idea nor of a home.

With the Boston Symphony Orchestra and Dr. Koussevitsky now linked in a family tie to the Festival, plans were made for six concerts. An improved and larger tent was procured seating 5,000 people. 1937 was memorable in more ways than one. Crowds came from all over the country. More than 50 newspapers and magazines sent representatives. It was broadcasted over a national hook-up. Western Union installed a branch to take care of newspaper copy.

In 1938 improvements in the building were completed, and eventual plans include a permanent floor, stage, etc. These will come when more money has been received.

Six concerts have been scheduled for this year, August 4, 6, 7, 11, 13, and 14. With the orchestra will appear the Cecilia Chorus of Boston and distinguished soloists. The Festival has grown, from a concert hall in a horse show ring, to a tent, to a building seating more than 5,000 in a permanent location. What the future holds, no one knows. But America has demonstrated that it is ready for a great Festival center. Great things are believed in store for "Tanglewood."

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CUE
NEW YORK, N. Y.

JUL 30 1938

Omnibus

Several other events should be noted among this week's Goes. The Berkshire Symphonic Festival, at Tanglewood, Lennox, Mass., is rather remote from CUE's usual hunting grounds. But it's a musical Go with a capital "G". Serge Koussevitzky conducts the Boston Symphony, and the whole affair is a happy blending of all that is best in music and all that is best in Back Bay. A New Yorker can get in—if he watches his broad "A's".

The 9th floor Rotunda down at Wanamaker's these days is virtually a slice of the South Seas. A realistic grass roof shelters the Hawaiian Exhibition, which includes the proverbial grass skirts, Hawaiian foods ranging from the succulent *papaya* to the pasty *poi,* Hawaiian jewelry made of Koa seeds and cocoanut shells, and other assorted Hawaiiana. Better see it.

Sitting quietly beside your radio isn't, strictly speaking, going anywhere, but the Go department doesn't want you to miss the Mercury Theater players in *The 39 Steps.* You'll hear them over CBS Mon. Aug. 1st from 9 until 10 p.m. Orson Welles, grand young man of the American Theater, is both narrator and director for the Mercury Theater airplays.

HUDSON, N. Y.
DAILY STAR

JUL 28 1938

BERKSHIRE SYMPHONIC FESTIVAL'S FIRST '38 CONCERT, AUGUST 4

One week from tonight the first concert of the fifth annual Berkshire Symphonic Festival will take place in the new music shed which has recently been completed at "Tanglewood," the estate given for the concerts, which is located between Stockbridge and Lenox, Mass.

The concerts will be given by the Boston Symphony Orchestra, with Dr. Serge Koussevitsky as conductor. Many from this city and the county who attended the concerts last year are planning to do so again this year.

Among those from this vicinity who are subscribers to one or both series of the concerts are: James E. Leath of Kinderhook, who is a boxholder, Mrs. Alfred T. Ogden and Mrs. Paul Judson of Kinderhook, Mrs. Howard U. Herrick, Mrs. Charles F. Hermance and Miss Annah Hermance of Claverack, Mrs. Harry A. Pattison of Livingston, and Mrs. O. H. Bradley, Gerald Bliss, Mrs. Wendover Neefus and Mrs. Homer D. Armstrong of this city.

The final meeting of the advisory board will take place this afternoon on the stage of the music shed at "Tanglewood." Miss Gertrude Robinson Smith of Stockbridge, president of the board of trustees of the Festival, who recently returned to Stockbridge after several weeks in France and Italy, will preside.

News
Millerton, N.Y.

JUL 28 1938

Festival Opens Next Thursday

Boston Symphony Orchestra To Give Six Concerts

The fifth annual Berkshire Symphonic Festival will open next Thursday at "Tanglewood" in the Berkshire Hills, with the Boston Symphony Orchestra playing under the baton of Serge Koussevitsky. The six concerts this season will be augmented by performances of the Cecilia Chorus and distinguished guests soloists.

Concerts will be given Aug. 4, 6, 11 and 13 at 8:30 p. m. and Aug. 7 and 14 at 3:30 p. m.

Olin Downes, music editor of the New York Times, will deliver four lectures in the Berkshire Museum, Pittsfield, on Aug. 4, 6, 11 and 13 at 3 p. m.

BERKSHIRE FESTIVAL

THE fifth annual Berkshire Symphonic Festival, which is the third to be held with the participation of the Boston Symphony Orchestra under Serge Koussevitzky, and the first to take place in the new Music Shed on the Tanglewood estate, about a mile west of the center of Lenox, Mass., will begin next Thursday night.

As in the 1937 festival, there will be six concerts, on Thursday and Saturday evenings and Sunday afternoons, August 4, 6, 7, 11, 13 and 14. The evening concerts will begin at 8:30, and the Sunday concerts at 3:30. The programs announced are:

Thursday, August 4—8:30

Assisting artists, the Cecilia Society of Boston (Arthur Fiedler, conductor); Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; Norman Cordon, basso.

Chorale and first chorus from cantata, "Ein' feste Burg"	Bach
Orchestra and Chorus	
Concerto Grosso, Op. 6, No. 10, in D minor	Handel
Orchestra	
Symphony No. 9, in D minor	Beethoven
Orchestra, Chorus and Soloists	

Saturday, August 6—8:30

Symphony in E flat, No. 99	Haydn
La Mer	Debussy
Symphony No. 1, in E minor	Sibelius

Sunday, August 7—3:30

Eine kleine Nachtmusik	Mozart
Symphony No. 4, in E minor	Brahms
Music for the theater	Copland
Ma Mere l'Oye	Ravel
Pines of Rome	Respighi

Thursday, August 11—8:30

Wagner program: Soloists, Beal Hober, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; Norman Cordon, basso.

"Die Walkuere," Act I, final scene. Sieglinde, Miss Hober; Siegmund, Mr. Althouse.

"Siegfried," Act III. Siegfried, Mr. Althouse; Bruennhilde, Miss Hober; Erda, Miss Kaskas; Wanderer, Mr. Cordon.

Saturday, August 13—8:30

Angelus from Symphony No. 3, Op. 60	Hadley
Symphony No. 6, in F (Pastoral)	Beethoven

Sunday, August 14—3:30

Symphony No. 1, in B flat	Schumann
Suite from "Lieutenant Kije"	Prokofieff
Symphony No. 2, in D major	Brahms

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TANGLEWOOD MUSIC SHED

Completed Ahead of Schedule!

BIGGEST BUILDING OF ITS TYPE IN THE WORLD NOW READY FOR BERKSHIRE SYMPHONIC FESTIVAL

Well, what of it? That is the way it might seem to you but it means a lot to the Berkshire Symphonic Festival, Inc., and particularly to Mr. Joseph Franz, Engineer in charge for the Festival. He has extra time to get the equipment installed, the seats in place and attend to the multitude of details without making a last minute rush. Last, but not least, the lawns around the building have ample time to become green before the crowds arrive.

How was it done? Well, that is no secret and we will tell you all about it if you have the patience to read to the last line.

It is the *real* story behind the building; every construction job has its story and some of them are interesting if not exactly thrilling.

First—a few facts and figures, the building is called the "Tanglewood Music Shed"; is shaped like a huge fan with the stage down at the handle, it will seat 5700 people without the collonades which are 27' wide and extend almost around the building. These collonades will "stand" or seat another 3000 people. There are over 300 tons of steel in the construction. Just why is it called a "Shed"? Frankly, we don't know. You think of a shed as something leaning against the back of the house as a "catchall" and to keep the dog in; but after you walk across the roof of the Music Shed a few times and around the building it seems as tho a better name would be the "Berkshire Square Garden."

The Contractors that completed this job ahead of schedule are Graves & Hemmes, Inc., of Great Barrington and this "Story behind the building" is written by their construction engineer.

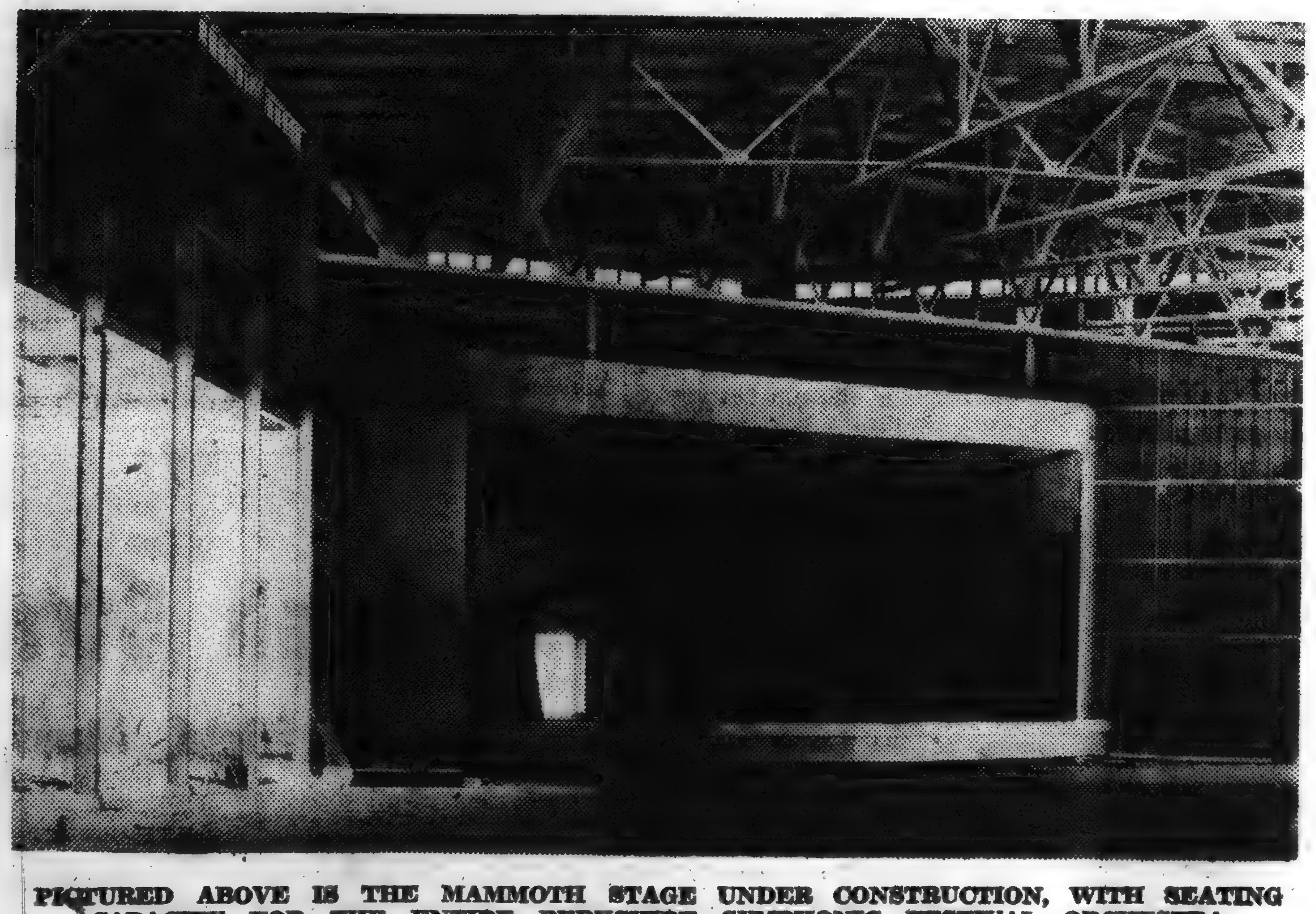
"Within three days after the contract had been let to us in early January every sub-contract had been let and all material purchased even though it might be the last that went into the job. But ahead of all this buying and the first thing done was making the "Progress Schedule," giving the date when each part of the work was to start and the date to be finished. All progress seemed to hinge on "Structural Steel" for after the foundations were in place no other work could be started until the steel arrived. Getting the exact date on "Delivery of Steel" was difficult. Every individual piece of steel had to be detailed, size and location of every rivet hole shown, then everything checked and rechecked before actual fabrication could start. The steel mills were working only part time; add to this the possibility of a "sit down" strike, that seemed to be an epidemic, and you can visualize the difficulties of giving an exact date for delivery.

All materials were purchased with deliveries to maintain the all important "Schedule." Beating the schedule sometimes causes a contractor difficulties on these deliveries, as happened here.

The Douglas Fir was ordered by wire from the Pacific Coast, it had to be sawed from logs, matched and dressed; shipped by boat thru the Panama Canal to Albany and then trucked to the job. When the order was placed we knew the date the boat would leave Puget Sound and approximate date of arrival in Albany. Part of the shipment was 2x4's to be bolted on top of each steel beam to support the roof, and there are 7000 feet of these beams. The Bethlehem Steel Co. beat their date of delivery by ten days, and we knew we couldn't get the 2x4's in time, therefore, it was necessary to send a rush order to Maine for a car of spruce.

Within 24 hours of the signing of the contract, we were digging for the column foundations, 78 of them, some holes were 10 ft. square and 7 ft. deep, in clay and hardpan. When you see the small concrete bevelled caps around the base of each column it is hard to realize that down deep in the ground is a block of concrete over eight feet square weighing 14 tons.

About 15 foundation holes were dug at one time. Every night they had to be filled with hay to keep the bottom from freezing. Then followed the operations of placing forms, reinforcing steel, concrete, and anchor bolts to fasten the steel columns to the concrete. Those anchor bolts had to be set exactly, and most of them were on a curve. Unfortunately our steel tape would only measure straight lines, and to make matters more difficult an allowance had to be made for the expansion and contraction of the steel tape. We found that a point located accurately in the morning with the temperature around zero was way off when checked the next afternoon with the temperature at 45 degrees.



PICTURED ABOVE IS THE MAMMOTH STAGE UNDER CONSTRUCTION, WITH SEATING CAPACITY FOR THE ENTIRE BERKSHIRE SYMPHONIC FESTIVAL ORCHESTRA

PICTURED ABOVE ARE THE TRUSSES, COLONNADES AND ACOUSTICAL TREATMENT

Mr. Franz and our Superintendent, Mr. Hemmig, worked fifteen days with a transit and steel tape getting these bolts set exactly.

In pouring concrete all materials, sand, stone and water had to be heated and then everything covered up at night to protect from freezing. All excavation and concrete work was completed in 22 days. So carefully had this work been done that no concrete was frozen altho all of the work was done in January, and every steel column fitted exactly.

After the steel arrived in early March, troubles developed thick and fast. After the first three days of hauling the entire site was a sea of mud, not just "slippery" that required chains on trucks, but mud with trucks down to their axles and deeper. With the help of Bulldozers and Cranes, the trucks and trailers were dragged in and unloaded. Some of the trusses were over 90' long and weighed 16 tons. After the steel was unloaded the Bethlehem Steel Co. made a quick erection, which gave us a chance to beat some records. An abundance of electric saws, and drills, with a well organized force of men quickly put the finishing touches to the "Shed."

About the last work to be done was the grading and seeding but it was by no means the least. When you sit in your chair and look *down* toward the stage it is difficult to realize that before the grading was started you would have been looking *up* hill to the stage. Just in front of the stage was the highest level on the site. Over six thousand cubic yards of earth had to be moved to make the site look as it does at present. We used "Bulldozers" and "Graders" to do the grading. What is a Bulldozer? Try to imagine one of those Tanks that were used in the World War, mounted on caterpillar treads and with a 60 horse power Diesel engine—the whole machine weighing over 10 tons. In the front of it is a great steel blade that weighs 3 tons. It is an interesting sight to see one of these snorting machines pushing along a small hill of earth. A large boulder or a tree means nothing to a "Bulldozer"—they just have to go along with the earth. After the rough grading was completed the fine grading (to within ½ inch) inside the "Shed" had to be completed by hand and then rolled with a power roller.

Everything completed! Oh, No! What about the grass on the outside? You might think that all we had to do was buy some grass seed and spread it around, but there was more to it than that. The best period for planting had passed. In early August there would be crowds of people walking around the building and an ordinary grass seed that would require a considerable period of time to grow was not enough. We took soil samples, had them analyzed, and put our problem up to a lawn expert. He selected six different kinds of grass seed which after being mixed and sowed, he would guarantee to make a lawn by August. If everything is not green by August, we will blame either the specialist or the elements. However, with all the efforts put forth by all, we should have a beautiful green "carpet" for all to enjoy when the Concerts begin in August.

A great deal of the success of the "Completion ahead of Schedule" is due to our Construction Superintendent, John Hemmig. Every detail of construction was worked out far in advance, labor was distributed to the best advantage, no lost time or motion. In fact he worked too strenuously, and had to take a "forced vacation," under his physician's orders; and another capable Superintendent, Harry Johnson, had the honor of finishing.

We cannot say too much about the co-operation and assistance given us by Mr. Joseph Franz, Engineer. Without his assistance and co-operation we could not have "Completed ahead of Schedule."

There Is a Graves and Hemmes Building Service for Every Building Need

At this time we are constructing a large dairy barn in Connecticut; remodeling a large residence in Stockbridge; and we are figuring a concrete dam, filling stations, mill additions, homes, kitchen remodelling, store alterations, and an insulation job.

Graves and Hemmes, Inc.

105 MAIN STREET General Building Contractors Telephone Great Barrington 57

RECORD

Amherst, Mass

JUL 27 1938

106

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"Which comes first, the sound-chart, or the architect's drawings?"

"First comes a drawing to show the architect's general idea of the form and size of the shell."

"Here's what has taken place in connection with the new Edward Hatch Memorial Shell. First, the architect, Richard Shaw, showed me drawings presenting a generalization of his ideas for the shape and size of the structure. By mathematical calculation, I was able to suggest some alterations in the proportions, which would result in better projection and distribution of musical tone from within it. Next in order was for me to go to the concert grounds with instruments and make tests as far as possible of the behavior of sound as it would be when projected from the size and shape of the shell that is going to be built."

The reporter wanted to know what kinds of instruments were used, and the order of procedure.

Noise Meter Used

"First came work with the noise meter. After the general location was selected for a new concert shell, the first problem was to pick a specific location to avoid as much as possible the competing noises characteristic of the neighborhood. So the existing noise levels were measured. That is, the average noise of auto traffic, elevated trains on the Longfellow bridge, pedestrians following gravel paths, wind in trees and shrubbery, distant railroad trains, and general noise background—or, as we often say, "the voice of the city."

"The noise meter registers directly on a dial the noise level in decibels.

"The intensity, or strength, of noise or of musical tone is measured in 'decibels.' One decibel is approximately the smallest change of intensity the average human ear can appreciate. That is, the smallest sound after silence, or the smallest increase of an existing sound that the average ear can detect.

"The second step to study the general layout of the place—the location of buildings on Embankment road and the alley back of Beacon street, the height and breath of the walls, and the material used. The reflection of sound from these buildings was traced, and the area of the seating oval covered by these reflections was calculated by mathematical formulae. Also, interference effects between the direct and reflected sound were computed.

"Interference, by the way, is not necessarily destructive. If the reflection collides with the direct sound 'in phase'—that is, if the wave of the reflection cups in with the wave of the direct sound—the result will be a tone of greater intensity. Destructive interference results when the wave of the direct sound and that of its reflection describe curves like two cups held mouth to mouth. The outcome will be a tone of lesser intensity than the original. In fact, the original tone might simply disappear.

"Constructive interference causes 'live' spots, destructive interference causes 'dead' spots, which are duly noted on sound-charts.

Any resident of those buildings would be able to see on that chart just how much or how little the walls of his residence work for the good of the Esplanade Concerts. But how were those facts charted?

"For the third step, a study was made of attenuation. You might call that 'fading' of sounds. Attenuation varies with the amount of surface of trees and shrubbery, and according to the nature of the ground. It makes a difference whether the ground is bare or gress-covered, whether it is flat, rolling, sloping, generally convex or concave.

"With the instrument called an 'oscillator,' tones at different 'frequency' or degrees of musical pitch, if you like, were fed through an amplifier and then through a loud speaker. A frequency of 40 cycles, or complete vibrations per second, would correspond to the lowest orchestral tone. That would be the low E of a bass viol. At the other extreme would be 4608 cycles, corresponding to the top note of the piccolo—the highest note in the orchestra.

"What the acoustician is after, basically, is to establish which law of acoustics the place being studied responds to. Theoretically, intensity varies inversely with the square of the distance. That is, with an increase in distance from 200 yards to 400, the amount of sound will be one-fourth what it was before.

"But that theoretical law makes no allowance for reflection and all the other effects we have been discussing. On a practical basis, there are as many laws as places and conditions. Therefore the law of attenuation for any locality should be obtained experimentally. This was done on the Esplanade concert grounds by using the oscillator to set up a sound of known frequency and intensity, and using the sound-meter to measure the intensity at various distances from the oscillator.

"Now that the walls, shrubbery and so on are accounted for, the audience shouldn't be forgotten. I don't mean the audience as listeners, but as a mass of absorbent material in the path of the sound. The area of the audience's bodies, and the material of their clothing both tend to reduce the intensity of sound by their absorbing effects.

"In theory, at least, one reason why the summer concerts are heard to advantage is because of the light material of summer clothing, and its minimum quantity. Suppose it were possible for the same audience of 20,000 listeners in summer attire to reassemble in winter clothing and hear the same programme repeated, the music would be heard less well by the listeners in the rear and on the sides.

"The whimsical thought occurs to me that a feminine audience in old-time voluminous hoopskirts wouldn't hear an Esplanade concert as well as the same audience dressed in present style. The long hair worn by the ladies in hoopskirts would also offer more absorption than the short hair of today's mode."

Reflecting Sound

A glance at a drawing of the new Hatch Memorial Shell reminded the reporter that the discussion had covered the grounds and the audience, but not the shell itself.

"What is the basic principal of scientific design which, for example, in the instance of the present shell, enables half as many musicians as play in Symphony Hall to be heard by eight times the audience there occupying eight times the space of the hall?"

"A sound heard by an audience is no better than the excellence of reflection of the inside of a concert shell. Consequently, the reflecting surfaces must be designed with the greatest of care in order to give maximum reflection, in the proper direction. Inseparable with the object of maximum reflection is consideration of quality of tone. This is dependent upon resonance. Hence, the present shell was lined with wooden reflectors instead of metal ones."

"All clear so far as the search for reflection and resonance are concerned," the interviewer asserted. "But how do you know what proportions, curvature, and so on, to give the shell?"

"Well, to cut a few corners in the explanation, it all amounts to this: From a study of the sound-charts and the audience location, the proper proportions of the width, height and depth of the shell, and the curvature and incline of the reflectors, can be mathematically determined."

In a word, sound may be invisible, but it can be juggled around and measured as handily by an acoustical engineer as a grocer getting out a Saturday order of eatables and drinkables. He can follow the course of a sound as clearly as a fan watching a baseball in a fast game.

The reporter pocketed his well-worn pencil, and Dr. Barss rolled up his charts.

"Well, I've certainly got as much of the story as I can carry away," the interviewer remarked.

"Would you mind one more note?" queried the interviewee.

"Of course not."

"I also enjoy music."

106

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"Which comes first, the sound-chart, or the architect's drawings?"

"First comes a drawing to show the architect's general idea of the form and size of the shell."

"Here's what has taken place in connection with the new Edward Hatch Memorial Shell. First, the architect, Richard Shaw, showed me drawings presenting a generalization of his ideas for the shape and size of the structure. By mathematical calculation, I was able to suggest some alterations in the proportions, which would result in better projection and distribution of musical tone from within it. Next in order was for me to go to the concert grounds with instruments and make tests as far as possible of the behavior of sound as it would be when projected from the size and shape of the shell that is going to be built."

The reporter wanted to know what kinds of instruments were used, and the order of procedure.

Noise Meter Used

"First came work with the noise meter. After the general location was selected for a new concert shell, the first problem was to pick a specific location to avoid as much as possible the competing noises characteristic of the neighborhood. So the existing noise levels were measured. That is, the average noise of auto traffic, elevated trains on the Longfellow bridge, pedestrians following gravel paths, wind in trees and shrubbery, distant railroad trains, and general noise background—or, as we often say, 'the voice of the city.'

"The noise meter registers directly on a dial the noise level in decibels.

"The intensity, or strength, of noise or of musical tone is measured in 'decibels.' One decibel is approximately the smallest change of intensity the average human ear can appreciate. That is, the smallest sound after silence, or the smallest increase of an existing sound that the average ear can detect.

"The second step to study the general layout of the place—the location of buildings on Embankment road and the alley back of Beacon street, the height and breath of the walls, and the material used. The reflection of sound from these buildings was traced, and the area of the seating oval covered by these reflections was calculated by mathematical formulae. Also, interference effects between the direct and reflected sound were computed.

"Interference, by the way, is not necessarily destructive. If the reflection collides with the direct sound 'in phase'—that is, if the wave of the reflection cups in with the wave of the direct sound—the result will be a tone of greater intensity. Destructive interference results when the wave of the direct sound and that of its reflection describe curves like two cups held mouth to mouth. The outcome will be a tone of lesser intensity than the original. In fact, the original tone might simply disappear.

"Constructive interference causes 'live' spots, destructive interference causes 'dead' spots, which are duly noted on sound-charts.

Any resident of those buildings would be able to see on that chart just how much or how little the walls of his residence work for the good of the Esplanade Concerts. But how were those facts charted?

"For the third step, a study was made of attenuation. You might call that 'fading' of sounds. Attenuation varies with the amount of surface of trees and shrubbery, and according to the nature of the ground. It makes a difference whether the ground is bare or grass-covered, whether it is flat, rolling, sloping, generally convex or concave.

"With the instrument called an 'oscillator,' tones at different 'frequency' or degrees of musical pitch, if you like, were fed through an amplifier and then through a loud speaker. A frequency of 40 cycles, or complete vibrations per second, would correspond to the lowest orchestral tone. That would be the low E of a bass viol. At the other extreme would be 4608 cycles, corresponding to the top note of the piccolo—the highest note in the orchestra.

"What the acoustician is after, basically, is to establish which law of acoustics the place being studied responds to. Theoretically, intensity varies inversely with the square of the distance. That is, with an increase in distance from 200 yards to 400, the amount of sound will be one-fourth what it was before.

"But that theoretical law makes no allowance for reflection and all the other effects we have been discussing. On a practical basis, there are as many laws as places and conditions. Therefore the law of attenuation for any locality should be obtained experimentally. This was done on the Esplanade concert grounds by using the oscillator to set up a sound of known frequency and intensity, and using the sound-meter to measure the intensity at various distances from the oscillator.

"Now that the walls, shrubbery and so on are accounted for, the audience shouldn't be forgotten. I don't mean the audience as listeners, but as a mass of absorbent material in the path of the sound. The area of the audience's bodies, and the material of their clothing both tend to reduce the intensity of sound by their absorbing effects.

"In theory, at least, one reason why the summer concerts are heard to advantage is because of the light material of summer clothing, and its minimum quantity. Suppose it were possible for the same audience of 20,000 listeners in summer attire to reassemble in winter clothing and hear the same programme repeated, the music would be heard less well by the listeners in the rear and on the sides.

"The whimsical thought occurs to me that a feminine audience in old-time voluminous hoopskirts wouldn't hear an Esplanade concert as well as the same audience dressed in present style. The long hair worn by the ladies in hoopskirts would also offer more absorption than the short hair of today's mode."

Reflecting Sound

A glance at a drawing of the new Hatch Memorial Shell reminded the reporter that the discussion had covered the grounds and the audience, but not the shell itself.

"What is the basic principal of scientific design which, for example, in the instance of the present shell, enables half as many musicians as play in Symphony Hall to be heard by eight times the audience there occupying eight times the space of the hall?"

"A sound heard by an audience is no better than the excellence of reflection of the inside of a concert shell. Consequently, the reflecting surfaces must be designed with the greatest of care in order to give maximum reflection, in the proper direction. Inseparable with the object of maximum reflection is consideration of quality of tone. This is dependent upon resonance. Hence, the present shell was lined with wooden reflectors instead of metal ones."

"All clear so far as the search for reflection and resonance are concerned," the interviewer asserted. "But how do you know what proportions, curvature, and so on, to give the shell?"

"Well, to cut a few corners in the explanation, it all amounts to this: From a study of the sound-charts and the audience location, the proper proportions of the width, height and depth of the shell, and the curvature and incline of the reflectors, can be mathematically determined."

In a word, sound may be invisible, but it can be juggled around and measured as handily by an acoustical engineer as a grocer getting out a Saturday order of eatables and drinkables. He can follow the course of a sound as clearly as a fan watching a baseball in a fast game.

The reporter pocketed his well-worn pencil, and Dr. Barss rolled up his charts.

"Well, I've certainly got as much of the story as I can carry away," the interviewer remarked.

"Would you mind one more note?" queried the interviewee.

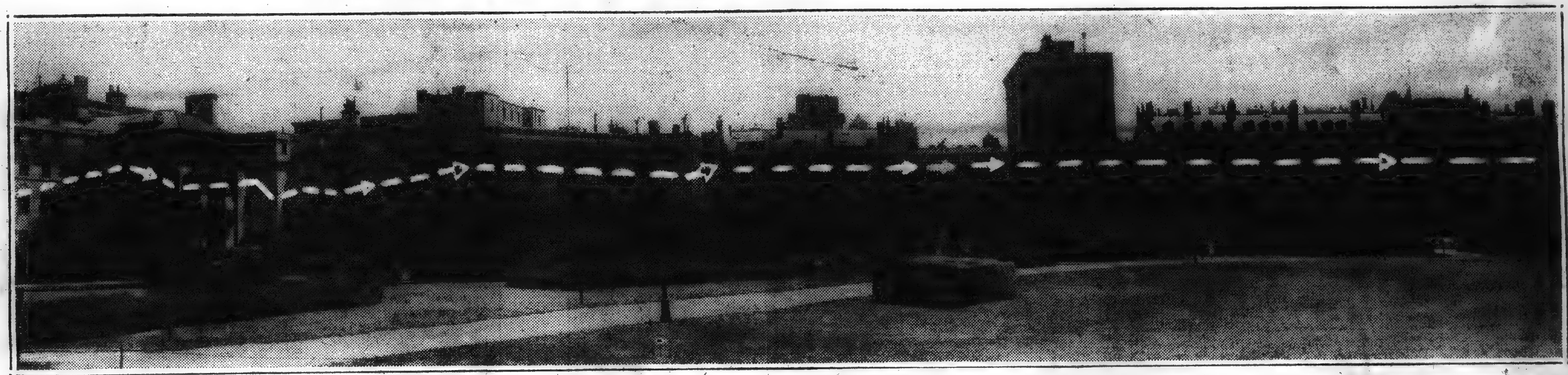
"Of course not."

"I also enjoy music."

Summer Clothes Make Summer Symphonies Gayer

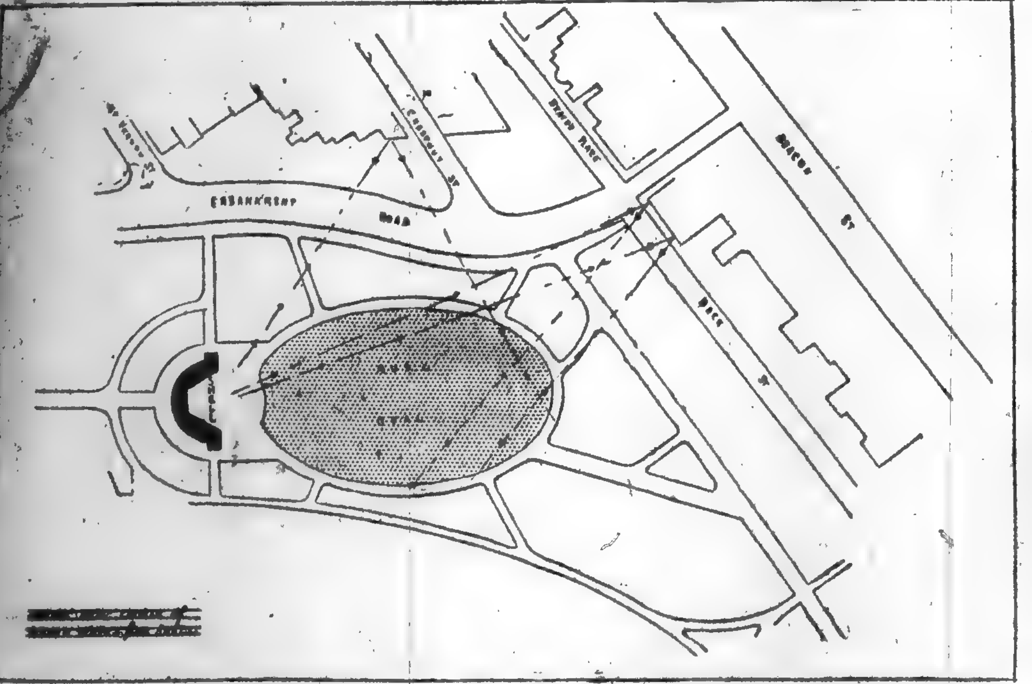
Dr. W. R. Barss, Noted Cambridge Sound-Scientist, Explains How New Edward Hatch Memorial Shell on Esplanade Will Make It Possible for You to Hear Good Music Better Than Ever Before

Dr. W. R. Barss, noted acoustics engineer, notes down the readings on his sound-meter, as he sends out vibrations at different pitch from within the Esplanade concert shell, by means of an oscillator hooked up with amplifying apparatus. When the sounds are reflected back from the distant walls, their intensity is registered on a dial on the sound-meter, at the right.

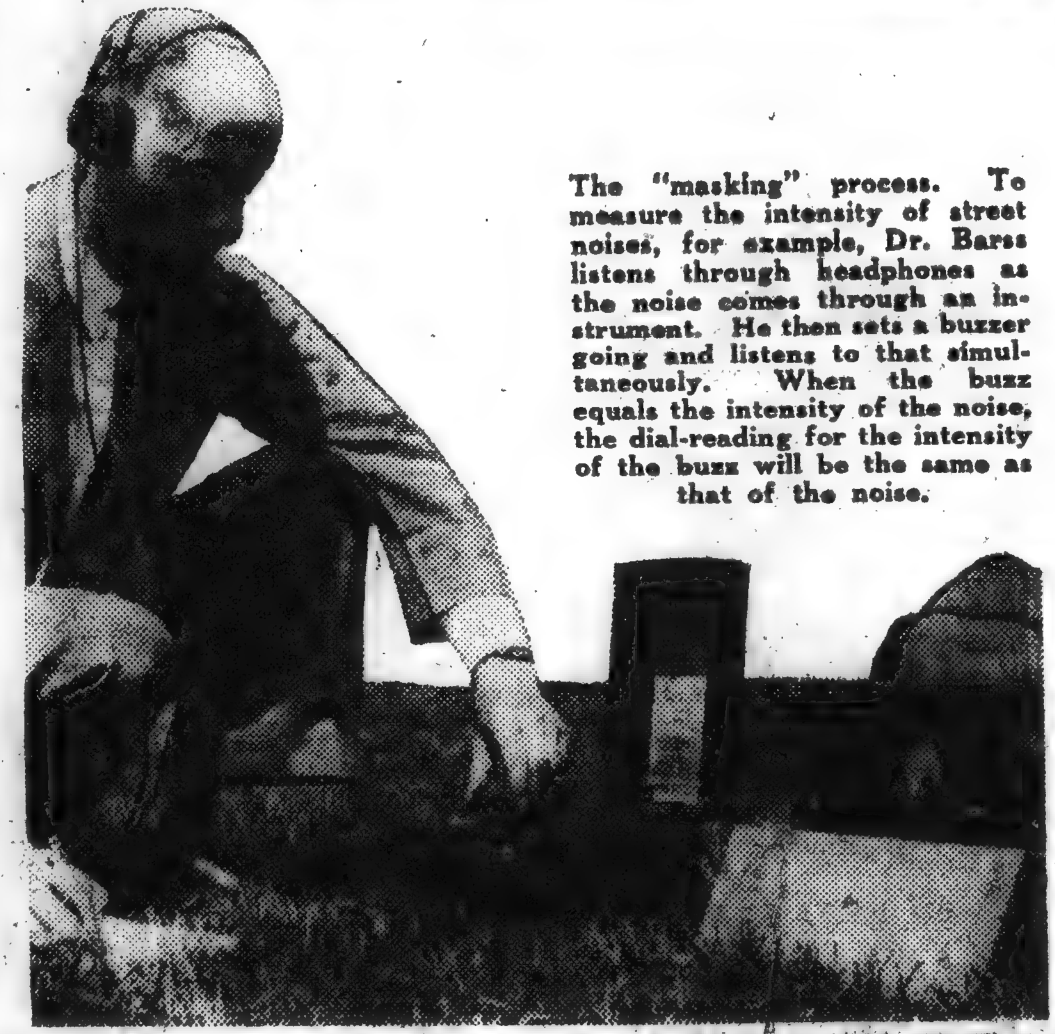


OFF THE GROUNDS, BUT ALL-IMPORTANT

Looking out from the Esplanade concert shell, the observer gets this view. He might easily think of the buildings as being detached from the grounds, because they are across the street—Embankment road on the left, Beacon street far to the rear. But it is the reflection of musical tones from the odd angles and irregular shapes of these walls, which helps the thousands of concert-goers to hear so well. Dotted line emphasizes peculiarities of the lines of buildings.



A simplified version of a portion of one of the sound-charts made by Dr. W. R. Barss for the new Edward Hatch Memorial Shell on the Esplanade concert grounds. (Courtesy of Metropolitan District Commission.)



The "masking" process. To measure the intensity of street noises, for example, Dr. Barss listens through headphones as the noise comes through an instrument. He then sets a buzzer going and listens to that simultaneously. When the buzz equals the intensity of the noise, the dial-reading for the intensity of the buzz will be the same as that of the noise.

Music is music and an Esplanade children's concert is something extra-special, but boys also will be boys. Thus, while the girls here are very good, the boys in the background are finishing a "rassling match"; concert or no.

See story on page opposite

WORCESTER, MASS.
TELEGRAM

JUL 27 1938

FINNISH ARTISTS ENTERTAIN

Artists who presented concert last night in Finnish Lutheran Church. Left to right, Mrs. Tauno Hannikainen and Professor Hannikainen of Finland, and Mrs. Olga Mikkonen Gellatly of Quincy, their accompanist.

Prof. Hannikainen Praises American Symphonies

Finnish Artist Tells How Orchestras Are Supported by His Government

Europe recognizes America as having the finest symphony orchestras of the world, Prof. Tauno Hannikainen, cello virtuoso and conductor of the Turku Symphony orchestra of Finland, said yesterday at the home of Rev. and Mrs. Viljo Heiman, 187 Eastern avenue.

Professor Hannikainen presented a concert last night in Finnish Lutheran Church together with his wife, who is an opera singer of renown in Finland.

"Symphony orchestras of America have members who were outstanding concert masters of famous European orchestras Professor Hannikainen," added.

Professor Hannikainen was the guest conductor of the U. S. Navy Band during the Swedish and Finnish tercentenary celebrations at Chester, Pa., and the Boston Symphony Orchestra June 20. He directs the second largest symphony orchestra in Finland consisting of forty pieces. The Helsingfors Symphony Orchestra which is the largest in Finland has 75 members.

The orchestra has given concerts in Berlin, England and Stockholm.

Supported By State

"The major orchestras of Finland are supported by the state" he said. "This is a fine arrangement as members are employed nine months of the year. The remaining three months members have as a vacation on full pay. At the age of 67 they are given a pension."

To join such an organization he said an applicant must be first, a union member; second, he must demonstrate his ability and technique by playing a composition of his own choosing and finally must play a composition which has been selected for him. The required composition must be played while the conductor wields his baton. This demonstrates his ability to keep one eye on the music and the other on the conductor. It also proves his ability at sight-reading, the professor declared.

"How about swing music in Finland?" he was asked.

"We do not have as much swing music as America," he said, "but we have our dance orchestras playing in restaurants and over the radio."

Professor Hannikainen, came from a musical family. His father was P. J. Hannikainen, a professor of music. He was the organizer of the present Helsinki University Chorus, of Finland which appeared in a concert last December in Worcester. He was also the choruses first director. His mother was a singer.

Family of Musicians

A brother, Ilmari, is now a pianist at the Helsingfors Conservatory; another brother, Arvo, a violinist, is concert master of the Helsingfors Symphony Orchestra and a third brother, Vaino, is a harpist in the same orchestra.

Professor Hannikainen began his musical studies at the age of six.

The couple will appear in a concert tonight in Fitchburg and in Quincy tomorrow night. Mrs. Olga Mikkonen Gellatly of Quincy was the accompanist at the concert last night.

News

Colum[illegible] Pa

JUL 30 1938

* * *

JOSE ITURBI, pianist and conductor, has been initiated at Los Angeles into the Spanish honorary fraternity of Sigma Delta Pi. Amparo Iturbu, pianist and sister of the honored guest, as well as various distinguished members of the faculty of the University of Southern California, were present at the dinner in honor of the occasion.

* * *

SIX CONCERTS by Boston Symphony Orchestra musicians are scheduled for the Berkshire Symphonic Festival, which begins Aug. 4 at the beautiful 200-acre Tanglewodo estate at Stockbridge, Mass.

With the orchestra will appear the Cecilia Chorus of Boston and distinguished soloists. Concerts will be given Aug. 4, 6, 7, 11, 13 and 14. Dr. Serge Koussevitzky of the Boston Symphony is conductor.

Since the concert series began in 1924, the festival has been evolving gradually into an institution — typically American—establishing its own traditions with realization that, to merit continued support of a discriminating public, artistic performance is of major importance.

Immediately after last year's series, the festival trustees enlisted the aid of its many friends and raised more than $80,000 within a few months for a music shed.

Now the building is completed to the point, called for by plans for this year. Eventual completion, including a permanent floor and stage, will come when more money is received.

Two years ago Mrs. Gorham Brooks presented Tanglewood, where Nathaniel Hawthorne lived while in the Berkshires, to the Boston Symphony Orchestra as a permanent home for the Festival.

NEW YORK, N. Y.
TIMES

JUL 31 1938

THE BERKSHIRES

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass.—In the new fan-shaped music shed at Tanglewood the first concert of the Berkshire Music Festival will be given by the Boston Symphony Orchestra on Thursday evening. Dr. Serge Koussevitzky will be conductor. Other concerts of the first series will be given Saturday evening and next Sunday afternoon.

Funds for the music shed, which cost $82,000, were raised by public subscription under the direction of Miss Gertrude Robinson Smith of New York, president of the Berkshire Symphonic Festival, Inc. The 1938 budget is $51,000, an increase of $10,000 over last year.

Olin Downes, music critic of THE NEW YORK TIMES, is to give lectures on the symphony programs at Berkshire Museum, Pittsfield, Aug. 4, 6, 11 and 13 at 3 P. M.

The first annual Berkshire County Photographic Exhibition is opening today at Berkshire Museum, Pittsfield. Two special art exhibitions and three permanent natural history exhibits are to be opened on Tuesday.

The Edward Parsons Davis memorial best-ball handicap and final matches in the Wyantenuck Country Club golf tournament will be played this afternoon at Great Barrington.

TROY, N. Y.
MORNING RECORD

JUL 30 1938

Mrs. Bray Attends Meeting of Advisors

Mrs. Archie W. Bray attended a meeting of the board of advisors of the Berkshire Festival of Music Association Thursday afternoon on the festival grounds at Tanglewood, Mass. Tea was served on the lawn after the meeting.

The Troy representative, Mrs. Bray, spoke encouragingly of the interest shown in the local area, and says those who have attended this festival of music in other years have formed groups and parties to attend the concerts by the Boston Symphony Orchestra under the new roof at Tanglewood near Stockbridge, Mass. The festival dates will be Aug. 4 and 6 at 8:30 p.m., Aug. 7 at 3:30 p.m., Aug. 11 and 13 at 3:30 p.m. and Aug. 14 at 3:30 p.m.

NEW YORK, N. Y.
SUN

JUL 30 1938

Berkshires Music Festival to Be Held In Fan-shaped Shed

New Structure Is Built to Accommodate 5000 at Performance.

Special Dispatch to THE SUN.

BERKSHIRE HILLS, Mass., July 30.—Preparations have been made for the fifth annual Berkshire Music Festival at Tanglewood, Stockbridge, where six concerts will be given by the Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor. There will be two series and the dates are August 4, 6, 7, 11, 13 and 14.

For the first time they will be held in a new fan-shaped music shed costing $82,000, raised by public subscription through the efforts of Miss Gertrude Robinson Smith, president of Berkshire Symphonic Festival, Inc., and a group of workers in the organization.

There are seats for 5,000 persons with room for 4,000 more in the promenade. One hundred and forty-three boxes have been sold at $150 each. The festival budget this year is $51,000, an increase of $10,000 over last year. Most of the first-class hotels in Berkshire are booked to capacity for the two weeks.

At the Curtis Hotel, Lenox, will be Mrs. Walter Jennings of Cold Spring Harbor, L. I.; Mrs. Edward Robinson, Mrs. Henry White Cannon of New York, Mrs. Eugene Lentilhon of Paris, Mrs. S. M. Lehman, aunt of Gov. Lehman, and Miss Helen J. Bowman of Tarrytown, N. Y.; Misses Dorothy Fleming and H. Sophie Davis of Bedford, N. Y.; Mr. and Mrs. Henry B. Sawyer, Mrs. Alvan T. Fuller, Mrs. Franklin W. Hobbs of Boston, Mr. and Mrs. John Gordon of Cambridge, Mass.

Many Reservations Made.

Dr. and Mrs. Koussevitzky and their niece, Miss Olga Naumoff are to be at the Berkshire Hunt and Country Club, Lenox. Others who have made reservations at the club are Ernest Dane, treasurer of the orchestra; Mrs. Dane, Mr. and Mrs. Irving Valentine of Scarsdale, Baroness Clemens von Kettler of Florence, Italy; Mr. and Mrs. Sidney Blumenthal of New York, Mr. and Mrs. Milton J. Warner of New Haven.

Mrs. William E. S. Griswold of New York, is entertaining a group of twelve friends at the club for the second series.

Among those who will be at the Red Lion Inn, Stockbridge, are Mr. and Mrs. Edward Archibald McDougal, Mr. and Mrs. Julian Olney, Mrs. John Anderson of New York, Mrs. Edwin M. Moore of Bronxville, Mrs. John Parker Holmes, Mrs. Roland Nickerson, Mrs. George M. Davenport, Mrs. Louise Sawyer Metcalf of Boston.

MUNCIE, IND.
STAR

JUL 31 1938

* * *

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N. ADAMS, MASS.
TRANSCRIPT

JUL 29 1938

FESTIVAL BOUND TO BE SUCCESSFUL

Community is Giving Whole-Hearted Support

AT "TANGLEWOOD"

Six Hundred Volunteers Are Offering Their Services for Fifth Season.

If the work of 600 volunteers counts for anything, if the enthusiasm of a community reflects the interest of that community, if painstaking study of minute details ever itself, the fifth annual Berkshire Symphonic festival, opening next Thursday evening at "Tanglewood," between Lenox and Stockbridge, will be a success.

Everyone works for the Festival for the love of music and because of their belief in what the future has in store for "Tanglewood."

From Maine to California and Canada to Florida there are 70 community chairmen sponsoring the Festival and the concerts to be given by the Boston Symphony orchestra and Serge Koussevitzky. The average number on community committees is five, making a total of 350 committee members.

The ushering crew, program girls, aides and other assistants, all serving on a voluntary basis under the direction of Willard M. Sistare of Pittsfield, number 135. Sheriff J. Bruce McIntyre of Pittsfield has a crew of 50 members of the American Legion from neighboring towns in charge of parking. Traffic arrangements at the entrances to "Tanglewood" will be in charge of Lieut. William Sullivan of the Massachusetts state police. The women of the Thursday Morning club of Great Barrington will be in charge of the refreshment stand for the third successive year.

Already indications point to a near capacity house for the opening concert when the orchestra will inaugurate the new shed. For tickets and other information, music lovers may write to the Berkshire Symphonic Festival office at Stockbridge, Mass.

Tickets for the festival may be obtained in this city from Mrs. Shelley W. Potter, the local chairman, or at Apothecary Hall.

NEW YORK, N. Y.
SUN

JUL 30 1938

Symphonies

SUNDAY.

Stadium concert, New York Philharmonic Symphony Orchestra tomorrow at 8:30 (WABC):

Overture, "In Bohemia"	Hadley
Symphony No. 1 in B major	Gutman
Concerto for violin and orchestra,	Saint-Saens
American Symphonette No. 2	Gould
Negro rhapsody	Powell
Symphony No. 2 in E minor	Thompson

Perole String Quartet at 12:30 tomorrow over WJZ:

Quartet in C minor, opus 18, No. 4,	Beethoven
Funeral march and scherzo from piano quintet in E flat	Schumann
Canzonetta, opus 44, No. 1	Mendelssohn
Quartet in A major	Dittersdorf

Chautauqua Symphony Orchestra, Albert Stoessel conducting, on WEAF tomorrow at 3:

Suite from "Dido and Aeneas"	Purcell
Concerto for violin	Glazounov
Dream pantomime from "Hansel and Gretel"	Humperdinck
Sorcerer's Apprentice	Dukas

Columbia Broadcasting Symphony, Howard Barlow conducting, tomorrow afternoon at 3 over WABC:

Concerto for two violins	Bach
Symphony in G major, No. 88	Haydn
Theme in Yellow	Sowerby

THURSDAY.

Toronto Promenade Symphony Orchestra on WEAF at 9, with Dr. Frank Simon conducting:

Sakuntala Overture	Goldmark
Carnival in Paris	Svendsen
Piano concerto in A minor	Grieg
Cortege from "Mlada"	Rimsky-Korsakoff

Dr. Serge Koussevitzky conducts the Boston Symphony Orchestra on Thursday night at 8:30 during a broadcast over WJZ from the Berkshire Symphonic Festival at Tanglewood, Mass.

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SPRINGFIELD, MASS.
MORNING UNION

JUL 31 1938

Symphonic Festival In the Berkshires

Boston Symphony, Directed by Dr Koussevitzky, to Give Its Fifth Series Starting Thursday Night—Arrangement of the Programs and Contemporary Composers—List of Selections and Remarks

By BENJAMIN BUXTON

The programs to be offered during the fifth Berkshire Symphonic festival during the next two weekends by the Boston Symphony orchestra at Tanglewood, encompass the 18th, 19th and 20th centuries, with accent on the 19th, and are wider in scope than any previous series presented by this enterprising organization. Anyone who attends each of the six concerts, in fact, will have opportunity to gather together some of the tagends of his appreciation and understanding, and sense, in concentrated form, the quality of all symphonic music.

The directors of the festival and Dr Serge Koussevitzky, have thus far not seen fit to build the programs along experimental lines, although there will be, during the coming series a small scattering of contemporary music. This, for the time being, at least, may be wise, yet it is probable that the festival, being as young as growing as it is, will later branch out and select works by little known and struggling composers. The brief history of the festival indicates a desire for experiment and change; the history of Dr Koussevitzky as leader of the Boston Symphony orchestra, indicates a courageous pushing forward toward new things, so it seems inevitable that in the future there will not only be a larger number of programs, but a greater emphasis placed on contemporary works.

While six concerts appear to be a great number, it is after all impossible to include samples of all types of music, so it is natural that the most familiar and most easily understandable should have first place while the festival makes its plans for the coming years. Later there will be ample time to cast about in the growing literature of modern music, both European and American, to broaden still more the scope of the festival and to give it a still wider significance. If, later on, a school for orchestral conductors is established in the Berkshires, it is not too much to hope that composers themselves will not be neglected.

20th Century Composers

Of the seven 20th century composers selected, three are alive: Sibelius, Copland and Prokofieff. The others—Debussy, Ravel and Respighi,—have already taken their individual places in the hall of fame, and Henry Hadley, first conductor of the festival, who will be represented on the Saturday night program, August 13, is remembered as an American composer of substantial gifts. Aaron Copland is the only living American to be included in any of the programs.

The first concert, Thursday night, will include music by Bach, Handel and Beethoven. The latter's Ninth symphony will highlight the program, with the St Cecelia society of Boston singing the choral part in the final movement. Jeannette Vreeland, soprano; Paul Althouse, tenor; Anna Kaskas, contralto, and Norman Cordon, basso, will be the soloists. Considering the great number of performers and the severe classical outline of the program, it will be in every way the most impressive to be presented by the festival during its four years of existence. Beethoven's Ninth is seldom heard outside of the great music centers, and while it is not one of the most popular of his symphonies, it has a unique place in the literature of music. Being performed at the festival, it has a special meaning because of the text, Schiller's "Ode to Joy," which Dr Koussevitzky is said to have selected as "an answer to troubled conditions in Europe." Bach's chorale from the cantata, "Ein Feste Burg is unser Gott," will open the concert, and Handel's Concerto Grosso in D-minor will precede the symphony.

The Saturday night and Sunday afternoon concerts will probably offer the widest variety of period and contrast in the entire series. Saturday night, Haydn's D-flat symphony, Debussy's "La Mer," and the Sibelius First symphony will comprise a program that is typical of the Boston orchestra's selections. Dr Koussevitzky has long been know as a champion of Sibelius, the Finnish composer whose works are becoming increasingly popular, and is regarded as one of his most capable interpreters. The Second symphony introduced festival audiences to Sibelius two years ago. The Debussy symphonic sketches are more or less familiar to concert audiences, and the Haydn, which will open the program, will offer its refreshing message.

The first Sunday afternoon concert will open with Mozart's serenade for string orchestra, "Eine Kleine Nachtmusik," a short work in three move- Symphony in E-minor, No 4 Op 98. Copland's "Music for the Theater," Ravel's "Mother Goose," suite, five childrens pieces, and Respighi's symphonic poem, "The Pines of Rome," will comprise the second half of the concert. In this program, music of the 18th, 19th and 20th centuries, has been placed in striking juxtaposition, with classicism and neoclassicism holding the first half and the free modern style the second half.

The Second Series

The opening concert of the second series, Thursday night, August 11, will consist of a miniature Wagnerian festival, with an act each from two of the "Ring" music dramas, "Die Walkuere," and "Siegfried," given in concert form. In the first act of 'Die Walkuere," Sieglinde will be sung by Beale Hober, soprano, and Siegmund by Paul Althouse, tenor. The third act from "Siegfried," will feature the following cast: The Wanderer, Norman Cordon; Erda, Anna Kaskas; Siegfried, Paul Althouse, and Bruennhilde, Beale Hober.

The Saturday night concert, August 13, will be purely symphonic in character, opening with the "Angelus," (andante tranquillo) from the Symphony No 3 in B-minor, Op 60, by Henry Hadley. The rest of the program will be devoted to two famous Sixth symphonies—those of Beethoven, the "Pastoral," and of Tschaikowsky, the "Pathetique."

The concluding program will consist of Schumann's B-flat Symphony No 1, and Brahms's Second symphony in D-major. By way of modernism, Prokofieff's "Lieut Kije," an orchestral suite, will be played.

In glancing over these lists, and comparing them with the lists presented at New York or Boston during the regular winter season, it is pleasant to note that a high standard of excellence is maintained in program building. A writer in a current magazine, complaining of music in the summer, stated that outdoor concerts suffer from poor selection and reduced symphony orchestras. Symphonic music, he said, is only for the concert hall, and the repertoire is usually of the "pops" variety. He had evidently not seen the above-mentioned programs, or talked with any of the festival directors. He cannot have been aware of the infinite pains that have gone into the construction of the new music shed which has been built as a permanent home for the orchestra, nor can he have heard of the festival's ambitious plans for the future. The programs have obviously been arranged with as discriminating care as any of the best winter programs, and if by any chance the shed fails to satisfy the directors, it will be reconstructed, in whole or in part, until it gives the service that will be required of it.

SAN DIEGO, CAL.
SUN

JUL 31 1938

Lines And Spaces

By CONSTANCE HERRESHOFF

Friday Concert

Guest conductor on Friday night will be Russell Ames Cook, of Boston, member of Harvard's faculty and director of the "Symphonic Ensemble of Boston," a chamber music ensemble composed only of players from the Boston Symphony. Mr. Cook also conducts the Portland (Maine) Symphony Orchestra.

Lyell Barbour, who has appeared as piano soloist with various major symphony orchestras in this country and in Europe, will be Friday night's soloist in Chopin's F minor Piano Concerto. Mr. Cook will direct the following orchestral numbers: Overture, "The Secret Marriage" (Cimarosa); "Water Music" (Handel); "Italian Symphony" (Mendelsohn); "St. Paul Suite" (Holst); "Vorspiel" to "Die Meistersinger" (Wagner).

NORFOLK, VA.
VIRGINIAN PILOT

JUL 31 1938

Music Festival Arranged for Unusual 'Shed'

Berkshire Symphonic Event at Tanglewood to Begin Thursday

Stockbridge, Mass., July 30.—(AP) More than 30,000 persons will listen, it is expected, to six of the finest summer concerts in the East in the "Music Shed" of the Berkshire Symphonic Festival at Tanglewood, between this village and Lenox.

Though incomplete in some details, the unusual "shed" will be ready by next Thursday to seat 5,700 persons at the first concert, the chief feature of which will be a performance of Beethoven's ninth symphony by the Boston Symphony and the same city's Cecilia Society Chorus of 110 voices.

The orchestra is the Boston Symphony just as its audiences in Symphony Hall hear it all winter, and conducted by Serge Koussevitzky, the regular conductor.

Both Dr. Koussevitzky and the festival board, president of which is Miss Gertrude Robinson Smith, have consistently refused to play more concerts than can be rehearsed carefully.

Although the festivals of two weeks' duration, there are only six concerts, each prepared as carefully as it would be in the winter.

The local organization is a model for such affairs. The office staff is almost entirely volunteer. Around 600 persons share the work, and the idea is so popular there are actually waiting lists for some posts—ushers, for example.

The new shed covers an acre and a half of the estate given by Mrs. Gorham Brooks to the Boston symphony as a home for its festival. It is shaped like a half-opened fan, with the 60-foot stage at the handle end, and a deep colonnade surrounding the whole.

The roof has been made of two-inch planking, insulated with a layer of felt so that the sound of showers will not disrupt programs as it has in the past. Eventually sliding shutters will be provided at the side, so that wind also can be shut out.

From Dr. Koussevitzky's podium to the last row of seats the depth is 160 feet, and it is 265 feet across the wide end of the fan. Only three posts were needed at the center, so that all seats command a clear view of the stage.

The six audiences will be, festival officials feel, among the most cosmopolitan ever assembled for a similar event in America. Ticket holders already represent most of the states, and a number of foreign countries, and the advance interest has been so great that on some days since the shed was opened for inspection as many as 1,500 people have visited it.

The festival opens Thursday, with the five remaining programs on August 6, 7, 11, 13 and 14.

NEW BEDFORD, MASS
STANDARD-TIMES

JUL 31 1938

Symphonic Festival Will Be Broadcast from Berkshires

The opening concert of America's outstanding Summer music festival will be brought to NBC's coast-to-coast audience when the Boston Symphony Orchestra inaugurates its Fifth Annual Berkshire Symphonic Festival on Thursday, Aug. 4. The complete two-hour program, starting at 8:30 p. m., will be broadcast over the NBC-Blue Network.

Two choruses from Bach's cantata, "Ein feste Burg ist unser Gott," and Beethoven's Ninth Symphony, will comprise the program, and the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitsky, will be assisted by Boston's noted Cecilia Society Chorus. The soloists in the final choral movement of the Beethoven symphony will be Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, basso. Olin Downes, distinguished music reviewer for the New York Times, will discuss the Beethoven work during intermission.

The first half of the program will open with the first chorus of the Bach cantata, and close with the famous choral from the same work in the singing of which the audience will be invited to join. Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, and Bentley W. Warren, president of the Boston Symphony Orchestra, will give brief addresses dedicating the new open-air auditorium just completed to house this annual festival.

The auditorium, built on the historic farm where Hawthorne wrote his "Tanglewood Tales," nestles beside a lake in the picturesque Berkshires between Stockbridge and Lenox, and accommodates an audience of more than 5,000. The four previous festivals were performed under canvas on Tanglewood Farm, which last year was deeded to the Boston Symphony Orchestra as a permanent site for this annual Summer series.

SPRINGFIELD, MASS.
MORNING UNION

JUL 31 1938

BOSTON SYMPHONY STARTS BERKSHIRE SERIES THURSDAY

More Than 30,000 Expected to Hear Symphonic Festival Under New Music Shed at Tanglewood

Stockbridge, July 30—(AP)—More than 30,000 persons will listen, it is expected, to six of the finest summer concerts in the East in the "music shed" of the Berkshire Symphonic festival at Tanglewood, between this village and Lenox.

Though incomplete in some details, the unusual "shed" will be ready by next Thursday to seat 5700 persons at the first concert, the chief feature of which will be a performance of Beethoven's Ninth symphony by the Boston Symphony and the same city's Cecilia society chorus of 110 voices.

Six Concerts

The orchestra is the Boston Symphony just as its audiences in Symphony hall hear it all winter, and conducted by Serge Koussevitzky, the regular conductor.

Both Dr Koussevitzky and the festival board, president of which is Miss Gertrude Robinson Smith, have consistently refused to play more concerts than can be rehearsed carefully. Although the festivals are of two weeks' duration, there are only six concerts, each prepared as carefully as it would be in the winter.

The local organization is a model for such affairs. The office staff is almost entirely volunteer. Around 600 persons share the work, and the idea is so popular there are actually waiting lists for some posts—ushers, for example.

The new shed covers an acre and a half of the estate given by Mrs Gorham Brooks to the Boston Symphony as a home for its festival. It is shaped like a half-opened fan, with the 60-foot stage at the handle end, and a deep colonnade surrounding the whole.

The roof has been made of two-inch planking, insulated with a layer of felt so that the sound of showers will not disrupt programs as it has in the past. Eventually sliding shutters will be provided at the side, so that wind also can be shut out.

Shed 265 Feet Wide

From Dr Koussevitzky's podium to the last row of seats the depth is 160 feet, and it is 265 feet across the wide end of the fan. Only three posts were needed at the center, so that all seats command a clear view of the stage.

The six audiences will be, festival officials feel, among the most cosmopolitan ever assembled for a similar event in America. Ticketholders already represent most of the states, and a number of foreign countries, and the advance interest has been so great that on some days since the shed was opened for inspection as many as 1500 people have visited it.

The festival opens Thursday, with the five remaining programs on August 6, 7, 11, 13 and 14.

ROANOKE, VA.
TIMES

JUL 31 1938

OVER 30,000 TO HEAR CONCERTS

Symphonic Festival To Be Held in "Music Shed"

STOCKBRIDGE, Mass., July 30 (AP).—More than 30,000 persons will listen, it is expected, to six of the finest summer concerts in the east in the "music shed" of the Berkshire Symphonic Festival at Tanglewood, between this village and Lenox.

Though incomplete in some details, the unusual "shed" will be ready by next Thursday to seat 5,700 persons at the first concert, the chief feature of which will be a performance of Beethoven's Ninth Symphony by the Boston Symphony and the same city's Cecilia Society chorus of 110 voices.

Boston Symphony

The orchestra is the Boston Symphony just as its audiences in Symphony Hall hear it all winter, and conducted by Serge Koussevitzky, the regular conductor.

Both Dr. Koussevitzky and the festival board, president of which is Miss Gertrude Robinson Smith, have consistently refused to play more concerts than can be rehearsed carefully.

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Shuts Out Showers

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The festival opens Thursday, with the five remaining programs on August 6, 7, 11, 13 and 14.

BALTIMORE, MD.
MORNING SUN

JUL 31 1938

Boston Symphony Plays Baltimorean's Work

Berkshire Symphonic Festival To Hear "Fleche D'Or" By Edmund Hammerbacher

"Fleche d'Or," an orchestral composition by Edmund Hammerbacher, a Baltimorean who submitted it in the recent New York Philharmonic Society contest, has been selected for performance during the Berkshire Symphonic Festival the first two weeks in August. The Boston Symphony Orchestra, presenting Mr. Hammerbacher's work, will be conducted by Serge Koussevitzky.

Mr. Hammerbacher's initial recognition as a composer dates back to 1913, when he received second prize in an international contest in which 4,000 musicians were entered. This competition took place at Stuttgart, Germany. Less than ten years later he also carried off honors in a musical competition sponsored by the Chicago North Shore Festival Association in 1922. Baltimoreans heard this composition a short time later when it was played at the Lyric by the Baltimore Symphony Orchestra. Mr. Hammerbacher has written numerous other compositions for orchestra, band and for solo instruments.

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NEW YORK, N. Y.
HERALD - TRIBUNE
JUL 31 1938

BERKSHIRE FESTIVAL

THE fifth annual Berkshire Symphonic Festival, which is the third to be held with the participation of the Boston Symphony Orchestra under Serge Koussevitzky, and the first to take place in the new Music Shed on the Tanglewood estate, about a mile west of the center of Lenox, Mass., will begin next Thursday night.

As in the 1937 festival, there will be six concerts, on Thursday and Saturday evenings and Sunday afternoons, August 4, 6, 7, 11, 13 and 14. The evening concerts will begin at 8:30, and the Sunday concerts at 3:30. The programs announced are:

Thursday, August 4—8:30

Assisting artists, the Cecilia Society of Boston (Arthur Fiedler, conductor); Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; Norman Cordon, basso.

Chorale and first chorus from cantata, "Ein' feste Burg"................Bach
Orchestra and Chorus
Concerto Grosso, Op. 6, No. 10, in D minor..........................Handel
Orchestra
Symphony No. 9, in D minor...Beethoven
Orchestra, Chorus and Soloists

Saturday, August 6—8:30

Symphony in E flat, No. 99.......Haydn
La Mer..........................Debussy
Symphony No. 1, in E minor......Sibelius

Sunday, August 7—3:30

Eine kleine Nachtmusik..........Mozart
Symphony No. 4, in E minor......Brahms
Music for the theater...........Copland
Ma Mere l'Oye...................Ravel
Pines of Rome...................Respighi

Thursday, August 11—8:30

Wagner program: Soloists, Beal Hober, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; Norman Cordon, basso.

"Die Walkuere," Act I, final scene.
Sieglinde, Miss Hober; Siegmund, Mr. Althouse.
"Siegfried," Act III.
Siegfried, Mr. Althouse; Bruennhilde, Miss Hober; Erda, Miss Kaskas; Wanderer, Mr. Cordon.

Saturday, August 13—8:30

Angelus from Symphony No. 3, Op. 60
Hadley
Symphony No. 6, in F (Pastoral)
Beethoven

Sunday, August 14—3:30

Symphony No. 1, in B flat......Schumann
Suite from "Lieutenant Kije"....Prokofieff
Symphony No. 2, in D major......Brahms

Olin Downes, music critic of "The New York Times," will give four lectures on the festival programs at the Berkshire Museum in Pittsfield on Thursday and Saturday afternoons, August 4, 6, 11 and 13.

Parking Arrangements

The parking space at Tanglewood has been enlarged. The two large fields bordering West Street in Lenox, on Route 183, will be used for general parking, with several exits and entrances. Volunteers from American Legion posts in Pittsfield, Lenox and Lee will again direct parking.

For patrons and for invalids there will be a separate parking area, entered from Hawthorne Street in Stockbridge. Cars in this area can drive to the Music Shed to discharge passengers. Applications for cards for invalids' chairs should be made to the festival office in Stockbridge. Wheelchairs will be available.

The Music Shed

The Music Shed, whose acoustics have been pronounced perfect by Professor Richard F. Fay, of the Massachusetts Institute of Technology, covers an acre and a half, and resembles a half open fan in shape. For its construction, it is noted, 308 tons of steel were required. The roof is made of two-inch planks covered with a heavy layer of felt to deaden the sound of rain. The foundations were built to support a load of 7,500 pounds a square foot. There are 150,000 feet of lumber in the structure. The stage, built of plywood, is thirty-five feet deep, sixty feet across the front and forty-five across the back, and thus slightly larger than the stage of Symphony Hall in Boston. The distance from the podium to the last row of seats within the colonnade is 150 feet. A clear view of the stage is promised from every seat in the house. The seating capacity is 5,700.

History of the Festival

The idea of a symphonic festival in the Berkshires was originally suggested by the late Henry Hadley in the spring of 1934. The first festival, of three concerts, was held in August of that year outdoors on the Dan Hanna estate in the village of Interlaken and the township of Stockbridge, with an orchestra of sixty-five Philharmonic-Symphony players under Dr. Hadley's direction.

The festival was incorporated under Massachusetts laws on a non-profit-making basis in the autumn of 1934, with a broadly inclusive charter. Miss Gertrude Robinson Smith was elected president, with Mrs. Elizabeth Sprague Coolidge as honorary president. The present officers of the board of trustees, in addition to Miss Robinson Smith, are Norval H. Busey jr., vice-president; Mrs. George W. Edman, executive vice-president; George W. Edman, clerk; Henry W. Dwight, treasurer; Milton B. Warner, attorney; Mrs. William Felton Barrett, Mrs. Gorham Brooks, Philip Marshall Brown, William L. Bull, Mrs. Bruce Crane, Laurence R. Connor, Mrs. Carlos M. De Heredia, Mrs. Henry A. Francis, Joseph Franz, Mrs. Charles C. Griswold, Mrs. John B. Lloyd, Mrs. John C. Lynch, Mrs. Elizabeth C. T. Miller, John F. Noxon jr., Edward S. Rogers, Mrs. Arthur F. Schermerhorn, Albert Spalding and Robert K. Wheeler.

The 1935 festival, also on the Hanna Farm, consisted of three concerts by a specially recruited orchestra under Dr. Hadley's direction. A tent, seating 3,000 persons, was set up to meet the possibility of rain, and proved necessary for the third concert. The gross attendance, slightly more than in 1934, was 7,500. Friends of the festival made up the deficit. It was then decided that the continuance of the series called for the engagement of an existing orchestra as a unit, and George E. Judd, manager of the Boston Symphony, was consulted. Dr. Koussevitzky was enthusiastic about the idea, and the orchestra came to the Berkshires for three concerts under his direction on the Holmwood estate, between Stockbridge and Lenox.

Precautions as to the weather were again taken by the provision of a large tent. Each concert had an audience of 5,000, and there was no deficit. The Hanna Farm was under consideration for the 1937 festival, having been offered for this purpose by its new owner, Mrs. Elisabeth C. T. Miller, of Cleveland, but, in December, 1936, the owner of the Tanglewood estate, Mrs. Gorham Brooks, presented the estate to the Boston Symphony as a permanent home for the festival. The number of concerts under Dr. Koussevitzky was doubled for the 1937 series, which was held under canvas before audiences representing thirty-two states, Canada and Europe.

A Forward Step

Acoustic conditions were good beyond expectation, but the realization of plans for a building, which had been decided upon as a future step in the festival's development was hastened by the storm which coincided with the Wagner program of August 12, 1937, when the noise of rain and thunder halted the concert temporarily. Dr. Koussevitzky eventually completed the program, but the storm had dramatically set forth the need of a building for the 1938 festival, and $80,000 was raised for this purpose within the next few months. Revised plans for the music shed were approved late last December. Ground was broken on the last day of 1937, and the Bethlehem Steel Corporation began deliveries of steel in March. The eventual completion of the shed, including a permanent floor and stage, will follow the receipt of further funds. The festival management has noted that the success of the institution thus far is due in large measure to efforts by volunteers in the Berkshires and many other parts of the United States.

Inquiries about tickets, lodgings and musical activities in the Berkshire region, in addition to the symphony concerts, should be made to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

Other Events in This Region

Several concerts of chamber music will be held in the Berkshire region during the Festival fortnight. The fourth chamber music concert of the South Mountain String Quartet's series in the Temple of Music, South Mountain, Pittsfield, Mass., will be given today at 4 o'clock, with a program including Ravel's string quartet and violin and piano sonata, played by Kathleen Parlow and Gunnar Johansen, and Courtlandt Palmer's piano quintet. To avoid conflict with the symphony concerts, the next two programs will be given on Friday. Next Friday afternoon the quartet will be heard in Hindemith's quartet in F minor and the Brahms piano quintet, and Miss Parlow and Willem Willeke will play a Handel Passacaglia arranged by Halversen for violin and cello. The program for the following Friday afternoon, August 12, includes Mozart's quartet in D, Richard Strauss's sonata for cello and piano and Reger's quartet in F minor, Op. 120. There is no admission charge; applications for tickets should be made to Mr. Willeke at South Mountain.

In the series of free concerts in the Playhouse Auditorium at Cummington, Mass., the Berkshire Playhouse Trio (Lonny Epstein, piano; Hugo Kortschak, violin, and Emmeran Stoeber, cello) will be heard today at 4 in Mozart's trio in B flat (K. 502); Kodaly's Duo, Op. 7, for violin and cello, and Brahms's piano quartet in G minor. Mr. Kortschak will give a violin recital next Sunday afternoon.

At Music Mountain, Falls Village, Conn., the Gordon String Quartet will play Beethoven's quartets, Op. 59, No. 1, and Op. 131 today at 4 o'clock. James Friskin, pianist, will be the assisting artist next Sunday afternoon in a program including Daniel Gregory Mason's Quartet on Negro Themes, Brahms's piano quartet in G minor and Boccherini's quartet in A, Op. 33, No. 6. On Sunday, August 14, Beryl Rubinstein will be the pianist in Dvorak's quintet.

During the festival period, the Alexander Bloch String Quartet, at Mr. Bloch's summer school on Route 22, seven miles from Hillsdale, N. Y., will play on Friday evenings instead of Saturday afternoons. The Debussy quartet and a Mozart quartet in G will be played next Friday, and Schubert's quartet in A minor and Beethoven's quartet, Op. 18, No. 3 on August 12. There is no admission fee.

At the Berkshire Playhouse in Stockbridge, "Stage Door" by Edna Ferber and George Kaufman will be given this week, and Rachel Crothers's "Susan and God" in the week of August 8, with Jane Wyatt and Violet Hemming in the respective principal roles.

ST. LOUIS, MO.
POST DISPATCH
JUL 31 1938

30,000 EXPECTED TO ATTEND BOSTON SYMPHONY FESTIVAL

Six Concerts to Be Given in "Music Shed" at Tanglewood, Mass., Beginning Thursday.

By the Associated Press.

STOCKBRIDGE, Mass., July 30.—More than 30,000 persons are expected to attend a summer series of six concerts in the "Music Shed" of the Berkshire Symphonic Festival at Tanglewood, between Stockbridge and Lenox.

The unusual auditorium will be ready by next Thursday to seat 5700 persons at the first concert, the chief feature of which will be a performance of Beethoven's Ninth Symphony by the Boston Symphony and the Cecilia Society chorus of 110 voices. Serge Koussevitzky will conduct.

Miss Gertrude Robinson Smith is president of the festival board. The office staff is almost entirely volunteer. Some 600 persons share the work.

The new shed covers an acre and a half of the estate given by Mrs. Gorham Brooks to the Boston Symphony as a home for its festival. It is shaped like a half-opened fan, with the 60-foot stage at the handle end, and a deep colonnade surrounding the whole.

The roof has been made of two-inch planking, insulated with felt so that the sound of showers will not disrupt programs as it has in the past. Eventually sliding shutters will be provided at the side.

From Dr. Koussevitzky's podium to the last row of seats the depth is 160 feet, and it is 265 feet across the wide end of the fan. Only three posts were needed at the center, so that all seats command a clear view of the stage.

The audiences, festival officers say, will be among the most cosmopolitan ever assembled for a similar event in America. Ticket holders represent most of the states and several foreign countries.

Five remaining programs will be given on Aug. 6, 7, 11, 13 and 14.

DAVENPORT, IA.
DEMOCRAT & LEADER
JUL 31 1938

Catching the Beat In Music World Today

By INA WICKHAM.

THE fifth annual Berkshire Symphonic festival, outstanding in the United States during the month of August, opens on Thursday evening at Tanglewood, Mass. The programs will be presented by Serge Koussevitzky and the Boston Symphony and the new music shed built at a cost of $100,000 will be used for the first time. The festival is held on the historic farm where Nathaniel Hawthorne wrote his "Tanglewood Tales" and is located between Stockbridge and Lenox, Mass. The auditorium seats 5,000 persons and covers an acre and a half of ground. It is surrounded by an arcade 27 feet wide and is open on all sides to the summer air. It is said to be perfect acoustically and has been thoroly tried out and tested by acoustical engineers. The site was once an Indian council ground and an Indian fireplace still stands on the shore.

THE OPENING CONCERT

. . . Thursday evening is of particular interest because the entire program will be broadcast beginning at 6:30 o'clock over the NBC Blue network. Two choruses from Bach's cantata, "Ein Feste Berg Is Unser Gott" and Beethoven's Ninth Symphony will comprise the program. Jeanette Vreeland, Anna Kaskas, Paul Althouse and Norman Gordon will be soloists in the choral movement of the symphony.

THE PROGRAM ON

. . . Saturday evening, Aug. 13, will be a memorial to the late Henry Hadley who inaugurated the festival in 1934 as the first step in America's progress as a music festival center. Dr. Hadley was the first conductor of the festival and Mrs. Hadley will be an honored guest at the concert which will open with Hadley's "Angelus" from the Symphony No. 3. Concerts will be presented on Saturday evening, Aug. 6, Sunday afternoon, Aug. 7, Thursday evening, Aug. 11, and the final one on Sunday afternoon, Aug. 14, will feature Prokofieff's "Lieutenant Kije."

ANOTHER FESTIVAL

. . . in August will be the second annual symphonic series at Silvermine, Conn. Three "starlight" concerts will be given by the New York Philharmonic Symphony on Aug. 18, 19 and 21 and a children's concert on Saturday, Aug. 20. Eugene Ormandy and Jose Iturbi are conductors for the series and special features will include George Gershwin's "Rhapsody in Blue" and Beethoven's Ninth Symphony. Many improvements have been made for the comfort of the patrons of the Silvermine festival. Additional seats have been placed and a new amplifying system installed in the natural amphitheater which is located on a lake between New Canaan, Conn., and Norwalk. The shell is placed on the opposite shore from the seats.

SAN FRANCISCO, CAL.
CHRONICLE
JUL 31 1938

PROKOFIEFF: CONCERTO FOR VIOLIN, ORCHESTRA, G MINOR. Recorded by Jascha Heifetz with the Boston Symphony Orchestra under Serge Koussevitzky. Three 12-inch records in album; $6.50. Victor set No. M-450.

PROKOFIEFF likes the concerto and the concerto likes Prokofieff, and the results to date have been uniformly good. This work, stunningly recorded by Heifetz, is the Russian's second violin concerto, composed three years ago, and is not to be confused with the first concerto, recorded by Szigeti. It has all the distinctive, exciting qualities of Prokofieff at the top of his form—that curious flavor of the grotesque, mysterious and diabolical mingled with ingenuous romantic lyricism. It has Prokofieff's magnificent energy, abruptness and fire, his melodiousness, his love of tunes volcanically tossed up to float for a perilous moment in a seethe of sound that seems to threaten the complete, catastrophic collapse of the entire tonal fabric. It ends with the typical Prokofieff crescendo—that sweeping, onward rush of irresistible force that raises both the hair and the blood pressure and leaves you limp and panting when it suddenly stops. In brief, it is glorious, full blooded stuff, both in the music and the playing.

BROOKLYN, N. Y.
EAGLE
JUL 31 1938

Figure Skating Operetta At Lake Placid Will Be Occasion for Entertaining

Special to The Eagle

Lake Placid Club, N. Y., July 30—Many Brooklyn and Long Island people, at this Adirondack resort for the Summer, are planning to entertain in connection with the feature event of the Summer ice season, the seventh annual mid-Summer figure-skating operetta, which will be held at the Olympic Arena in Lake Placid village next Thursday, Friday and Saturday. To be known as "Carnival Merry-go-Round," this year's operetta will prove more interesting than ever to club members and guests due to the fact that Miss Joan Tozzer, the national champion; Miss Eleanor O'Meare, Canadian champion, and other skaters who have been spending the Summer at the club, will take part in the program. Mrs. Lloyd B. Sanderson, the former Miss Ardelle Kloss, of Brooklyn, who also is summering at the club with Mr. Sanderson, their daughter, Miss Mary Duncan Sanderson, and Mrs. Sanderson's sister, Miss Evalyn Kloss, also of Brooklyn, will skake as part of the New York Skating Club girls' four.

Miss Erin O'Brien-Moore, actress, will have the leading role in Noel Coward's "Private Lives," which the Lake Placid Players have chosen for their second presentation of their 1938 season, to be presented by the Players for five nights beginning Tuesday. Dancing will follow the performance on Tuesday night, which is Club night.

On Tuesday evening, in the main clubhouse, Dr. William Starr Myers, of Princeton University will give an informal talk on political and economic trend, while on Wednesday Professor Jean Marius Gelas of Hamilton College will give a talk on fencing. Other events on the club's program for the week includes several concerts by the Lake Placid Club ensemble, which is composed mainly of members of the Boston Symphony Orchestra, bridge tournaments, a picnic for members of the Saddle Club, and motion pictures.

Expected at the club during the week are Mrs. Walter Hammitt and Miss Julia F. Ring of Brooklyn; Mrs. Frank J. Saxe of Flushng, and Mr. and Mrs. William Belden of Bedford Hills.

SPRINGFIELD, MASS.
MORNING UNION
JUL 31 1938

Baroness Clemens von Kettler of "Villa Gamberaia," Settignano, Florence, Italy, has come over for the music festival and will be at the Berkshire Hunt and County club, Lenox. The baroness is the former Miss Matilda Ledyard of New York city. Mrs William E. S. Griswold of 888 Fifth avenue, New York city, is to be at the club with a party of 12 friends for the second series of concerts. She is the former Miss Evelyn Sloane, daughter of the late John Sloane, who built the magnificent villa, Wyndhurst, now the clubhouse. Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, and Mrs Koussevitzky, with their niece, Miss Olga Naumoff of Paris, have taken a suite at the club for the two weeks. Among others there will be Ernest B. Dane, Jr., treasurer of the orchestra, and Mrs Dane of Chestnut Hill; also Mr and Mrs Irving Valentine of Scarsdale, N. Y.; Mr and Mrs Milton J. Warner of Ne wHaven, Ct.; Mrs Fenelon-Young of Longmeadow.

CHICAGO, ILL.
TRIBUNE

JUL 31 1938

Six Symphonies Will Comprise Berkshire Fete

The Berkshire Symphonic festival will take place Aug. 4 to 14 at the music shed at Tanglewood, a beautiful estate near Stockbridge and Lenox, Mass. The festival consists of six concerts, played Thursday and Saturday evenings and Sunday afternoons. Serge Koussevitzky will direct the Boston Symphony orchestra in all six concerts.

At the opening concert Beethoven's Ninth Symphony and the opening chorus and final chorale from Bach's cantata "Ein' Feste Burg ist Unser Gott" will be sung by the Cecilia society of Boston, Arthur Fiedler, conductor, with Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon as soloists. In addition to the Bach and Beethoven works, Handel's Sixth Concerto Grosso in D minor will be played on the first program.

The list for Aug. 6 includes Haydn's Symphony No. 99 in E-flat, Debussy's "La Mer," and the First Symphony by Sibelius. The Aug. 7 matinée offers Mozart's "Eine Kleine Nachtmusik," Brahms' Fourth Symphony, "Music for the Theater," by Aaron Copland; the "Mother Goose" suite of Ravel, and Respighi's symphonic poem, "Pines of Rome."

The all-Wagner program, consisting of the final scene of act 1 from "Die Walküre" and act 3 of "Siegfried" will be heard Aug. 11. Soloists are Beal Hober, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, bass.

On the evening of Aug. 13 the late Henry Hadley, first conductor of the Berkshire festival, will be memorialized by the "Angelus" movement from his Third Symphony in B minor. Other items on the same program are Beethoven's Sixth ["Pastoral"] Symphony and Tschaikowsky's Sixth ["Pathetic"] Symphony.

Two symphonies, the First of Schumann and the Second of Brahms, are found on the closing program, as well as the suite, "Lieutenant Kijé," by Prokofieff, originally composed for a motion picture of that title.

SCHENECTADY, N. Y.
UNION - STAR

AUG 2 - 1938

Berkshire Festival To Inaugurate Music Shed Thursday Night

Members of the Cecelia Chorus of Boston will board buses at Symphony Hall Thursday morning and head West for Tanglewood, between Lenox and Stockbridge, to participate with the Boston Symphony Orchestra under Serge Koussevitsky in the inaugural of the Berkshire Symphonic Festival's new music shed that evening. Arriving with the chorus will be the soloists, Jeannette Vreeland, Anna Kaskas, Norman Cordon and Paul Althouse, who will also participate in the dedication.

The orchestra will arrive in the Berkshires tomorrow, fresh from new triumphs at the Esplanada in Boston. Members of the chorus have been attending rehearsals with the orchestra in Boston for weeks.

Thursday night's program will begin promptly at 8:30 with the Bach chorus and choral from the cantata, "A Mighty Fortress is Our God." The second half of the program will consist of Beethoven's "Ninth Symphony."

Olin Downer, New York critic, will give his first lecture Thursday at 3 p. m., in the Berkshire Museum at Pittsfield. It will be devoted principally to the music to be played that evening. The concert will be the initial program in the new music shed, funds for which were raised by subscription after a thunderstorm wrecked one of the ten concerts last Summer.

GREENSBORO, N. C.
NEWS

JUL 31 1938

BERKSHIRE CONCERTS TO DRAW BIG CROWDS

More Than 30,000 Will Listen to Boston Symphony At Tanglewood Festival.

STOCKBRIDGE, Mass., July 30.—(AP)—More than 30,000 persons will listen, it is expected, to six of the finest summer concerts in the east in the "music shed" of the Berkshire symphonic festival at Tanglewood, between this village and Lenox.

Though incomplete in some details, the unusual "shed" will be ready by next Thursday to seat 5,700 persons at the first concert the chief feature of which will be a performance of Beethoven's Ninth Symphony by the Boston symphony and the same city's Cecilia society chorus of 110 voices.

The orchestra is the Boston symphony just as its audiences in Symphony hall hear it all winter, and conducted by Serge Koussevitzky, the regular conductor.

Both Dr. Koussevitzky and the festival board, president of which is Miss Gertrude Robinson Smith, have consistently refused to play more concerts than can be rehearsed carefully.

Although the festivals of two weeks' duration, there are only six concerts, each prepared as carefully as it would be in the winter.

The local organization is a model for such affairs. The office staff is almost entirely volunteer. Around 600 persons share the work, and the idea is so popular there are actually waiting lists for some posts—ushers, for example.

The new shed covers an acre and a half of the estate given by Mrs. Gorham Brooks to the Boston symphony as a home for its festival. It is shaped like a half-opened fan, with the 60-foot stage at the handle end, and a deep colonnade surrounding the whole.

POUGHKEEPSIE, N. Y.
STAR - ENTERPRISE

AUG 1 - 1938

Berkshire Festival Opens Season At Tanglewood on Thursday

The first concert of the season at the Berkshire Festival in Stockbridge, Mass., officially to open "Tanglewood" will be given by the Boston Symphony orchestra, under direction of Serge Koussevitzky, on Thursday. Many music lovers from Poughkeepsie and vicinity will attend the series which is being held two weeks Aug. 4, 6, 7, 11, 13, and 14. The program will begin at 8 o'clock and will include: Chorale from the cantata, "Ein feste Burg ist unser Gott," No. 80, Bach; First Chorus from the cantata, "Ein feste Burg ist unser Gott," No. 80, Bach; Concerto Grosso in D Minor, Op. 6, No. 10, Beethoven and Symphony No. 9 in D Minor, with final chorus on Schiller's Ode to Joy, Op. 125, Beethoven. The Cecilia Society, Arthur Fiedler, conductor, will assist, with Jeannette Vreeland, soprano; Paul Althouse, tenor; Anna Kaskas, contralto, and Norman Cordon, bass, as soloists.

HARTFORD, CONN.
TIMES

AUG 1 - 1938

Cecilia Chorus To Join Festival

One hundred ten members of the Cecilia Chorus of Boston will board buses at Symphony Hall, Boston, Thursday morning and head west for "Tanglewood" between Lenox and Stockbridge, Mass., to participate with the Boston Symphony Orchestra and Serge Koussevitsky in his inaugural of the Berkshire Symphonic Festival's new music shed that evening.

Arriving with the chorus will be the four soloists, Anna Kaskas, Jeanette Vreeland, Norman Cordon and Paul Althouse, who also will participate in the dedication.

The orchestra will arrive in the Berkshires the day before. Members of the chorus have been coming to Boston from widely scattered points for weeks to rehearse with the orchestra for the Festival.

The women members will use the main house with the 200 acres given the orchestra by Mrs. Gorham Brooks of Brookline as a permanent home for the festival. The male members of the chorus will share the tuning room in back of the stage with the orchestra.

Thursday night's program will begin at 8:30 with the Bach chorus and choral from the cantata, "A Mighty Fortress Is Our God." The second half of the program will consist of Beethoven's Ninth Symphony.

UTICA, N. Y.
OBSERVER DISPATCH

AUG 1 - 1938

COSMOPOLITAN AUDIENCES TO HEAR CONCERTS

Boston Symphony Will Open Summer Series on Thursday

Stockbridge, Mass. — (AP) — More than 30,000 persons will listen, i is expected, to six of the fine summer concerts in the East i the "Music Shed" of the Berkshire Symphonic Festival at Tanglewood, between this village and Lenox.

Though incomplete in some details, the unusual "shed" will be persons by Thursday to seat 5,700 persons at the first concert, the chief feature of which will be a performance of Beethoven's Ninth Symphony by the Boston Symphony and the same city's Cecilia Society Chorus of 110 voices.

The orchestra is the Boston Symphony just as its audiences in Symphony Hall hear it all winter, and conducted by Serge Koussevitzky, regular conductor.

Perfection Is Demanded

Both Dr. Koussevitzky and the festival board, president of which is Miss Gertrude Robinson Smith, have consistently refused to play more concerts than can be rehearsed carefully.

Although the festival is of two weeks' duration, there are only six concerts, each prepared as carefully as it would be in the winter.

The local organization is a model for such affairs. The office staff is almost entirely volunteer. Around 600 persons share the work, and the idea is so popular there are actually waiting lists for some posts—ushers, for example.

The new shed covers an acre and a half of the estate given by Mrs. Gorham Brooks to the Boston Symphony as a home for its festival. It is shaped like a half-opened fan, with the 60-foot stage at the handle end, and a deep colonnade surrounding the whole.

Roof Insulated for Noise

The roof has been made of two-inch planking, insulated with a layer of felt so that the sound of showers will not disrupt programs as it has in the past. Eventually sliding shutters will be provided at the side, so that wind also can be shut out.

From Dr. Koussevitzky's podium to the last row of seats the depth is 160 feet, and it is 265 feet across the wide end of the fan. Only three posts were needed at the center, so that all seats command a clear view of the stage.

The six audiences will be, festival officials feel, among the most cosmopolitan ever assembled for a similar event in America. Ticket holders already represent most of the states, and a number of foreign countries, and the advance interest has been so great that on some days the shed was opened for inspection as many as 1,500 persons have visited it.

The festival will open Thursday, with the five remaining programs on Aug. 6, 7, 11, 13 and 14.

NEW ORLEANS, LA.
TIMES-PICAYUNE

AUG 1 - 1938

'MUSIC SHED' DUE TO DRAW 30,000 FOR SYMPHONIES

Boston Orchestra to Offer Six Concerts at Berkshire Festival

(The Associated Press)

Stockbridge, Mass., July 31.—More than 30,000 persons will listen, it is expected, to six of the finest summer concerts in the East in the "music shed" of the Berkshire symphonic festival at Tanglewood, between this village and Lenox.

Though incomplete in some details, the unusual "shed" will be ready by next Thursday to seat 5700 persons at the first concert, the chief feature of which will be a performance of Beethoven's Ninth Symphony by the Boston Symphony Orchestra and the same city's Cecilia Society chorus of 110 voices.

The orchestra is the Boston Symphony just as its audiences in Symphony Hall hear it all winter, and conducted by Serge Koussevitzky, the regular conductor.

Both Dr. Koussevitzky and the festival board, president of which is Miss Gertrude Robinson Smith, have consistently refused to play more concerts than can be rehearsed carefully.

Although the festival is of two weeks' duration, there are only six concerts, each prepared as carefully as it would be in the winter.

The local organization is a model for such affairs. The office staff is almost entirely volunteer.

NORTHAMPTON, MASS.
GAZETTE

AUG 1 - 1938

Music House Again at the Berkshire Symphonic Festival

With Record and Record-Playing Facilities. Tickets on Sale at the Store Here

The Music House of this city has again been invited by the administration of the Berkshire Symphonic festival to bring its record and record-playing facilities to the Berkshires for the coming festival Aug. 4 through the 14th. The Boston Symphony orchestra, Serge Koussevitsky, conductor, will perform a series of six concerts on successive Thursday and Saturday evenings and Sunday afternoons.

The local firm is sharing quarters with the festival administration and ticket office at Stockbridge, and will have displays on the grounds at Tanglewood, where the concerts are to be given under the spacious music shed just completed, and at the Berkshire museum in Pittsfield where recorded concerts of the festival programs are being given for music lovers who wish to study the music in advance of presentation by the orchestra. There is also a series of four lectures on the festival music by Olin Downes, distinguished critic of the New York Times. These are given at the Berkshire museum Aug. 4, 6, 11 and 13 at 3.30 in the afternoon.

Through Miss Dorothy Bement, co-principal of the Northampton School for Girls, chairman of the festival advisory committee for this section, the Music House is acting as ticket headquarters for the festival at their Main street store, and are in daily contact with the Stockbridge office. Reserved and unreserved seats may be arranged for by calling or telephoning there.

DULUTH, MINN.
NEWS TRIBUNE

AUG 1 - 1938

Big 'Shed' To House Concerts

STOCKBRIDGE, Mass., July 30.—(AP)—More than 30,000 persons will listen, it is expected, to six of the finest summer concerts in the East in the "music shed" of the Berkshire Symphonic festival at Tanglewood, between this village and Lenox.

Though incomplete in some details, the unusual "shed" will be ready by next Thursday to seat 5,700 persons at the first concert, the chief feature of which will be a performance of Beethoven's Ninth symphony by the Boston Symphony and the same city's Cecilia society chorus of 110 voices.

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The roof has been made of two-inch planking, insulated with a layer of felt so that the sound of showers will not disrupt programs as it has in the past. Eventually sliding shutters will be provided at the side, so that wind also can be shut out.

N. ADAMS, MASS.
TRANSCRIPT

12

Berkshire Music Fete To Revive Old Custom

Audience, Which it is Estimated Will Fill New Music Shed, Seating 5,700, Will be Invited to Join With Chorus of Cecelia Society of Boston in Singing Bach's Magnificent Hymn, "Ein Feste Burg Ist Unser Gott" With Boston Symphony Orchestra at Opening Thursday Night.

When Serge Koussevitzky and the Boston Symphony Orchestra open the fifth annual Berkshire Symphonic Festival at Tanglewood Thursday evening at 8:30 o'clock by playing J. S. Bach's "Ein Feste Burg Ist Unser Gott", they will be reviewing an old custom.

The audience, which it is estimated will fill the new shed to be inaugurated at this opening concert, will be invited to join with the chorus of the Cecilia Society of Boston in singing this magnificent hymn with the orchestra. Bach composed the music to be sung with the orchestra by the choir and congregation of his church. And now for the first time in many years concert goers will again have an opportunity to participate actively in the singing. The first concert will close with Beethoven's Ninth Symphony with Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon.

Music Lovers Coming

Music lovers, musicians and many well known people from all parts of America, Canada and even Europe will be on hand for the inaugural of the shed, which has a seating capacity of 5700. Well known people in attendance will include Albert Spalding, eminent violinist; Norman H. Davis, America's ambassador at large and president of the National Red Cross; Miss Gertrude Robinson Smith, president of the Festival; Sir Ernest MacMillan, of Toronto, Canada; Mrs. John S. Newberry, president of the Detroit Symphony Orchestra trustees; Charles O'Connell, assistant conductor of the Philadelphia Orchestra; Mrs. Edward Harkness, of New York; Bentley Wirt Warren and Ernest B. Dane, president and treasurer of the Boston Symphony Orchestra; Miss Alice J. Clapp, of Washington; President Newbold Morris, of the New York City Council; Miss Mabel Choate; Mrs. Alt Rockerfeller Prentice; Owen Johnson; Congressman Allen T. Treadway; Mrs. Charles Sumner Bir and Mrs. Alvan T. Fuller.

New Parking Arrangements

New parking arrangements will b in effect this year. All but thos having boxes and invalids, will us the West street (Lenox-Route 183 entrances. American Legion me under Sheriff J. Bruce McIntyre c Pittsfield will direct cars to the larg parking areas available. There is a unloading platform for the convenience of those wishing to use i Boxholders and invalids will be permitted to drive to the southwes corner of the building. Their entrance will be by way of Hawthorn street. Drivers are asked especiall to watch for signs in Lenox an near the Shadowbrook intersectio with Hawthorne street, directin cars to this special entrance. Hawthorne street should be avoided b everyone but boxholders and invalids. The special parking area fo boxholders will be closed at 8.15 an drivers will be asked to drive aroun to the West street entrance and us the area set aside for chauffeur-driven cars.

Persons wishing to come early wi find it possible to obtain refreshments on the grounds at Tanglewood. The women of the Thursda Morning club will be in charge o the refreshment tent west of th shed, and not far from the entranc to the gardens.

All tickets will be removed from the Stockbridge office to the box office at Tanglewood at 6.30 p. m. Thursday evening. Reservations may be made before 6.30 by telephoning Stockbridge 400. After 6.30 reservations may be made by telephoning Lenox 51. They will be held until 8 o'clock.

Among Boxholders

Among boxholders at the Berkshire Symphonic Festival are Norman H. Davis, Mrs. Edward Harkness, Newbold Morris, Bentley W. Warren, Mrs. E. Parmelee Prentice, Miss Gertrude Robinson Smith, Ernest B. Dane, Miss Mabel Choate, Grenville L. Winthrop, Mrs. Alvan T. Fuller, Mrs. Franklin W. Hobbs, Owen Johnson, Mrs. Charles Sumner Bird, Mrs. W. E. S. Griswold.

Edward A. Taft, Albert Spalding, Mrs. John Barry Ryan, Mrs. John S. Newberry, Miss Anna Alexandre, Mr. and Mrs. C. D. Jackson, Miss M. Symphorosa Bristed, Mrs. Winthrop M. Crane, Jr., Heaten Ives Treadway, Mrs. Carl A. de Gersdorff, Paul D. Cravath, Mrs. William Felton Barrett, Giraud Foster, Mrs. Carlos M .de Heredia.

Mrs. Bruce Crane, Mrs. Charles C. Griswold, Miss Mary Parsons, Philip Marshall Brown, Mrs. Norval H. Busey, Jr., Mrs. Arthur F. Schermerhorn, Mrs. Thomas Blodgett, Mrs. Edward Davis, Mrs. Stanley Benton, Mrs. Edward A. Jones, Mrs. John Bross Lloyd, Miss Ellen Bullard, Mrs. David T. Dana, Mrs. William Knapp, Henry B. Sawyer, Mrs. A. D. Budd, Mrs. Elisabeth C. T. Miller, Mrs. Samuel G. Colt, Robert K. Wheeler, Mr. and Mrs. Bernhard Hoffmann.

Mrs. E. E. Whitney, Mrs. George H. Davenport, Mrs. Evelyn Adams, Mr. and Mrs. Walter Atherton, Mrs. Cornelia Colton Hollister, Mrs. W. Rockwood Gibbs, Mr. and Mrs. R. J. Flick, Laurence R. Connor, John Shepard, Jr., Mrs. Harry Adams, M Marshall Bullitt, Mr. and Mrs. La rence K. Miller, Mrs. J. Graham Pa sons, Mrs. Ramsay Hoguet, Alfr Granger, Mrs. Donald Weston, M Gertrude Walker, Mrs. Henry Ivis Parsons.

Mrs. Leonard Clark Feathers, I and Mrs. Robert Metz, Mrs. Geor O. Rockwood, Mr. and Mrs. Arth H. Lippincott, Daniel England, E ward H. Cranwell, James E. Lea Miss Alice J. Clapp, Mrs. John Waters, Miss Edith Scoville, Mrs. Do ald Warner, Mrs. Rodney Procter, M and Mrs. Alan M. Limburg, Mrs. Jo A. Topping, Mrs. Frank C. Smit Mrs. Edwards Spencer, David McA pin, Mrs. Walter Jennings, Mrs. Jo C. Breckinridge, and Mrs. Arno Whitridge.

Need Not be Rained Upon at Tanglewood

Fair weather is predicted for the inaugural of the Berkshire Symphonic Festival's new music shed by the Boston Symphony Orchestra and Serge Koussevitzky at 8.30 Thursday evening.

But should it rain at Tanglewood, music lovers need have no apprehension. The Festival management has taken every precaution to assure comfort. First of all, the shed, seating 5,700 people, provides a sound-proof and weather-proof roof. Secondly, a canvass covered walk will be provided through the stately Hawthorne Pines right to the building. It will have a link connecting with the unloading platform at the parking field. Another canopy will extend to the entrance to be used by boxholders.

The festival management once more today urged music lovers to arrive early, to follow the signs and to obey traffic rules to avoid any possible confusion at the parking areas.

HOLYOKE, MASS.
Transcript Telegram

AUG 2 - 1938

THE Cecilia chorus, which will participate in the dedication of the new concert shed at "Tanglewood" in Lenox at the opening of the Berkshire Symphonic festival Thursday night, held its first joint rehearsal with the Boston Symphony Orchestra last night. The famous chorus of picked singers from the ranks of doctors, lawyers, bankers, housewives and secretaries, will sing in the great ninth or choral symphony of Beethoven. Asked why he chose the ninth symphony for the dedication of the shed, Dr. Serge Koussevitzky, conductor of the orchestra, said: "The world is so full of strife today that it needs the message of the brotherhood of man, which in the poem of Schiller inspired Beethoven. The message may not go far into the world from little 'Tanglewood.' But we shall have the satisfaction of sending it."

PITTSFIELD, MASS.
EAGLE

AUG 2 - 1938

Many Guests Arriving For Festival

Lenox Booth To Be Opened Tomorrow

LENOX, Aug. 2.—This town i preparing for the biggest influx o visitors for the summer season thi week for the opening of the Berkshire Symphonic Festival at Tanglewood, Thursday. Miss Estell Hutchinson and Lester Roberts co-chairmen of the Lenox committee for the festival have about completed their plans for the opening of the festival information boot on the lawn of the Lenox Brotherhood Club tomorrow. Miss Hutchinson will be in charge of a corp of volunteer women who will assis at the booth during the two weeks

The huge banner, stretche across the intersection of the Ne York and Boston roads near Trinity Church, was taken down las week by the local committee an the name of Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, was added to th 90-foot piece of canvas advertisin the event.

Places Filled

The Curtis Hotel and Berkshires Hunt and Country Club as well a many of the inns and rooming houses in the community are expected to be filled to capacity with guests from all sections of the country during the two weeks of the festival.

Members of the summer colony are planning several dinner parties during the two weeks and many will have house guests during the festival.

Dr. and Mrs. Koussevitsky with their niece, Miss Olga Naumoff of Paris will be at the Berkshires Hunt.

Others who will be registered there will be Baroness Clemens von Kettler of "Villa Gamberaia," Settignano, Florence Italy. She is the former Miss Matilda Ledyard of New York.

Mrs. William E. S. Griswold of New York, daughter of the late John Sloan, who built the clubhouse, will be at the club with 12 friends for the second series of the concerts.

Among the guests at the Curtis Hotel will be Mrs. Alvan T. Fuller, wife of former Governor Fuller of Massachusetts; Mrs. S. M. Lehman, aunt of Governor Herbert Lehman of New York; Mrs. Edward Robinson and Mrs. Henry White Cannon of New York City; Mrs. Walter Jennings of Cold Spring Harbor, L. I.

HOLYOKE, MASS.
Transcript Telegram

AUG 3 - 1938

Boston Musicians Arrive For Berkshire Festival

LENOX — More than 100 musicians and officials of the Boston Symphony orchestra, headed by Conductor Serge Koussevitzky, arrived here today for the opening tomorrow of the fifth annual Berkshire festival at Tanglewood.

The festival, a non-commercial affair, consists this year of six concerts and four lectures. This year marks the inaugural of the "music shed," built with funds contributed by music-lovers in all parts of the United States.

Concerts will be given on the evenings of Aug. 4, 6, 11 and 13 and on the afternoons of Aug. 7 and 14. The 100 members of the Cecilia chorus of Boston and several soloists will appear with the orchestra at the opening concert.

Tanglewood, the permanent site of the festival, was the summer home of Nathaniel Hawthorne and the place where he wrote "The House of the Seven Gables" and "The Wonder Book" and sketched "Tanglewood Tales."

Photos by The New York Times Studio and Sisson

(Above) 1936—The scene of the concerts has now shifted to "Holmwood," on the Stockbridge-Lenox Road. (Center) 1937—"Under the Big Top," and this year a permanent home, "Tanglewood," has been presented to the Boston Symphony Orchestra for the Festival. (Below) 1938—A beautiful new building, seating more than 5,000, in another step in the growth of the Festival, which opens Thursday night.

(Used with article of opposite page dated July 31/38)

N. ADAMS, MASS.
TRANSCRIPT

AUG 2 - 1938

Cecelia Chorus Will Come By Busses To Sing At Festival

One hundred and ten members of Cecilia Chorus of Boston will board busses at Symphony Hall Thursday morning and head west for "Tanglewood" between Lenox and Stockbridge to participate with the Boston Symphony Orchestra and Serge Koussevitzky in the inaugural of the Berkshire Symphonic Festival's new music shed that evening. The distance from Boston to "Tanglewood" is 140 miles.

Arriving at "Tanglewood" with the chorus will be the four soloists, Jeannette Vreeland, Anna Kaskas, Norman Cordon, and Paul Althouse, who also will participate in the dedication. The orchestra will arrive in the Berkshires the day before, fresh from new triumphs at the Esplanade in Boston. Members of the chorus have been coming to Boston from widely scattered points for weeks to rehearse with the orchestra for the Festival. The women members will use the main house at "Tanglewood" as headquarters. This house was included with the 200 acres given the orchestra by Mrs. Gorham Brooks of Brookline as a permanent home for the Festival. The male members of the chorus will share the tuning room in back of the stage with the orchestra. The chorus will have dinner on the terrace of the Curtis Hotel in Lenox and be transported the mile and quarter to "Tanglewood" in busses.

Members of the advisory board, whose membership includes representatives from Maine to California and Canada and Florida, were asked to make every effort to reach music lovers in their communities to make sure they are familiar with directions upon approaching "Tanglewood", and to sell subscriptions to help assure success of the event. The meeting was held on the stage of the new shed.

The Festival office again stressed the importance of action if music lovers prefer reserved seats. There are only a few reserved seats left. They are all good, however, because of the unique construction of the auditorium. There are plenty of unreserved seats. If there is an overflow, the unreserved sections will be extended to the colonnades where there are accommodations for 3000. The main part of the shed accommodates 5700.

The Festival office also stressed the desirability of making room reservations and invited those who have not made plans to communicate with the office by telephone, mail, or in persons. The office is located in Stockbridge, telephone 400.

Thursday night's program will begin promptly at 8:30 with the Bach chorus and choral from the cantata, "A Mighty Fortress is Our God". The second half of the program will consist of Beethoven's Ninth Symphony.

Olin Downes, New York critic, will give his first lecture Thursday afternoon at 3 o'clock in the Berkshire Museum at Pittsfield. His first lecture will be devoted principally to the music to be played that evening. Tickets for the lectures may be obtained at the Festival office or by communicating with Mrs. W. Bradford West, 616 West Street, Pittsfield.

VALLEJO, CAL.
NEWS

AUG 2 - 1938

Wonder how many Russian singers there are now in America? . . . All's well with the land. Edwin Franko Goldman has again mounted the bandstand in Central Park . . . Blanche Waldo Dewey, cousin of Admiral Dewey, is a composer. Her best known piece is called "Love Shall Decide" . . . The sixtieth anniversary of the Boston Symphony Orchestra isn't so [illegible] . . . Only really happy kings today are the kings of jazz. So many innkeepers rushing for their services. So many new tones, too, in dance music—harps, oboes, French horns . . . But always the same old smile. The maestros' smiles never change . . . First requisite of a dance band leader is a good set of teeth . . . Frank Black is the music world's foremost collector of antique bronze . . . Fanciest names in the field of entertainment are those of vocal quartets.

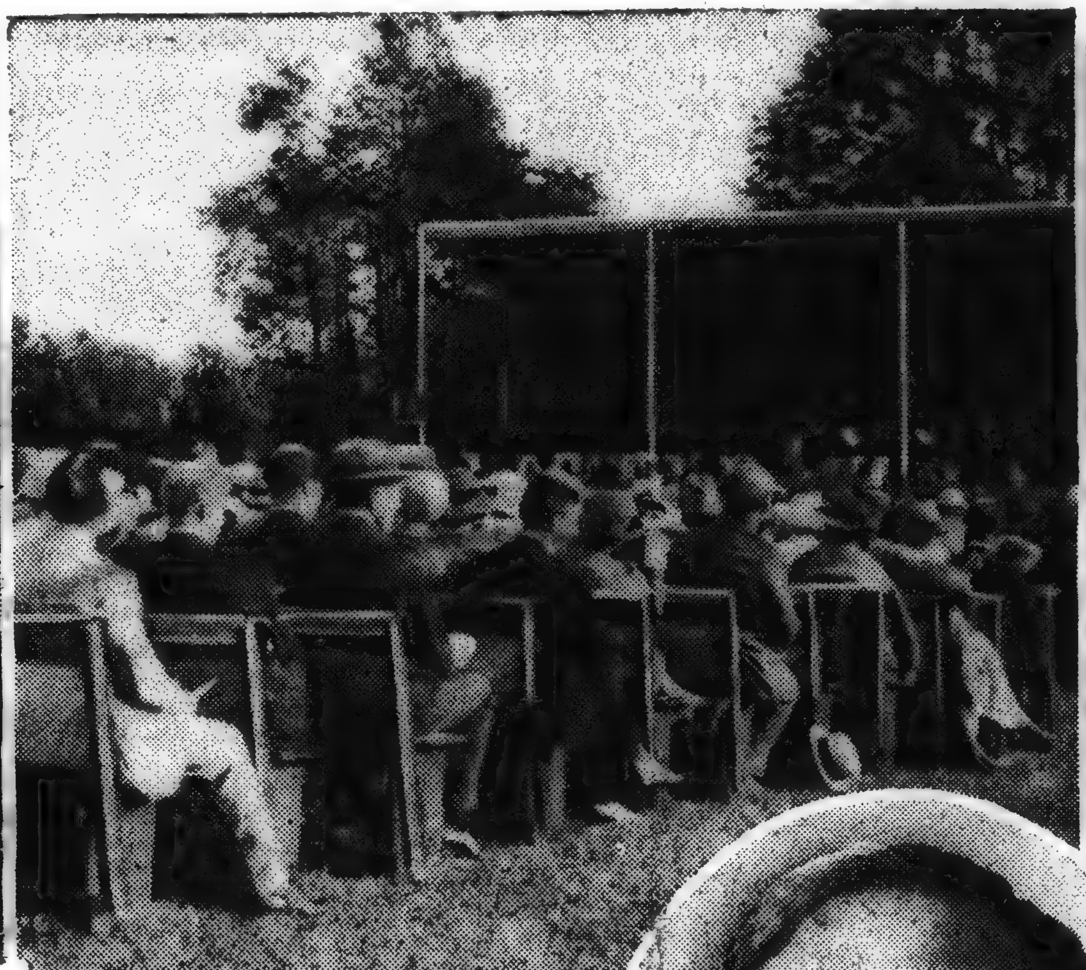
• • •

A chief difference between symphony musicians and jazzbos in the studio concert orchestras is that the former ave more work to do. They have o play both Bach and the "St. Louis Blues." The dance band boys re silenced for Bach. The director's hardest task is to see that the jazzbos don't get impatient, start doing hings to Bach.

NEW YORK, N. Y.
TIMES
JUL 31 1938

MUSIC OF THE TIMES: NEWS AND CURRENT COMMENT

A PICTORIAL HISTORY
OF THE BERKSHIRE
FESTIVAL



David M. Jones, Stockbridge, Mass.

1934—The open paddock on the Hanna Farm, scene of the inaugural concerts. (Right) 1935—Still "Under the Stars," and, as in the previous season, still under the direction of the late Dr. Henry Hadley.

Serge Koussevitzky, conductor of the concerts at Stockbridge since the season 1936.

OPENING CEREMONIES AT STOCKBRIDGE

Significance of Programs Given There—Undertaking Makes Musical History

By OLIN DOWNES

THE opening exercises of the fifth annual Berkshire Symphonic Festival next Thursday night at "Tanglewood," in Stockbridge, Mass., will celebrate the erection of the new music shed which henceforth will shelter the performances of the Boston Symphony Orchestra and its distinguished leader, Dr. Serge Koussevitzky, and constitute the permanent home of this festival.

Much has been written about the new edifice, which seats nearly 6,000, with a fan-shaped auditorium and a stage slightly larger than that of Symphony Hall in Boston. It is a stage which could readily be adapted to operatic as well as symphonic performance, and this is appropriate to the nature of the festival, now at the threshold of a new period in its short but brilliant history. For Dr. Koussevitzky's plans for the future of the Berkshire Festival do not stop at short series of symphony concerts. They embrace other kinds of musical and dramatic performance, and a school for advanced musicians and conductors of proved talent. Such concepts designate a festival which is to be part of, and a power in, the cultural life of the nation.

The public support given this festival in recent years justifies such a purpose. Its audiences assemble from all parts of the country. For the past two seasons the concerts have been self-supporting. Not only this: the festival has reached its present status less as the result of a preconceived plan than because of the public demand for its offices.

* * *

No one foresaw the future of what was a comparatively unpretentious project when Dr. Henry Hadley assembled an orchestra of sixty-five players from the New York Philharmonic-Symphony in August of 1934, and gave the three concerts which have proved to be the genesis of the festival of today. In fact the Bekshire Symphonic Festival, with the highest international standards of programs and performances, is a popular undertaking, representative of the nation and its culture. It is of local origin, but of far more than local significance. Its prestige is international, and rightly so. Its Summer performances cultivate the same artistic levels as those of the Winter seasons, so that it is no longer necessary in vacation months for connoisseurs of symphonic performance to go overseas for satisfaction.

The first Berkshire Symphonic Festival attracted from 1,800 to 2,000 patrons to each of its concerts. That festival was given for temporary use the Dan Hanna estate in Interlaken, in the township of Stockbridge. A shell was built in the horse-show ring at the farm, and benches were supplied with the aid of a few hundred dollars of Federal funds. Guarantors met a modest deficit. In the Fall of 1934 the festival was incorporated under the laws of Massachusetts with uncommonly broad provisions: "to encourage education in the arts, to organize, conduct and support an annual musical festival, to provide opportunities for developing musical and artistic talents, to engage in any other activities that will legitimately aid and foster art. There is no capital stock and the corporation is not conducted for the purpose of profit, but to contribute to the development of art and music." (From the by-laws of the Berkshire Symphonic Festival, Inc.)

* * *

In the following year the orchestra for the festival, again under Dr. Hadley's direction, was enlarged, and the Berkshire Musical Association of two hundred voices was engaged to augment the instrumental performances. There came also Rudolph Ganz, as piano soloist at one of the concerts. For the open-air arrangements of the first season was now substituted a tent seating 3,000, and this just in time, since at the final concert the horse-show ring and the out-of-door stage formerly patronized were deluged.

This was deluge number one. Sudden thunder showers, even rainy spells, can menace outdoor performances in the Berkshires as well as New York City and its environs. (Deluge number two, as will be seen, was largely responsible for the erection this year of the new music shed.) The attendance in the second season of the festival was slightly larger than that of the first, but the festival still faced financial problems. These were met with initiative and imagination, since, instead of attempting to retrench and give the public less for its money the management approached the Boston Symphony Orchestra with an inquiry as to whether it was available for the festival's future seasons.

This invitation had an unforeseen interest for Dr. Koussevitzky, who never has been content with socially stratified audiences. The plan of the Berkshire Symphonic Festival was similar in certain respects to one he had entertained in Russia just before the outbreak of the revolution. Nor are the concert tours that Koussevitzky gave in the first decade of this century, taking his orchestra by boat along the Volga River and giving performances at nominal prices for the population, to be forgotten. Dr. Koussevitzky views the Berkshire Symphonic Festival not as an entertainment for Summer people but as a center of art for the nation. To condense the narrative: the Boston Symphony came with its leader to Stockbridge; each of its three concerts at Holmwood on the Stockbridge-Lenox Road drew audiences of five thousand, and the festival had no deficit.

* * *

In 1936 Mrs. Elizabeth C. T. Miller of Cleveland, Ohio, purchased the Hanna Farm and invited the festival to return to its original home. But in the meantime Mrs. Gorham Brooks offered the Boston Symphony Orchestra, as permanent home for the festival, the famous "Tanglewood" estate where Hawthorne wrote "The Wonder Book" and the "House of Seven Gables." This beautiful place has become the site of the Berkshire Symphonic Festival.

Last season, with a tent and a shell as well contrived as a canvas tent and a wooden shell might be, six concerts were given before immense audiences. Then occurred deluge number two. A veritable cloudburst drowned completely the sound of the orchestra. Within the tent there were no wet feet, but no one could get out while the furious patter of rain on the canvas roof made the orchestra inaudible. Three times Dr. Koussevitzky tried to proceed, but until late in the evening Jupiter Pluvius was his successful rival. The conductor sat betimes in his wooden box with leaking roof back of the stage. But he was not dejected. The ultra-conservatives and the doubting Thomases of Stockbridge would now be assured that ere another Summer passed, there must be a suitable edifice for the Boston Symphony Orchestra and its festival.

* * *

Eighty thousand dollars has been subscribed for the new music shed. Three hundred and eight tons of steel and 150,000 feet of lumber have gone into its making. Beethoven's Ninth symphony, preceded by the chorale and opening chorus of Bach's cantat, "Ein' feste Burg ist unser Gott," will constitute the musical ceremonies of the opening concert. They may serve, with the Lutheran text and that of Schiller which enters into the finale of Beethoven, to remind the audience that there is a country today where liberty and democracy still exist and where art may unite its citizens in a faith that embraces present and future.

114

SPRINGFIELD, MASS.
NEWS

AUG 3 - 1938

Boston Symphony Orchestra in Berkshires for Music Festival

First concert to be given in festival's new shed at Tanglewood, Hawthorne's old home, tomorrow night.

Tanglewood-in-the-Berkshires, Aug. 3—One hundred members of the Boston Symphony orchestra, headed by their eminent conductor, Serge Koussevitzky, arrived in the Berkshires today in anticipation of the opening of the fifth annual Berkshire Symphonic festival at "Tanglewood" tomorrow (Thursday) evening at 8.30. The festival's new shed, built with funds contributed by music lovers from all parts of the country, will be inaugurated at the opening concert.

As a preliminary to the opening, Olin Downes, New York critic, will deliver the first of a series of four lectures at the Berkshire museum in Pittsfield tomorrow (Thursday) afternoon at 3 o'clock. He will discuss the music to be played that evening.

No elaborate ceremony will mark the inaugural of the shed. It is Dr Koussevitsky and the festival's wish that the emphasis be placed on the music. There will be brief remarks by Miss Gertrude Robinson Smith of New York and Stockbridge, president of the festival, and Bentley Wirt Warren, president of the orchestra. The concert will open with the chorale and chorus from "Ein Feste Burg Ist Unser Gott," by J. S. Bach. More than 100 members of the Cecilia chorus of Boston, which has sung many times with the orchestra, will participate in the opening, as will Jeanette Vreeland, Anna Kaskas, Norman Cordon and Paul Althouse, soloists. Adding to the festival spirit, the audience will be invited to join in singing one verse of the magnificent old Bach hymn. The chorus will arrive from Boston in buses tomorrow afternoon.

Orchestra members scattered to all parts of the Berkshires upon their arrival and then left their living quarters in time for their first rehearsal at the new shed at "Tanglewood."

"Tanglewood" is where Hawthorne lived while in the Berkshires and where he wrote "The House of Seven Gables," "The Wonder Book" and sketched his "Tanglewood Tales."

The festival management indicated today that there would be a sell-out of all reserved seats for the opening concert. There will be plenty of unreserved seats, since extra chairs can be moved into the colannade to the number of 3000 if necessary.

Miss Robinson Smith today urged everyone coming to the concert to come early since the concert will begin promptly. The gardens will be open to the public. Refreshments will be served.

Berkshire Hills, Aug. 2—All indications point to a complete sell-out for the first concert by the Boston Symphony orchestra in the fifth annual Berkshire Music Festival at Tanglewood, Stockbridge, Thursday at 8.30 p. m. Here is a list of box-holders for the first series:—

Miss Gertrude Robinson Smith, president of Berkshire Symphonic Festival, inc.; Bentley Wirt Warren, Henry B. Sawyer and Ernest B. Dane, Jr., president, vice-president and treasurer, respectively, of the Boston Symphony orchestra; Mrs Bruce Crane, Mrs Charles C. Griswold, Miss Mary Parsons, Norval H. Busey, Jr.; Miss Mabel Choate, Mrs Arthur F. Schermerhorn, Mrs Thomas H. Blodgett, Mrs Edward Davis, Mrs Edward A. Jones and Mrs Stanley P. Benton, Mrs Carlos M. De Heredia, Grenville Lindall Winthrop, Prof Philip Marshall Brown, Mrs John Bross Lloyd, Mrs David T. Dana and Miss Ellen Bullard.

Mrs Carl A. de Gersdorff, Princess Diana Eristavi, Mrs Daniel England, Mrs Winthrop M. Crane, Jr.; Mrs Alvan T. Fuller, Mrs William Knapp, Mrs Owen Johnson, Edward A. Taft, a trustee of the orchestra and president of the Harvard club of Boston; Mrs Arthur D. Budd, Mrs Elizabeth C. T. Miller, Mrs Samuel G. Colt, Robert K. Wheeler, Heaton I. Treadway.

Mrs Edward Harkness, Mrs E. E. Whitney, Mrs George Davenport, Mrs Evelyn Adams, Mrs Bernhard Hoffmann, Mrs Walter Atherton, Mrs Cornelia Colton Hollister, Mrs W. Rockwood Gibbs, Mrs R. Jay Flick, John Shepard, Jr., Mrs Harry Adams, Mrs Norman H. Davis, Mrs Lawrence K. Miller, Mrs Laurence Connor, Mrs James Graham Parsons, Mrs E. Parmalee Prentice, Mrs Donald M. Weston, Alfred Granger, Miss Gertrude Walker, Mrs Henry Ivison Parsons, Mrs Carl A. de Gersdorff, Mrs Robert Metz, Mrs Leonard Clark Feathers.

Mrs John Barry Ryan, Mrs John S. Newberry, Mr and Mrs Albert Spalding, Mr and Mrs Arthur Horton Lippincott, Edward H. Cranwell, Mr and Mrs A. Newbold Morris, James E. Leath, Miss Anna Remsen Alexandre, Miss M. Symphorosa Bristed, Mr and Mrs Charles Douglas Jackson, Mrs Rodney Procter, Mrs Donald J. Warner, Miss Edith Scoville, Mrs Nellie Walters, Miss Alice Clapp.

Mrs Gorham Brooks of Brookline has had a stone seat in the Tanglewood garden inscribed as follows: "Given to the Boston Symphony orchestra by Mary Aspinwall Tappan and Rosamond Sturgis Brooks in memory of William Aspinwall Tappan, Caroline Sturgis Tappan, Richard Cowell Dixey, Ellen Sturgis Dixey, who lived here many years."

Many from the Berkshire colonies were present this afternoon at a Berkshire museum reception held at Pittsfield to mark the opening of an exhibition of paintings and decorative panels by Augustus Vincent Tack and also an exhibition of oils and water colors by Stuart C. Henry, curator of the art department of the museum, of which Miss Laura M. Bragg is the director.

CHILLICOTHE, O.
NEWS ADVERTISER
AUG 2 - 1938

World of Mus

NEW YORK, Aug. 2. (UP)—

Six concerts by Boston Symphony Orchestra musicians are scheduled for the Berkshire Symphonic Festival, which begins Aug. 4 at the beautiful 200-acre Tanglewood estate at Stockbridge, Mass.

SOUTH BEND, IND.
TRIBUNE

AUG 2 - 1938

BERKSHIRE FETE READY TO START

Boston's Orchestra Will Play Six Concerts.

By United Press.

BOSTON, Mass., Aug. 2.—Six concerts by Boston Symphony orchestra musicians are scheduled for the Berkshire Symphonic festival, which begins Thursday at the beautiful 200-acre Tanglewood estate at Stockbridge, Mass.

Wtih the orchestra will appear the Cecilia chorus of Boston and distinguished soloists. Concerts will be given Aug. 4, 6, 7, 11, 13 and 14. Dr. Serge Koussevitzky of the Boston symphony is conductor.

Since the concert series began in 1934, the festival has been evolving gradually into an institution typically American, establishing its own traditions with realization that, to merit continued support of a discriminating public, artistic performance is of major importance.

Immediatly after last year's series the festival trustees enlisted the aid of its many friends and raised more than $80,000 within a few months for a music shed.

Now the building is completed to the point called for by plans for this year. Eventual completion, including a permanent floor and stage, will come when more money is received.

Two years ago Mrs. Gorham Brooks presented Tanglewood, where Nathaniel Hawthorne lived while in the Berkshires, to the Boston Symphony orchestra as a permanent home for the festival.

CATSKILL, N. Y.
MAIL

AUG 3 - 1938

LENOX, MASS.—More than 100 musicians and officials of the Boston Symphony Orchestra, headed by conductor Serge Koussevitzky, arrived here today for the opening tomorrow of the fifth annual Berkshire Festival at Tanglewood.

HARTFORD, CONN.
COURANT

AUG 2 - 1938

Boston Orchestra Opens Berkshire Festival Thursday

Beethoven 9th on First Program of 5th Annual Event at Stockbridge

Presenting the Boston Symphony Orchestra conducted by Dr. Serge Koussevitzky, the Cecelia Club of Boston, and several distinguished soloists, the fifth annual Berkshire Festival will open at "Tanglewood" near Stockbridge, Mass., on August 4.

Concerts will subsequently be given on Saturday evening, August 6, Sunday afternoon, Augsut 7, Thursday and Saturday evenings, August 11 and 13, and Sunday afternoon, August 14. The evening concerts will be given at 8:30 p. m. and the two Sunday afternoon concerts at 3:30 p. m.

A feature of this year's festival will be the inauguration of the new concert shell, capable of seating around 5000 persons and roofed over against any repetition of last year's situation, in which some of the performances were interrupted by sudden showers.

On Thursday of this week, the program will offer the Chorale and the First Chorus from Bach's Cantata "Ein Feste Burg Ist Unser Gott," the Haendel Concerto Grosso in E Minor, Op. 6, No. 10, and Beethoven's Ninth Symphony with the final chorus on Schiller's "Ode to Joy" sung by the Cecelia Club of Boston, conducted by Arthur Fiedler. Soloists will be Jeanette Vreeland, soprano, Anna Kaskas, contralto, Paul Althouse, tenor, and Norman Gordon, basso.

Saturday's program will include the Haydn Symphony No. 99 in E minor, (B&H No. 3), Debussy's three symphonic sketches, "La Mer," and Sibellius's First Symphony in E Minor, Op 39.

On Sunday afternoon the program presents "Eine Kleine Nachtmusik" by Mozart; Brahm's Fourth Symphony in E Minor, Op. 98, Copland's "Music for the Theater," Ravel's "Mother Goose" and Respight's "Pines of Rome."

On Thursday afternoon, August 11, the program will be given over entirely to Wagner, when the final scene from Act 1 from "Die Walkuere" will be sung by Beale Hober, soprano, as "Sieglinde," and Paul Althouse, tenor, as "Siegmund," and the Third Act from "Siegfried," with Norman Gordon as "Wotan," Anna Kaskas as "Erda," Paul Althouse as "Siegfried" and Beale Hober as "Bruennhilde."

Saturday evening's program on August 13 will include the "Angelus" section from Henry Hadley's Symphony No. 3 in B Minor—Beethoven's Sixth Symphony and Tschaikowsky's Sixth Symphony.

The final concert, on Sunday afternoon, August 14, presents Schumann's First Symphony, Prokofieff's orchestral suite, "Lieutenant Kije" and Brahm's Second Symphony.

DUNKIRK, N. Y.
OBSERVER

AUG 3 - 1938

MUSICIANS GATHER FOR BERKSHIRE FESTIVAL

Lenox, Mass., Aug. 3—(UP)—More than 100 musicians and officials of the Boston symphony orchestra, headed by conductor Serge Koussevitzky, arrived here today for the opening tomorrow of the fifth annual Berkshire festival at Tanglewood.

The festival, a non-commercial affair, consists this year of six concerts and four lectures. This year also marks the inaugural of the "music shed," built with funds contributed by music-lovers in all parts of the United States.

Concerts will be given on the evenings of Aug. 4, 6, 11 and 13 and on the afternoons of Aug. 7 and 14. The 100 members of the Cecilia chorus of Boston and several soloists will appear with the orchestra at the opening concert.

Tanglewood, the permanent site of the festival, was the summer home of Nathaniel Hawthorne and the place where he wrote "The House of the Seven Gables" and "The Wonder Book" and sketched "Tanglewood Tales."

HOLYOKE, MASS.
Transcript Telegram

AUG 2 - 1938

It is hard to tell which is the more active musical season in this region—winter or summer. Although a variety of concert stars and orchestras, and even an occasional ballet, come this way in winter, the summer months offer a steady series of concerts, especially in the increasingly popular field of chamber music. The summer season reaches its climax during the next two weeks, when in addition to the regular concerts at Cummington, South Mountain, and elsewhere, the Berkshire Symphonic Festival comes to Tanglewood, between Stockbridge and Lenox, and offers six concerts by the Boston Symphony orchestra under the direction of Serge Koussevitsky and four lectures by Olin Downes, music critic of the New York Times.

In five years the Berkshire festival has grown from a small series of outdoor concerts started by the late Dr. Henry Hadley to this year's series, which will be presented in a brand new music shell with a seating capacity of 5,000. It promises to develop into more than a few summer orchestral concerts, for the new shell has potentialities of operatic productions as well as symphonic and choral concerts, and future seasons may see the festival a musical center of increasing significance in the musical scene of this country.

The Boston Symphony orchestra is expected to arrive at Tanglewood tomorrow, and the Cecilia society chorus from Boston will arrive Thursday for the opening concert Thursday night, in which it will sing parts of the Bach cantata, "Ein Feste Burg ist unser Gott". Also on the opening program will be Concerto Grosso in D Minor, Opus 6, No. 10, by Handel. Other concerts will be given Saturday evening, August 6, Sunday afternoon, August 7, Thursday evening, August 11, Saturday evening, August 13, and Sunday afternoon, August 14.

Olin Downes, music critic of the New York Times, will give lectures at the Berkshire Museum in Pittsfield on the afternoon of August 4, 6, 11 and 13. At his first lecture, this Thursday afternoon, he will discuss the music to be played that night.

The opening concert Thursday night will be broadcast over a national network.

Othere attractions in the Berkshires during the two weeks of the festival will include the Berkshire County photographic exhibition under the auspices of the Berkshire Camera club of Pittsfield at the Berkshire museum in Pittsfield and plays at the Berkshire Playhouse in Stockbridge. This week Jane Wyatt is appearing in "Stage Door", and the following week Violet Hemming will take the lead in "Susan and God." The later, an analysis of the Oxford Group movement, is particularly apropos in Stockbridge, where a large Oxford Group house party is held annually.

During the period of the festival the South Mountain Quartet concerts, usually given Sunday afternoons, will be given Friday afternoons, in Pittsfield. This Friday's program will be as follows:

Quartet in F. minor (Opus 10), for two violins, violin, and cello . . Paul Hindemith.

Passacaglia, for violin and cello . . . Handel-Halvorsen.

Quintet in F. minor, for two violins, viola, cello, and piano . . Johannes Brahms.

POUGHKEEPSIE, N. Y.
EAGLE NEWS

AUG 3 - 1938

BERKSHIRE FESTIVAL WILL OPEN TOMORROW

The first concert of the Berkshire Music Festival season will be given tomorrow at "Tanglewood," by the Boston Symphony orchestra, with Serge Koussevitzky conducting. Rebecca Hyde Rider, concert manager of the Dutchess County Musical Association, and Professor George S. Dickinson of the Vassar College Music Department, are members of the Festival's advisory board.

The program is to begin at 8 p. m. with the Cecilia society, Arthur Fiedler, conductor, assisting, in the choral sections of Beethoven's "Ninth Symphony," to be the principal composition of the evening. Compositions of Bach will also be included.

Soloists will be Jeannette Vreeland, soprano; Paul Althouse, tenor; Anna Kaskas, contralto; and Norman Condon, bass.

Concerts of the Festival are planned August 4, 6, 7, 11, 13 and 14.

SPRINGFIELD, MASS.
NEWS

AUG 3 - 1938

110 Members of Cecilia Chorus to Invade Berkshires by Bus

One hundred ten members of the Cecilia Chorus of Boston will board buses at Symphony hall Thursday morning and head west for "Tanglewood" between Lenox and Stockbridge to participate with the Boston Symphony orchestra and Serge Koussevitzky in the inaugural of the Berkshire Symphonic festival's new music shed that evening. The distance from Boston to "Tanglewood" is 140 miles.

Arriving at "Tanglewood" with the chorus will be the four soloists, Jeannette Vreeland, Anna Kaskas, Norman Cordon and Paul Althouse, who also will participate in the dedication. The orchestra will arrive in the Berkshires the day before, fresh from new triumphs at the Esplanade in Boston. Members of the chorus have been coming to Boston from widely scattered points for weeks to rehearse with the orchestra for the festival. The women members will use the main house at "Tanglewood" as headquarters. This house was included with the 200 acres given the orchestra by Mrs Gorham Brooks of Brookline as a permanent home for the festival. The male members of the chorus will share the tuning room in back of the stage with the orchestra. The chorus will have dinner on the terrace of the Curtis hotel in Lenox and be transported the mile and quarter to "Tanglewood" in buses.

This afternoon members of the advisory board, whose membership includes representatives from Maine to California and Canada to Florida, were asked to make every effort to reach music lovers in their communities to make sure they are familiar with dirctions upon approaching "Tanglewood," and to sell subscriptions to help assure success of the event. The meeting was held on the stage of the new shed.

The festival office today again stressed the importance of action if music lovers prefer reserved seats. There are only a few reserved seats left. They are all good, however, because of the unique construction of the auditorium. There are plenty of unreserved seats. If there is an overflow, the unreserved sections will be extended to the colonnades where there are accommodations for 3000. The main part of the shed accommodates 5700.

The festival office also stressed the desirability of making room reservations and invited those who have not made plans to communicate with the office by telephone, mail, or in person. The office is located in Stockbridge, telephone 400.

Thursday night's program will begin promptly at 8.30 with the Bach chorus and choral from the cantata, "A Mighty Fortress Is Our God." The second half of the program will consist of Beethoven's Ninth Symphony.

Olin Downes, New York critic, will give his first lecture Thursday afternoon at 3 o'clock in the Berkshire museum at Pittsfield. His first lecture will be devoted principally to the music to be played that evening. Tickets for the lectures may be obtained at the festival office or by communicating with Mrs W. Bradford West, 616 West street, Pittsfield.

HOLYOKE, MASS.
Transcript Telegram

AUG 3 - 1938

The Berkshire Symphonic Festival enters a new phase of its distinguished career tomorrow night when the opening concert of the new music shell at Tanglewood will be given by the Boston Symphony orchestra. It is hard to believe that the festival is only five years old, for its success matches that of much older institutions. The first festival was a series of outdoor concerts given on a farm. Then a tent was acquired. Now, almost like Cinderella, the festival moves into new quarters and with a soundproof roof, a seating capacity of 5000, and a stage adaptable even to opera. Only the enthusiasm of hundreds of music-lovers could have effected this transition, and it should be a source of pride to residents of Western Massachusetts that this region is the home of so worthwhile a development. Although hundreds of people have made the growth of the festival an actuality, Serge Koussevitzky, conductor of the Boston Symphony, is largely responsible for its now established status, for his interest lies in presenting good musical programs to as many people as possible, and if a festival succeeds in this, it succeeds in everything. It may be that with the new shell, other kinds of music will be included in the festival, but the Boston Symphony will always be its backbone. The Boston Symphony is what draws people from all parts of the country to devote six days to a musical festival. It creates an enthusiastic audience, and is an audience of that kind more than a small group of financial backers which promises the festival a long life and a merry one.

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N. ADAMS, MASS.
TRANSCRIPT

AUG 3 - 1938

Boston Symphony And Leader Arrive Today

In Anticipation of Opening of Fifth Annual Berkshire Symphonic Festival at Tanglewood Tomorrow Evening—Olin Downs Will Deliver First Lecture Tomorrow on Music of Opening Concert—No Elaborate Ceremony to Mark Dedication of New Music Shed.

One hundred members of the Boston Symphony orchestra headed by their eminent conductor, Serge Koussevitzky, arrived in the Berkshires today in anticipation of the opening of the fifth annual Berkshire Symphonic Festival at "Tanglewood" tomorrow evening at 8.30. The Festival's new shed, built with funds contributed by music lovers from all parts of the country will be inaugurated at the opening concert.

As a preliminary to the opening Olin Downes, New York critic, will deliver the first of a series of four lectures at the Berkshire museum in Pittsfield tomorrow afternoon at 3 o'clock. He will discuss the music to be played tomorrow evening.

No elaborate ceremony will mark the inaugural of the shed. It is Dr. Koussevitzky and the Festival's wish that emphasis be placed on the music. There will be brief remarks by Miss Gertrude Robinson Smith of New York and Stockbridge, president of the Festival, and Bentley Wirth Warren, of Williamstown and Boston, president of the orchestra. The concert will open with the chorale and chorus from "Ein Feste Burg Ist Unser Gott," by J. S. Bach. More than 100 members of the Cecilia chorus of Boston, which has sung many times with the orchestra will participate in the opening as will Jeannette Vreeland, Anna Kaskas, Norman Cordon and Paul Althouse, soloists. Adding to the Festival spirit, the audience will be invited to join in singing one verse of the magnificent old Bach hymn. The chorus will arrive from Boston in buses tomorrow afternoon.

Orchestra members scattered to all parts of the Berkshires upon their arrival and then left their living quarters in time for their first rehearsal at the new shed at "Tanglewood."

Before the concert tomorrow night Miss Robinson Smith will entertain at dinner for Mrs. Gorham Brooks of Brookline, one of the donors of "Tanglewood," and Mr. Warren, president of the orchestra. Other guests will include Mr. Brooks, Mrs. Warren, Mrs. August Belmont of New York and Max Vivier of Paris and New York.

Mrs. Brooks has provided an inscription for the stone garden seat at "Tanglewood," which reads: "Given to the Boston Symphony orchestra by Mary Aspinwall Tappan and Rosamond Sturgis Brooks in memory of William Aspinwall Tappan, Caroline Sturgis Tappan, Richard Cowell Dixey, Ellen Sturgis Dixey, who lived here many years. 1937."

"Tanglewood" is where Hawthorne lived while in the Berkshires and where he wrote "The House of Seven Gables," "The Wonder Book," and sketched his "Tanglewood Tales."

The Festival management indicated today that there would be a sellout of all reserved seats for the opening concert. There will be plenty of unreserved seats since extra chairs can be moved into the colonade to the number of 3,000 if necessary.

Miss Robinson Smith today urged everyone attending the concert to arrive early since the concert will begin promptly. The gardens will be open to the public. Refreshments will be served.

HAVERHILL, MASS.
GAZETTE

AUG 3 - 1938

MUSIC

> "Were it not for music, we might in these days say that the beautiful is dead."—Disraeli.

News Note From France

The Fontainebleau School of Music reports an enrollment of 103 American students for its 18th summer session, with a faculty of distinguished French professors such as Nadia Boulanger, Marcel Dupre, Robert Casadesus, Boucherit and Lucien Muratore. On the evening of 'Basille day' July 14, a chorus of Americans, assembled on the famous steps, sang a program of familiar American songs to the countless French citizens in the court below, where in 1814, Napoleon said farewell to his army. The program concluded with the 'Star Spangled Banner' and 'La Marseillaise.'

Toward Richer Living

"What Does Steady Advance in Music Portend for the Nation?"

The question is asked by H. Howard Taubman, writing in the New York Times relative to the growth of music activity and notably the summer festivals increasing numbers.

Citing the richness of the American musical scene in summer, Mr. Taubman notes "a vast development is unfolding, and perhaps its most impressive aspect is the tremendous increase in the number of men, women and childrn who are taking part in our musical life, both as performers and listeners."

From Mr. Taubman's two-page article the following excerpts are revealing and interesting as: "There was a time when music in America was confined to a few metropolitan communities. The tours of a choice group of internationally famous virtuosos comprised virtually the sum and substance of American music. All that has changed, and the pace of the new development is quickening constantly."

"What has caused this immense flowering of music appreciation in this country? The answer is that good music has become easily available almost everywhere. People who used to think the master pieces of music literature were too recondite for their simple tastes have found that nothing was farther from the truth. For the essence of music is that it speaks the language of the emotions."

"Any one who has the capacity to feel joy and grief, anger and tenderness, fear and ardor has the wherewithal for the response to music. The opportunities for listening to good music are becoming limitless. A taste for good music is bred by listening to it and as the taste is cultivated by increasing numbers of our people, the demand becomes greater and greater."

"What does this steady advance in music portend for the nation? In other words, what does the average American derive from good music? His emotional and spiritual life becomes enriched. His perceptions become more sensitive. He discovers that the aspirations of humanity, of the common man in all places in all times, are not dissimilar. For music has not the barrier of strange and disparate tongues. The language of ordered sound is universal. The growth of music appreciation in the land means that the average American is living a fuller inner life. As the average American lives more fully, the national culture burgeons."

Berkshire Festival

First importance in the world of music this week attaches to the fifth annual Berkshire Symphonic festival in Stockbridge at "Tanglewood," which will open Thursday night by the Boston Symphony orchestra under its distinguished leader, Dr. Serge Koussevitzky, in its recently completed permanent home.

Dr. Koussevitzky, never content with socially stratified audiences, views the Berkshire Symphonic festival in a broader sense than a summer entertainment for summer people. He sees it as a center of art for the nation.

The Hymn

"The words of a hymn are most important in the edification of worshippers; but it is the tunes which have made some words popular. It therefore becomes an important question; What constitutes a good tune or melody for a hymn?" Carl F. Hehyl, in The Christian World. E. B. F.

PITTSFIELD, MASS.
EAGLE

AUG 3 - 1938

Boston Symphony Ready For Opening of Festival

Many Members of Orchestra Have First Glimpse of New Shed at Tanglewood

Leaving the sweltering heat of the city behind them, but not unmindful of their recent triumphs at the Esplanade concerts, members of the Boston Symphony Orchestra arrived in the more rarified Berkshires today, eager for the opening of the fifth annual Berkshire Symphonic Festival at Tanglewood tomorrow night.

Scattering to the various communities in the neighborhood of Tanglewood, members of the orchestra deposited their luggage, took quick lunch and then hurried to the new shed which has been completed for them by the Festival trustees, for a rehearsal under the leadership of Serge Koussevitzky.

First Glimpse

For many of the orchestra members, this was their first glimpse of the new shed, the stage and tuning room and their eyes shone with amazement and pleasure. Dr. Koussevitzky rapped them all to attention promptly at the designated hour for rehearsal to put the finishing touches to numbers that will be played tomorrow evening. For their comfort during rehearsals and performance, Joseph Franz engineer designed a unique ventilating system whereby air is fed through openings in the panels of the shell and drawn through openings in the ceiling by the heat of the electric lamps. The lamps are not visible from the audience, being hidden from direct view by a series of shutters. The doors to the tuning room lead directly from the rear center of the stage. Dr. Koussevitzky's room is off the southeast side of the stage.

Rehearsals Supervised

Only members and patrons will be admitted to the rehearsals the two Saturdays of the Festival period and by ticket only. These rehearsals will be supervised as closely as a regular performance. The other rehearsals are closed and the public is requested not to ask permission to go to the shed during their progress. There will be attendants at the parking areas to invite visitors to stroll through the gardens instead of the shed during the rehearsal periods.

Members of the orchestra are living in Pittsfield, Lenox, Lee, Stockbridge, Richmond and Great Barrington. During their sojourn, the facilities at Stockbridge Bowl on the Tanglewood property will be turned over to them and their families through the courtesy of the Lenox Brotherhood Club.

The Cecilia Chorus, 110-strong, will arrive tomorrow afternoon and will have an early dinner on the terrace at the Curtis Hotel.

CHICAGO, ILL.
HERALD - EXAMINER

AUG 3 - 1938

Berkshire Festival Opening

Tomorrow is double-starred on the social calendars of Chicagoans who summer in the Berkshires and along the exclusive North Shore sector of Massachusetts.

The Berkshire Music Festival opens with Serge Koussevisky, conductor of the famous Boston Symphony Orchestra, on the podium. Country clubs and inns for miles around have been booked solid for weeks.

Chicagoans with Summer places nearby have set the next two weeks aside to entertain guests with musical ears. Not only do they want to hear good music, but they want to pay tribute to a generous former Chicagoan whose check-book has been largely responsible for making the series possible. She is Mrs. Elizabeth Sprague Coolidge, now of Washington.

This year's concerts will be more than something to delight the ear. For the first time the festival will be presented in a weather-proof building Heretofore the committee has said it could afford only canvas, but last year when the big tent blew down in a thunderstorm, Mrs. Coolidge and her friends said something had to be done.

Prominent on this year's patron list are the John Alden Carpenters, who have a house at Beverly, Mass., for the season, but will journey to Stockbridge to hear the series.

Russell Tyson, whose farmhouse is not far distant from the concert hall, is another music sponsor who will be among those present when Koussevisky raises his baton.

Luckily for Mrs. Donald MacPherson, her Summer place is only six miles from the Music Temple's front row. One of the stanchest Ravinia supporters, she will find in the Kerkshire series a welcome interlude in the routine of remodeling the old West House, which she bought from her mother's estate.

Neighbor to her in Pittsfield this season is Mrs. John Hamline Jr., who is visiting her mother and father, the John Beebes. Another Pittsfield colonist and music lover is Mrs. Warren Salisbury, who has her daughter-in-law, Mrs. Kimball Sallisbury, visiting her and her granddaughter, Joy.

SCHENECTADY, N. Y.
GAZETTE

AUG 3 - 1938

CATHOLIC UNIT TO ATTEND CONCERT

Members of the Schenectady Catholic Youth League will attend the concert of the Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky at Tanglewood, near Stockbridge, Mass., Sunday.

John Van Baak is chairman in charge of arrangements for the group. On the committee are Miss Anna Nardini, Miss Dorothy Goodwin, Miss Gerldine Gleason, Clarence Davies, James Hughes and H. A. Beaudoin. Members who plan to go may obtain tickets by calling members of the committee.

LOWELL, MASS.
COURIER - CITIZEN

AUG 3 - 1938

The Berkshire Festival.

The Berkshire Symphonic Festival, under Dr. Serge Koussevitzky's direction, opens tomorrow (Thursday) evening at 8.30 in the new music shed at Tanglewood Naturally, the promoters are hoping for fair weather. But if it should rain this year the audience will be well protected. The shed, seating 5700, has a sound-proof and weather-proof roof. In addition, a canvas covered walk will be provided through the stately Hawthorne pines straight to the building. It will have a link connecting with the unloading platform at the parking field. Another canopy will extend to the entrance to be used by boxholders.

The festival management once more urges music lovers to arrive early, to follow the signs and to obey traffic rules to avoid any possible confusion at the parking areas.

The program tomorrow night will open with "Angelus" from Henry Hadley's Symphony No. 3 in B minor. And the program is dedicated to his memory as the first conductor of the festival. Mrs. Hadley is expected to be present.

The second concert is set for Saturday evening and the third for Sunday afternoon at 3.30. The subsequent programs will be on Thursday and Saturday evenings of next week and the final concert on Sunday afternoon, Aug. 14.

S. R. F.

TORRINGTON, CONN.
REGISTER

AUG 3 - 1938

Berkshire Festival Thursday Evening

Stockbridge, Mass., Aug. 3.—When Serge Koussevitzky and the Boston Symphony orchestra open the fifth annual Berkshire Symphonic festival at Tanglewood Thursday evening at 8:30 o'clock by playing J. S. Bach's "Ein Feste Burg Ist Unser Gott," they will be reviving an old custom.

The audience, which it is estimated will fill the new shed to be inaugurated at this evening concert, will be invited to join with the chorus of the Cecilia Society of Boston in singing this magnificent hymn with the orchestra. Bach composed the music to be sung with the orchestra by the choir and congregation of his church. And now for the first time in many years concert goers will again have an opportunity to participate actively in the singing. The first concert will close with Beethoven's Ninth Symphony with Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon.

Music lovers, musicians and many well known people from all parts of America, Canada and even Europe will be on hand for the inaugural of the shed, which has a seating capacity of 5,700. Well known people in attendance will include Albert Spalding, eminent violinist; Norman H. Davis, America's ambassador at large and president of the National Red Cross; Miss Gertrude Robinson Smith, president of the Festival; Sir Ernest MacMillan, of Toronto, Canada; Mrs. John S. Newberry, president of the Detroit Symphony orchestra trustees; Charles O'Connell, assistant conductor of the Philadelphia orchestra; Mrs. Edward Harkness, of New York; Bentley Wirt Warren and Ernest B. Dane, president and treasurer of the Boston Symphony orchestra; Miss Alice J. Clapp, of Washington; President Newbold Morris, of the New York city council; Miss Mabel Choate; Mrs. Alta Rockefeller Prentice; Owen Johnson; Congressman Allen T. Treadway; Mrs. Sumner Bird; and Mrs. Alvan T. Fuller.

PAWTUCKET, R. I.
TIMES

AUG 3 - 1938

Boston Orchestra to Open Festival

Annual Berkshire Event Has Concerts, Lectures on Program

LENOX, Mass., Aug. 3 (UP)—More than 100 musicians and officials of the Boston symphony orchestra, headed by Conductor Serge Koussevitzky, arrived here today for the opening tomorrow of the fifth annual Berkshire festival at Tanglewood.

The festival, a non-commercial affair, consists this year of six concerts and four lectures. This year marks the inaugural of the "music shed." built with funds contributed by music-lovers in all parts of the United States.

100 PARTICIPATE

Concerts will be given on the evenings of Aug. 4, 6, 11 and 13 and on the afternoons of Aug. 7 and 14. The 100 members of the Cecilio chorus of Boston and several soloists will appear with the orchestra at the opening concert.

Tanglewood, the permanent site of the festival, was the summer home of Nathaniel Hawthorne and the place where he wrote "The House of the Seven Gables" an "The Wonder Book" and sketched "Tanglewood Tales."

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N. ADAMS, MASS.
TRANSCRIPT

AUG 3 - 1938

Boston Symphony And Leader Arrive Today

In Anticipation of Opening of Fifth Annual Berkshire Symphonic Festival at Tanglewood Tomorrow Evening—Olin Downs Will Deliver First Lecture Tomorrow on Music of Opening Concert—No Elaborate Ceremony to Mark Dedication of New Music Shed.

One hundred members of the Boston Symphony orchestra headed by their eminent conductor, Serge Koussevitzky, arrived in the Berkshires today in anticipation of the opening of the fifth annual Berkshire Symphonic Festival at "Tanglewood" tomorrow evening at 8.30. The Festival's new shed, built with funds contributed by music lovers from all parts of the country will be inaugurated at the opening concert.

As a preliminary to the opening Olin Downes, New York critic, will deliver the first of a series of four lectures at the Berkshire museum in Pittsfield tomorrow afternoon at 3 o'clock. He will discuss the music to be played tomorrow evening.

No elaborate ceremony will mark the inaugural of the shed. It is Dr. Koussevitzky and the Festival's wish that emphasis be placed on the music. There will be brief remarks by Miss Gertrude Robinson Smith of New York and Stockbridge, president of the Festival, and Bentley Wirth Warren, of Williamstown and Boston, president of the orchestra. The concert will open with the chorale and chorus from "Ein Feste Burg Ist Unser Gott," by J. S. Bach. More than 100 members of the Cecilia chorus of Boston, which has sung many times with the orchestra will participate in the opening as will Jeannette Vreeland, Anna Kaskas, Norman Cordon and Paul Althouse, soloists. Adding to the Festival spirit, the audience will be invited to join in singing one verse of the magnificent old Bach hymn. The chorus will arrive from Boston in buses tomorrow afternoon.

Orchestra members scattered to all parts of the Berkshires upon their arrival and then left their living quarters in time for their first rehearsal at the new shed at "Tanglewood."

Before the concert tomorrow night Miss Robinson Smith will entertain at dinner for Mrs. Gorham Brooks of Brookline, one of the donors of "Tanglewood," and Mr. Warren, president of the orchestra. Other guests will include Mr. Brooks, Mrs. Warren, Mrs. August Belmont of New York and Max Vivier of Paris and New York.

Mrs. Brooks has provided an inscription for the stone garden seat at "Tanglewood," which reads: "Given to the Boston Symphony orchestra by Mary Aspinwall Tappan and Rosamond Sturgis Brooks in memory of William Aspinwall Tappan, Caroline Sturgis Tappan, Richard Cowell Dixey, Ellen Sturgis Dixey, who lived here many years. 1937."

"Tanglewood" is where Hawthorne lived while in the Berkshires and where he wrote "The House of Seven Gables," "The Wonder Book," and sketched his "Tanglewood Tales."

The Festival management indicated today that there would be a sell-out of all reserved seats for the opening concert. There will be plenty of unreserved seats since extra chairs can be moved into the colonade to the number of 3,000 if necessary.

Miss Robinson Smith today urged everyone attending the concert to arrive early since the concert will begin promptly. The gardens will be open to the public. Refreshments will be served.

HAVERHILL, MASS.
GAZETTE

AUG 3 - 1938

MUSIC

"Were it not for music, we might in these days say that the beautiful is dead."—Disraeli.

News Note From France

The Fontainebleau School of Music reports an enrollment of 103 American students for its 18th summer session, with a faculty of distinguished French professors such as Nadia Boulanger, Marcel Dupre, Robert Casadesus, Boucherit and Lucien Muratore. On the evening of 'Basille day' July 14, a chorus of Americans, assembled on the famous steps, sang a program of familiar American songs to the countless French citizens in the court below, where in 1814, Napoleon said farewell to his army. The program concluded with the 'Star Spangled Banner' and 'La Marseillaise.'

Toward Richer Living

"What Does Steady Advance in Music Portend for the Nation?"

The question is asked by H. Howard Taubman, writing in the New York Times relative to the growth of music activity and notably the summer festivals increasing numbers.

Citing the richness of the American musical scene in summer, Mr. Taubman notes "a vast development is unfolding, and perhaps its most impressive aspect is the tremendous increase in the number of men, women and childrn who are taking part in our musical life, both as performers and listeners."

From Mr. Taubman's two-page article the following excerpts are revealing and interesting as: "There was a time when music in America was confined to a few metropolitan communities. The tours of a choice group of internationally famous virtuosos comprised virtually the sum and substance of American music. All that has changed, and the pace of the new development is quickening constantly."

"What has caused this immense flowering of music appreciation in this country? The answer is that good music has become easily available almost everywhere. People who used to think the master pieces of music literature were too recondite for their simple tastes have found that nothing was farther from the truth. For the essence of music is that it speaks the language of the emotions."

"Any one who has the capacity to feel joy and grief, anger and tenderness, fear and ardor has the wherewithal for the response to music. The opportunities for listening to good music are becoming limitless. A taste for good music is bred by listening to it and as the taste is cultivated by increasing numbers of our people, the demand becomes greater and greater."

"What does this steady advance in music portend for the nation? In other words, what does the average American derive from good music? His emotional and spiritual life becomes enriched. His perceptions become more sensitive. He discovers that the aspirations of humanity, of the common man in all places in all times, are not dissimilar. For music has not the barrier of strange and disparate tongues. The language of ordered sound is universal. The growth of music appreciation in the land means that the average American is living a fuller inner life. As the average American lives more fully, the national culture burgeons."

Berkshire Festival

First importance in the world of music this week attaches to the fifth annual Berkshire Symphonic festival in Stockbridge at "Tanglewood," which will open Thursday night by the Boston Symphony orchestra under its distinguished leader, Dr. Serge Koussevitzky, in its recently completed permanent home.

Dr. Koussevitzky, never content with socially stratified audiences, views the Berkshire Symphonic festival in a broader sense than a summer entertainment for summer people. He sees it as a center of art for the nation.

The Hymn

"The words of a hymn are most important in the edification of worshippers; but it is the tunes which have made some words popular. It therefore becomes an important question; What constitutes a good tune or melody for a hymn?" Carl F. Hahyl, in The Christian World.

E. B. F.

PITTSFIELD, MASS.
EAGLE

AUG 3 - 1938

Boston Symphony Ready For Opening of Festival

Many Members of Orchestra Have First Glimpse of New Shed at Tanglewood

Leaving the sweltering heat of the city behind them, but not unmindful of their recent triumphs at the Esplanade concerts, members of the Boston Symphony Orchestra arrived in the more rarified Berkshires today, eager for the opening of the fifth annual Berkshire Symphonic Festival at Tanglewood tomorrow night.

Scattering to the various communities in the neighborhood of Tanglewood, members of the orchestra deposited their luggage, took quick lunch and then hurried to the new shed which has been completed for them by the Festival trustees, for a rehearsal under the leadership of Serge Koussevitzky.

First Glimpse

For many of the orchestra members, this was their first glimpse of the new shed, the stage and tuning room and their eyes shone with amazement and pleasure. Dr. Koussevitzky rapped them all to attention promptly at the designated hour for rehearsal to put the finishing touches to numbers that will be played tomorrow evening. For their comfort during rehearsals and performance, Joseph Franz engineer designed a unique ventilating system whereby air is fed through openings in the panels of the shell and drawn through openings in the ceiling by the heat of the electric lamps. The lamps are not visible from the audience, being hidden from direct view by a series of shutters. The doors to the tuning room lead directly from the rear center of the stage. Dr. Koussevitzky's room is off the southeast side of the stage.

Rehearsals Supervised

Only members and patrons will be admitted to the rehearsals the two Saturdays of the Festival period and by ticket only. These rehearsals will be supervised as closely as a regular performance. The other rehearsals are closed and the public is requested not to ask permission to go to the shed during their progress. There will be attendants at the parking areas to invite visitors to stroll through the gardens instead of the shed during the rehearsal periods.

Members of the orchestra are living in Pittsfield, Lenox, Lee, Stockbridge, Richmond and Great Barrington. During their sojourn, the facilities at Stockbridge Bowl on the Tanglewood property will be turned over to them and their families through the courtesy of the Lenox Brotherhood Club.

The Cecilia Chorus, 110-strong, will arrive tomorrow afternoon and will have an early dinner on the terrace at the Curtis Hotel.

CHICAGO, ILL.
HERALD - EXAMINER

AUG 3 - 1938

Berkshire Festival Opening

Tomorrow is double-starred on the social calendars of Chicagoans who summer in the Berkshires and along the exclusive North Shore sector of Massachusetts.

The Berkshire Music Festival opens with Serge Koussevisky, conductor of the famous Boston Symphony Orchestra, on the podium. Country clubs and inns for miles around have been booked solid for weeks.

Chicagoans with Summer places nearby have set the next two weeks aside to entertain guests with musical ears. Not only do they want to hear good music, but they want to pay tribute to a generous former Chicagoan whose check-book has been largely responsible for making the series possible. She is Mrs. Elizabeth Sprague Coolidge, now of Washington.

This year's concerts will be more than something to delight the ear. For the first time the festival will be presented in a weather-proof building Heretofore the committee has said it could afford only canvas, but last year when the big tent blew down in a thunderstorm, Mrs. Coolidge and her friends said something had to be done.

Prominent on this year's patron list are the John Alden Carpenters, who have a house at Beverly, Mass., for the season, but will journey to Stockbridge to hear the series.

Russell Tyson, whose farmhouse is not far distant from the concert hall, is another music sponsor who will be among those present when Koussevisky raises his baton.

Luckily for Mrs. Donald MacPherson, her Summer place is only six miles from the Music Temple's front row. One of the stanchest Ravinia supporters, she will find in the Kerkshire series a welcome interlude in the routine of remodeling the old West House, which she bought from her mother's estate.

Neighbor to her in Pittsfield this season is Mrs. John Hamline Jr., who is visiting her mother and father, the John Beebes. Another Pittsfield colonist and music lover is Mrs. Warren Salisbury, who has her daughter-in-law, Mrs. Kimball Salisbury, visiting her and her granddaughter, Joy.

SCHENECTADY, N. Y.
GAZETTE

AUG 3 - 1938

CATHOLIC UNIT TO ATTEND CONCERT

Members of the Schenectady Catholic Youth League will attend the concert of the Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky at Tanglewood, near Stockbridge, Mass., Sunday.

John Van Baak is chairman in charge of arrangements for the group. On the committee are Miss Anna Nardini, Miss Dorothy Goodwin, Miss Gerldine Glesson, Clarence Davies, James Hughes and H. A. Beaudoin. Members who plan to go may obtain tickets by calling members of the committee.

LOWELL, MASS.
COURIER - CITIZEN

AUG 3 - 1938

The Berkshire Festival.

The Berkshire Symphonic Festival, under Dr. Serge Koussevitzky's direction, opens tomorrow (Thursday) evening at 8.30 in the new music shed at Tanglewood Naturally, the promoters are hoping for fair weather. But if it should rain this year the audience will be well protected. The shed, seating 5700, has a sound-proof and weather-proof roof. In addition, a canvas covered walk will be provided through the stately Hawthorne pines straight to the building. It will have a link connecting with the unloading platform at the parking field. Another canopy will extend to the entrance to be used by boxholders.

The festival management once more urges music lovers to arrive early, to follow the signs and to obey traffic rules to avoid any possible confusion at the parking areas.

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S. R. F.

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REGISTER

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PAWTUCKET, R. I.
TIMES

AUG 3 - 1938

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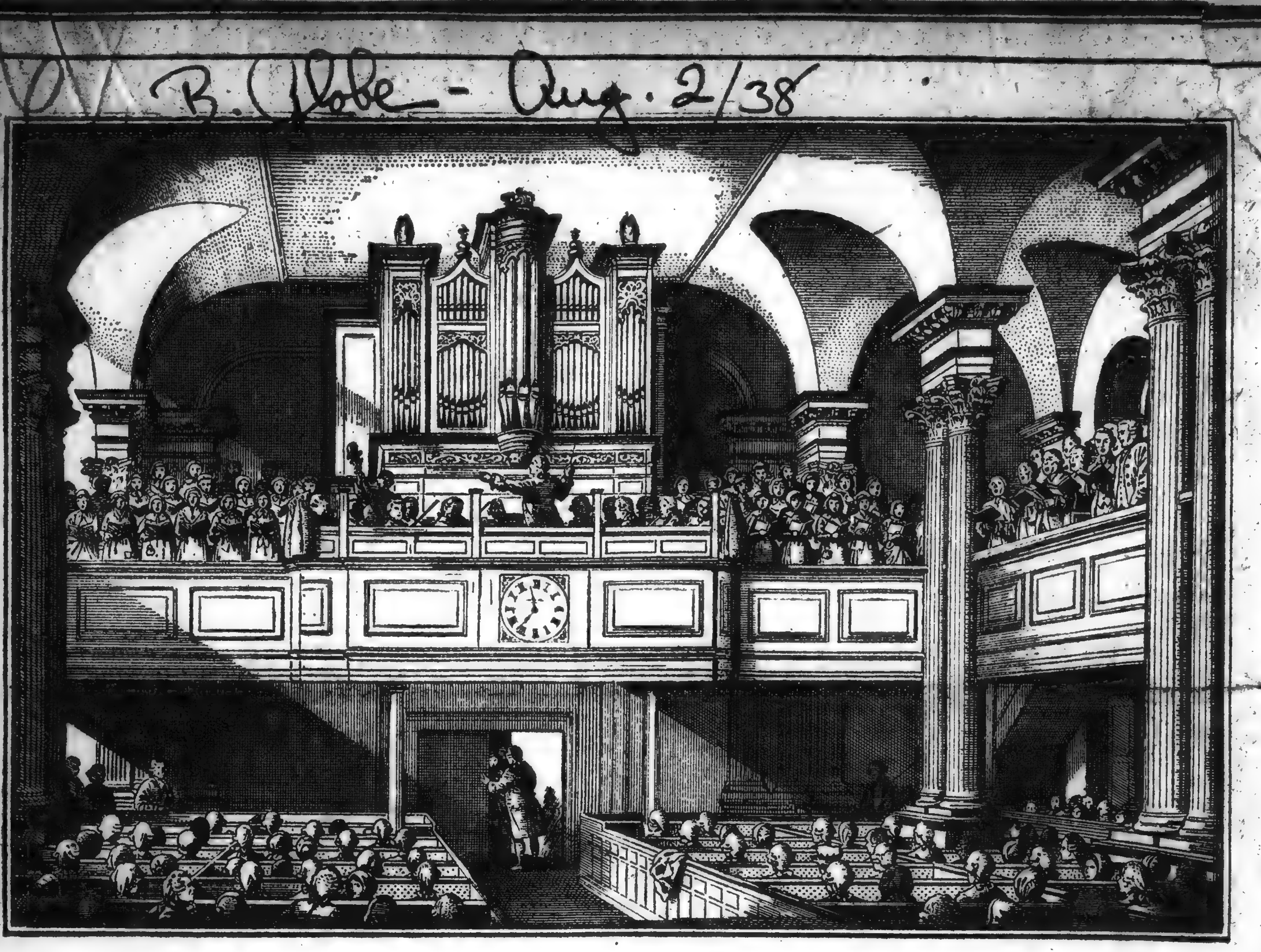
B. Globe - Aug. 2/38



The BERKSHIRE FESTIVAL maintains a great musical tradition

Serge Koussevitsky, eminent conductor, composer and soloist . . . twice decorated by the Tsar and an officer of the Legion of Honour in France. Since September, 1924, the conductor of the Boston Symphony Orchestra, he has received the following honorary degrees in the United States: Brown University, Doctor of Music, 1926; Harvard University, Doctor of Laws, 1929; Rutgers University, Doctor of Music, 1937; Yale University, Doctor of Music, 1938.

ON a Tuesday morning in January, 1786, men, women and children gathered at King's Chapel to hear Boston's first musical festival. Inspired by the famous Händel commemoration in Westminster Abbey the year previous, William Selby, the Chapel organist, united Boston's choral and orchestral groups in an ambitious and highly successful recital. The Pennsylvania *Herald*, in reviewing the festival, remarked, "The whole was conducted with the greatest order and decorum, save a theatrical clap at the conclusion which can only be imputed to the pitch of the enthusiasm to which the excellent overture of Mr. Bach wound up the enraptured auditors."

During the first two week-ends in August the Boston Symphony Orchestra is carrying forward this great tradition at the Fifth Annual Berkshire Symphonic Festival. In the majestic surroundings of the Berkshire Hills, this event will be the mecca of music lovers throughout the nation.

The management of the Festival and the Boston Symphony Orchestra are to be congratulated for their united contribution in presenting this great opportunity to New England.

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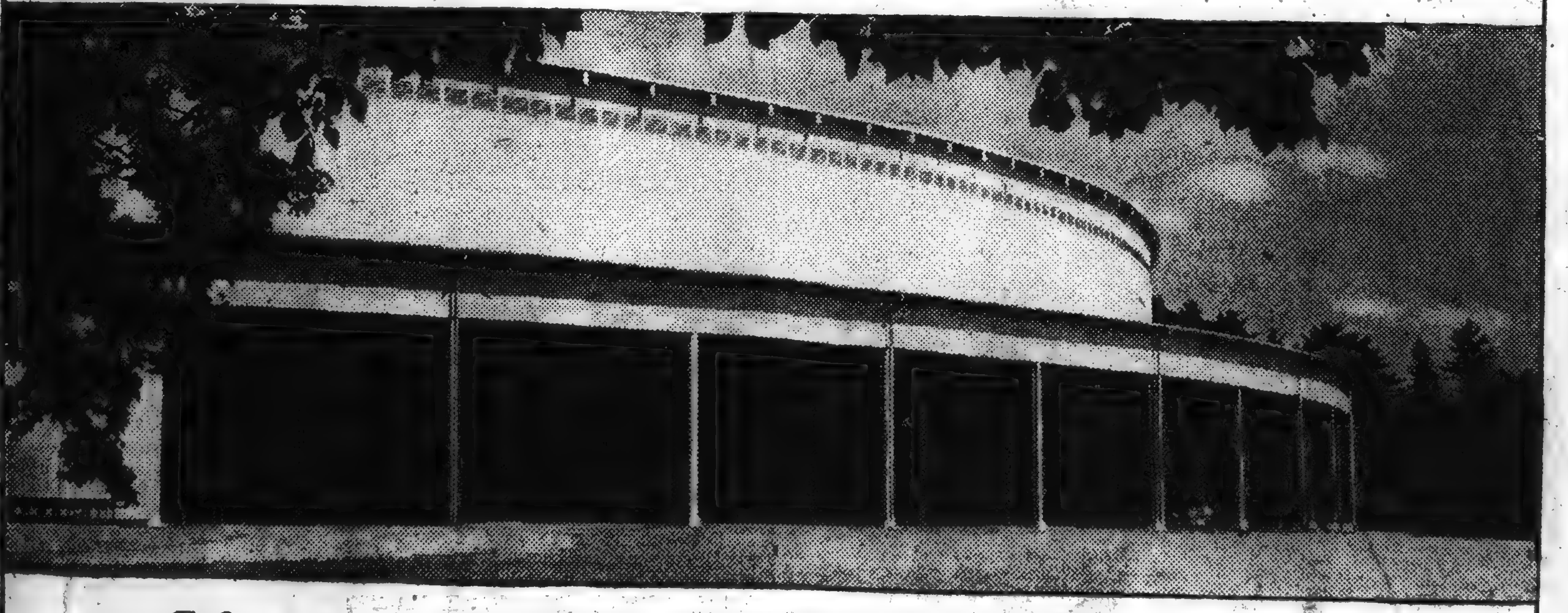

New England's Oldest and Largest Banking Institution

NEW YORK, N. Y.
TIMES

AUG 4 - 1938

BERKSHIRE FESTIVAL OPENS THIS EVENING

Music Shed to Be Dedicated by the Boston Symphony

Special to THE NEW YORK TIMES.

STOCKBRIDGE, Mass., Aug. 3.—The Berkshire music festival's new $82,000 music shed will be formally dedicated tomorrow night with brief remarks by Miss Gertrude Robinson Smith, president of the corporation, and Bentley Wirt Warren, president of the Boston Symphony Orchestra, who is at his country place, Stonehill, Williamstown. Practically all of the 5,700 seats have been sold.

Dr. Serge Koussevitzky, conductor of the orchestra, Mrs. Koussevitzky and their niece, Miss Olga Naumoff, arrived today at the Berkshire Hunt and Country Club in Lenox. Many of the 100 members of the orchestra are in tents on Lake Mahkeenac's shore. Tomorrow 100 members of the Boston Cecilia Chorus, who are to sing at the first concert, will dine on the terrace of the Curtis Hotel in Lenox.

Tanglewood Gardens will be illuminated each night of the festival. High Sheriff James Bruce McIntyre of Pittsfield has charge of parking arrangements, with space for 5,000 cars. Fifty American Legion members will assist him. Williard M. Sistare, chief usher, has 135 volunteer aides. Traffic will be directed by State police under command of Lieutenant William Sullivan.

Tonight's program by the Boston Symphony will feature Beethoven's Ninth symphony, with Jeannette Vreeland, Anna Kaskas, Paul Althouse and Norman Cordon as soloists, and with the chorus of the Ceeilia Society of Boston. Bach's "Ein' feste Burg ist unser Gott" will open the program.

CHICAGO, ILL.
HERALD - EXAMINER

AUG 4 - 1938

Behind the Mike

By Ulmer Turner,
Radio Editor.

Opening of the fifth annual Berkshire Symphonic Festival will be heard via WLS-WENR tonight.

LENI RIEFENSTAHL.

Featuring the Boston Symphony Orchestra under direction of Dr. Serge Koussevitsky, the radioed portion of the concert will begin at 8:30 p. m. and last two hours.

Two choruses from Bach's cantata, "Ein Feste Burg Ist Unser Gott" and Beethoven's Ninth Symphony will constitute the program. The Cecelia Society Chorus of Boston will assist. Soloists will include Paul Althouse, tenor, and Norman Cordon, basso, whom Chicagoans will recall as a former radio popular song singer hereabouts.

* * *

An unfortunate circumstance attends this Berkshire Festival opening . . . Previously scheduled in the radio hours it will consume was a gala mike version of MARC CONNELLY'S "The Green Pastures." That Negro interpretation of the Bible was this week's vehicle in the series of NBC's Summer Prize Plays. Because other plays are contracted for in weeks to come, radio's "The Green Pastures" has been canceled entirely.

(To paraphrase a famous line in the play, "Gabriel, take down a complaint!")

Suggestion: That NBC prolong its series one week to include "Pastures."

NEW BEDFORD, MASS
STANDARD-TIMES

AUG 4 - 1938

Berkshire Festival Starts Today

The fifth series of the Berkshire Festival starts today in its new, permanent shed at "Tanglewood" and will continue this weekend and next, Aug. 6 and 7; 11, 13 and 14. The Boston Symphony Orchestra will be heard under direction of Dr. Serge Koussevitzky.

QUINCY, MASS.
PATRIOT LEDGER

AUG 4 - 1938

LENOX, Aug. 4 (UP)—The Boston Symphony Orchestra held its final rehearsal today for the opening concert of its six-day Berkshire Symphonic Festival at Tanglewood tonight.

Conductor Serge Koussevitzky will lead the full orchestra in its new music shed, covering an acre and a half and seating 5700 listeners.

The shed, not quite completed, replaces the makeshift resonating shell and circus tent used for the past two years.

For the opening event, the **Cecilia Chorus** will travel from Boston to sing with the orchestra two numbers from the Bach cantata, "A Mighty Fortress is Our God," and the finale of Beethoven's Ninth Symphony.

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NEW YORK, N. Y.
WORLD - TELEGRAM

AUG 4 - 1938

MUSIC NOTES.

A "Gala Irish Night" is to be the order of things at the Lewisohn Stadium tomorrow evening, when Douglas Corrigan, the transatlantic flier, will be the guest of honor. Mayor La Guardia will introduce Mr. Corrigan to the Stadium audience. Soloist on the program will be John Feeney, Irish tenor. The Philharmonic-Symphony Orchestra, directed by Alexander Smallens, will offer pieces by Balfe, Victor Herbert, Percy Grainger and Leo Sowerby.

John Feeney.

* * *

The Berkshire Symphonic Festival gets under way this evening at "Tanglewood," when the Boston Symphony Orchestra and the chorus of the Cecilia Society of Boston will join forces under Serge Koussevitzky's direction in Bach's "Ein Feste Burg Ist Unser Gott." The second half of the program will be taken up with the ninth symphony of Beethoven with the following soloists:—Jeannette Vreeland, soprano; Anna Kaskas, mezzo soprano; Paul Althouse, tenor, and Norman Cordon, bass.

* * *

Victor Granados, son of the late Spanish composer, Enrique Granados, is a visitor to this country, his mission being to conduct negotiations with the Metropolitan Opera Co. regarding the production of his father's opera, "Maria del Carmen." He also brings with him a number of works by modern Spanish composers which he will endeavor to make known in this country.

* * *

The Hippodrome Opera Co. weekend schedule at the two outdoor stadia offers "Aida" tomorrow evening and "Carmen" on Saturday evening at Jones Beach and "La Traviata" on Saturday evening and "Cavalleria Rusticana" and "Pagliacci" on Sunday evening at Randalls Island.

NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 4 - 1938

Concert Tonight Opens Berkshire Music Fete

Capacity Audience Expected in New Tanglewood Shed

STOCKBRIDGE, Mass., Aug. 3.—All signs point to a capacity audience for the first concert of the fifth annual Berkshire Music Festival at Tanglewood, Stockbridge, tomorrow at 8:30 p. m. The new music shed has 5,700 seats, and several thousand unreserved tickets are available for the colonnade. On the opening night there will be brief dedication remarks by Miss Gertrude Robinson Smith, president of the Berkshire Festival Corporation, and Bentley Wirt Warren, of Boston, president of the Berkshire Symphony Orchestra, which is to give all the six concerts.

Dr. Serge Koussevitzky, conductor of the orchestra, and Mrs. Koussevitzky arrived today at the Berkshire Hunt and Country Club, Lenox. Arthur Fiedler, concertmeister, is at Red Lion Inn. One hundred members of the orchestra are already here. The Cecilia Chorus, of Boston, will arrive tomorrow night to sing at the opening concert.

Traffic arrangements at Tanglewood entrance on West and Hawthorne Streets are in charge of Lieutenant William Sullivan, of the Massachusetts State Police. Parking is under direction of High Sheriff James Bruce McIntyre of Berkshire County, with fifty American Legion members assisting. There are 135 volunteer ushers and program girls under the direction of Willard M. Sistare, of Pittsfield. Tanglewood Gardens will be illuminated.

Among those who have made reservations at Heaton Hall, Stockbridge, for the festival are Mr. and Mrs. Carter Randolph Leidy, of Philadelphia; Mrs. Schuyler Schieffelin, Mrs. Edgar M. Williams, Dr. and Mrs. Miles Sturtevant, the Misses Mary Halsted and Theresa Cunningham, of New York; Mr. and Mrs. Caleb Mills Saville, of New Haven, Conn.; Mrs. Herbert Knox Smith, of Farmington, Conn.; Dr. and Mrs. Edwin Behrend, of Washington.

PITTSFIELD, MASS.
EAGLE

AUG 3 - 1938

First Lecture by Downes On Festival Music Tomorrow

Critic To Speak at Berkshire Museum Preliminary to the First Concert at Tanglewood

Olin Downes, eminent music critic of New York, will give the first of a series of four lectures at the Berkshire Museum tomorrow afternoon at 3 o'clock, preliminary to the opening of the fifth annual Berkshire Symphonic Festival at Tanglewood tomorrow evening.

Mrs. West Chairman

Mrs. W. Bradford West, of this city, chairman of arrangements for the Downes lectures, reports that advance sales indicate a well filled hall for all four lectures. Arrangements for tickets may be made with her or at the festival office in Stockbridge, the festival booths in Lenox and Pittsfield. The Pittsfield booth is directly across South Street from the Museum. It will also be possible to obtain tickets at the door up to the seating capacity of the hall. Mr. Downes will give his second lecture Saturday afternoon at 3. His first lecture will deal with the music to be played at the opening concert.

Members of the orchestra and Serge Koussevitzky, conductor, arrived in the Berkshires this afternoon and scattered to their various rooming places about the county. Dr. and Mrs. Koussevitzky have reservations at the Berkshires Hunt and Country Club in Lenox.

Brief Ceremonies

Only brief ceremonies will mark the inangural of the new music shed at Tanglewood tomorrow night. There will be remarks by Miss Gertrude Robinson Smith, festival president, and Bentley W. Warren, president of the orchestra. To add to the festival spirit, the audience will be invited to join with the Cecilia Chorus of Boston in singing the second verse of the magnificent Bach hymn, "Ein Feste Burg Ist Unser Gott." (A mighty fortress is our God.")

Both the orchestra and festival management today repeated the appeal to the public, to refrain from visiting the music shed during the rehearsals. Saturday of this week and next, the rehearsals will be open to members and patrons only.

OLIN DOWNES
To Open Lectures Series for Festival

Tickets at Tanglewood

All tickets will be transferred to Tanglewood from the Stockbridge office at 6.30 tomorrow and Saturday evenings and early Sunday afternoon. Reservations tomorrow and Saturday after 6.30 may be made by calling Lenox 51, the box office number.

Busses will leave City Hall Park and the center of Stockbridge tomorrow night at 7.30. The Pittsfield bus will pick up passengers at the Curtis Hotel in Lenox, also.

There were only a few remaining reserved seats left today for the opening concert. If there is an overflow in the unreserved sections of the shed it will be taken care of in extra benches in the rear and on the sides of the colonnade.

SAN DIEGO, CALIF.
UNION

AUG 4 - 1938

BOSTON CONDUCTOR WILL LEAD SAN DIEGO SYMPHONY TOMORROW

Tomorrow night's concert by the San Diego Symphony orchestra and the Federal Music project brings an interesting personality in the conductor, Russell Ames Cook.

There is said to be a refreshing directness in the conducting of Russell Ames Cook. Coming from an old New England family, enriched by travel and study in the musical centers of America and Europe, matured and seasoned as a conductor with many orchestras over the United States, Cook has a broad and authoritative musical outlook.

For eight years he has been conductor of "The Symphonic Ensemble" of Boston, a chamber music ensemble composed only of players from the Boston Symphony orchestra. He also lectures on music at the Graduate School of Education, Harvard university, and is conductor of the Portland (Me.) Symphony.

The "St. Paul's Suite" (Holst), programmed for tomorrow night, was first played in this country by Cook in 1923. He is keenly interested in bringing out new works.

Lyell Barbour, distinguished pianist, who will be the guest soloist, playing Chopin's Piano concerto in F-Minor, has appeared in this country and Europe with all the leading orchestras.

The London Daily Telegraph said of his appearance in that city: "To be blessed by the gods with an ardent, romantic temperament has been the fortune of the American pianist, Lyell Barbour." Each time Mr. Barbour has appeared either with the San Diego Symphony orchestra or the Los Angeles Philharmonic orchestra he has scored a brilliant success. He will be fine in the Chopin Concerto.—S. B. M.

LOWELL, MASS.
LEADER

AUG 4 - 1938

The Berkshire Festival

Entering into its fifth season with tonight's concert, the Berkshire Symphonic Festival, started modestly as an interesting experiment, bids fair to become a permanent institution. The tent in which the performances were given last year at least suggested a nomadic venture. The weather-proof music shed in which the audience will assemble tonight suggests permanency.

Rightly, the first conductor of the festival, the late Henry Hadley is to be memorialized in the opening program. But it will be agreed that the entrance of Dr. Koussevitzky and the Boston Symphony Orchestra into the enterprise will add greatly to the prestige of the festival.

It has been shown that in the summer and in the beautiful setting at Tanglewood there is a public for such a festival. It is to be expected that its scope will be developed and expanded. Dr. Koussevitzky, one may be sure, will not be content with anything in the nature of a dull routine. All the signs are that an important musical development is in the making.

PITTSFIELD, MASS.
EAGLE

AUG 4 - 1938

Comment

AGAIN AT STOCKBRIDGE

(Boston Herald)

The Berkshire Symphonic Festival will begin its fifth season of concerts tomorrow. The record for so short a period has been remarkable. It originated as more or less of a scratch affair on a farm where the audience sat in the open. Two years of this made the sponsors realize that, although there was a public for summer symphony concerts, that public could best be encouraged by a more elaborate project.

Consequently the Boston Symphony Orchestra and Dr. Koussevitzky were engaged, and the Festival became self-supporting. A serious traffic problem had to be faced at the 1936 concerts; but this was partly obviated and partly solved ingeniously at the concerts on Tanglewood, the estate so generously donated to the cause by Mrs. Gorham Brooks. Now, with the solid assurance of wide public support, the Festival authorities have had built a permanent shed with a stage that can be turned to other purposes than merely for symphonic music.

Such is the story of the Festival to date, and as such it is a creditable record, showing above all that the concerts have reflected a genuine public demand. Whether that demand will spread to opera, oratorio and other musical activities is not yet certain. At the moment the Festival is limiting itself to six concerts of the symphonic repertoire familiar to any one who is a regular subscriber to one of our large orchestras. It is not yet time to talk of a second Salzburg and similar far-fetched comparisons, for those wiles of press, agentry do a deal of harm. The Berkshire Festival, which, unlike the European Festivals, is not aided by the state, must work out its own salvation in terms that are congenial to its atmosphere.

HOLYOKE, MASS.
Transcript Telegram

AUG 4 - 1938

THE BOSTON Symphony orchestra held its final rehearsal today for the opening concert of its six-day Berkshire Symphonic festival at Tanglewood in Lenox tonight. Conductor Serge Koussevitzky will lead the full orchestra in its new music shed, covering an acre and a half and seating 5700 listeners. The shed, not quite completed, replaces the makeshift resonating shell and circus tent used for the past two years. For the opening event, the Cecila chorus will travel from Boston to sing with the orchestra two numbers from the Bach Cantata, "A Mighty Fortress Is Our God" and the finale of B symphony.

ROCHESTER, N. Y.
Democrat - Chronicle

AUG 4 - 1938

Festival Opens In Berkshires Today

LENOX, Mass.—(UP)—More than 100 musicians and officials of the Boston Symphony Orchestra, headed by Conductor Serge Koussevitzky, arrived here yesterday for the opening today of the fifth annual Berkshire Festival at Tanglewood.

The festival, a non-commercial affair, consists this year of six concerts and four lectures. This year also marks the inaugural of the "music shed," built with funds contributed by music devotees in all parts of the United States.

Concerts will be given on the evenings of Aug. 4, 6, 11 and 13 and on the afternoons of Aug. 7 and 14. The 100 members of the Cecilia Chorus of Boston and several soloists will appear with the orchestra at the opening concert.

Tanglewood, the permanent site of the festival, was the summer home of Nathaniel Hawthorne and the place where he wrote "The House of the Seven Gables" and "The Wonder Book" and sketched "Tanglewood Tales."

GREENWICH, CONN.
TIME

AUG 4 - 1938

Boston Symphony To Give Opening Festival Concert In Berkshires Tonight

LENOX, Mass., Aug. 4.—(U.P.)—The Boston Symphony Orchestra held its final rehearsal today for the opening concert of its six-day Berkshire symphonic festival at Tanglewood tonight.

Conductor Serge Koussevitzky will lead the full orchestra in its new music shed, covering an acre and a half and seating 5,700 listeners.

The shed, not quite completed, replaces the makeshift resonating shell and circus tent used for the past two years.

For the opening event, the Cecila Chorus will travel from Boston to sing with the orchestra two numbers from the Bach Cantata, "A Mighty Fortress Is Our God" and the final of Beethoven's Ninth Symphony.

SPRINGFIELD, MASS.
MORNING UNION

AUG 4 - 1938

6000 to Attend Opening Of Berkshire Festival Today

Boston Symphony Orchestra Has First Rehearsal in New Tanglewood Music Shed

PITTSFIELD, Aug. 3 — By train, automobile and bus, members of the Boston Symphony Orchestra poured into Berkshire today preparatory to the opening of the Berkshire Symphonic Festival tomorrow night at 8.30.

Dr. Serge Koussevitzky arrived during the morning and went directly to the new shed at Tanglewood, Lenox, where at 4 this afternoon he waved his baton over the first rehearsal of of the orchestra in its new summer quarters.

There was little in the rehearsal of early season roughness, for the orchestra has just come from fresh triumphs on the Esplanade at Boston. The Cecelia Choir of Boston, which will take part in the opening concert, will arrive tomorrow.

Nearly 6000 persons from all parts of the nation and many foreign countries will be in the audience when the festival opens with the playing and singing of the Bach cantata, "Ein Feste Burg Ist Unser Gott." In fact the audience will be asked to revive an old custom and join in the singing. The first program will be completed with Beethoven's Ninth Symphony.

Dedication exercises for the huge shed will be simple. Mrs. Gertrude Robinson Smith, president of the Berkshire Festival, will say a few words and Bentley W. Warren of Boston, president of the Boston Symphony Orchestra, will speak. That will be all.

The largest audience ever to attend a musical event in Berkshire is expected. Practically every one of the 3000 reserved seats has been sold, and more than 100 boxes which stretch across the huge building have been engaged. Unreserved seats are also nearly gone. The building seats 5700 but many more can be admitted by adding extra chairs.

The second concert will be Saturday night and the third in the first series Sunday afternon. The following week on the same days the second series will be given.

Rain Protection

Fair weather is predicted for the inaugural of the new music shed. But should it rain at Tanglewood, music lovers need have no apprehension. First of all, the shed, provides a soundproof and weatherproof roof. Secondly, a canvas covered walk will be provided through the stately Hawthorne Pines, right to the building. It will have a link connecting with the unloading platform at the parking field. Another canopy will extend to the entrance to be used by boxholders.

Well-known people in attendance will include Albert Spalding, eminent violinist; Norman H. Davis, America's ambassador-at-large and president of the National Red Cross; Sir Ernest MacMillan of Toronto, Canada; Mrs. John S. Newberry, president of the Detroit Symphony Orchestra trustees; Charles O'Connell, assistant conductor of the Philadelphia Orchestra; Mrs. Edward Harkness, of New York; Ernest B. Dane, treasurer of the Boston Symphony Orchestra; Miss Alice J. Clapp, of Washington; Newbold Morris, president of the New York City Council; Miss Mabel Choate; Mrs. Alta Rockefeller Prentice; Owen Johnson; Rep. Allen T. Treadway; Mrs. Charles Sumner Bird; and Mrs. Alvan T. Fuller.

Air View of Berkshire Festival Music Shed

Berkshire Eagle Photo

Airplane view of the Berkshire Festival music shed and surrounding country. The photo, taken from above the Lenox-Interlaken Road, shows in the center the new music shed, surrounded by the Tanglewood estate. In the far distance are Laurel Lake and the Hoosac range of mountains which slope down, on the farther side, toward the Connecticut Valley.

GRAPHIC
Newton, Mass

AUG 5 - 1938

Waban

—Mr. and Mrs. Harry Came and Mr. and Mrs. George L. Reynolds are spending this week-end in the Berkshires where they will attend the opening of the Boston Symphony Orchestra.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 4 - 1938

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Practically All of 5700 Seats Sold for First of Berkshire Music Festival Concerts

Special Dispatch to The Republican.

Berkshire Hills, Aug. 3—The Berkshire Music Festival's new $82,000 music shed will be formally dedicated tomorrow night at 8.30 with brief remarks by Miss Gertrude Robinson Smith, president of the corporation, and Bentley Wirt Warren, president of the Boston Symphony orchestra, who is at his country place, Stonehill, Williamstown. Practically all of the 5700 seats have been sold with tickets available only in the unreserved collonnade section.

Dr Serge Koussevitzky, conductor of the orchestra, and Mrs Koussevitzky, with their niece, Miss Olga Naumoff, arrived today at the Berkshire Hunt and Country club, Lenox. A number of the 100 members of the orchestra are in tents on Lake Mahkeenac shore. Arthur Fiedler, concertmeister, is at Red Lion inn, Stockbridge. Tomorrow 100 members of the Boston Cecilia chorus, who are to sing at the first concert, will dine on the Curtis hotel terrace.

Tanglewood gardens will be illuminated each night of the festival. High Sheriff James Bruce McIntyre of Pittsfield has charge of parking arrangements with space for 500 cars. Fifty American Legion members will assist him. Willard M. Sistare, chief usher, has 135 volunteer aids. Traffic will be directed by state police under command of Lieut William Sullivan.

Heaton Hall reservations at Stockbridge for the festival include Dr and Mrs Miles Sturtevant, Mrs Schuyler Schieffelin, Mrs Edgar M. Williams, Misses Mary Halsted and Theresa Cunningham of New York; Mrs Herbert Knox Smith of Farmington, Ct.; Mr and Mrs Caleb Mills Saville of New Haven, Ct.; Mr and Mrs Carter Randolph Leidy of Philadelphia, Dr and Mrs Edwin Behrend of Washington, D. C.

Mrs Cycus Mace was a garden party hostess this afternoon on the grounds at the Pierson homestead at Richmond built in 1789. At the tea tables were Mrs Raymond Leslie Buell, Mrs E. Pomeroy Cutler and Mrs Paul Koechl. Visitors inspected the house, with the original wallpaper, imported from France in the lower hall and one room. The furnishings are early American. Proceeds were for benefit of the Congregational church.

Newcomers at the Red Lion inn, Stockbridge, include Mr and Mrs Joseph D. Meredith, Douglas Meredith, Mr and Mrs John Miles Thompson, Mr and Mrs Benjamin A. Matthews of New York; Mrs Robert H. Hatch of Bronxville, Miss Marion K. Sard of Albany, Rev Dr and Mrs Gibson Bell of Wynnewood, Pa.; Mr and Mrs William M. Scott of Radnor, Pa.; Lieut-Col Donald Curtis of Washington.

Mrs Nina L. Duryea is back at the Mill, Stockbridge, from Bar Harbor and has Mr and Mrs Walter Tuckerman of Washington as guests.

HARTFORD, CONN.
COURANT

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Concert at Stockbridge, Mass., Tonight Will Open New Music Shed

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TRIBUNE

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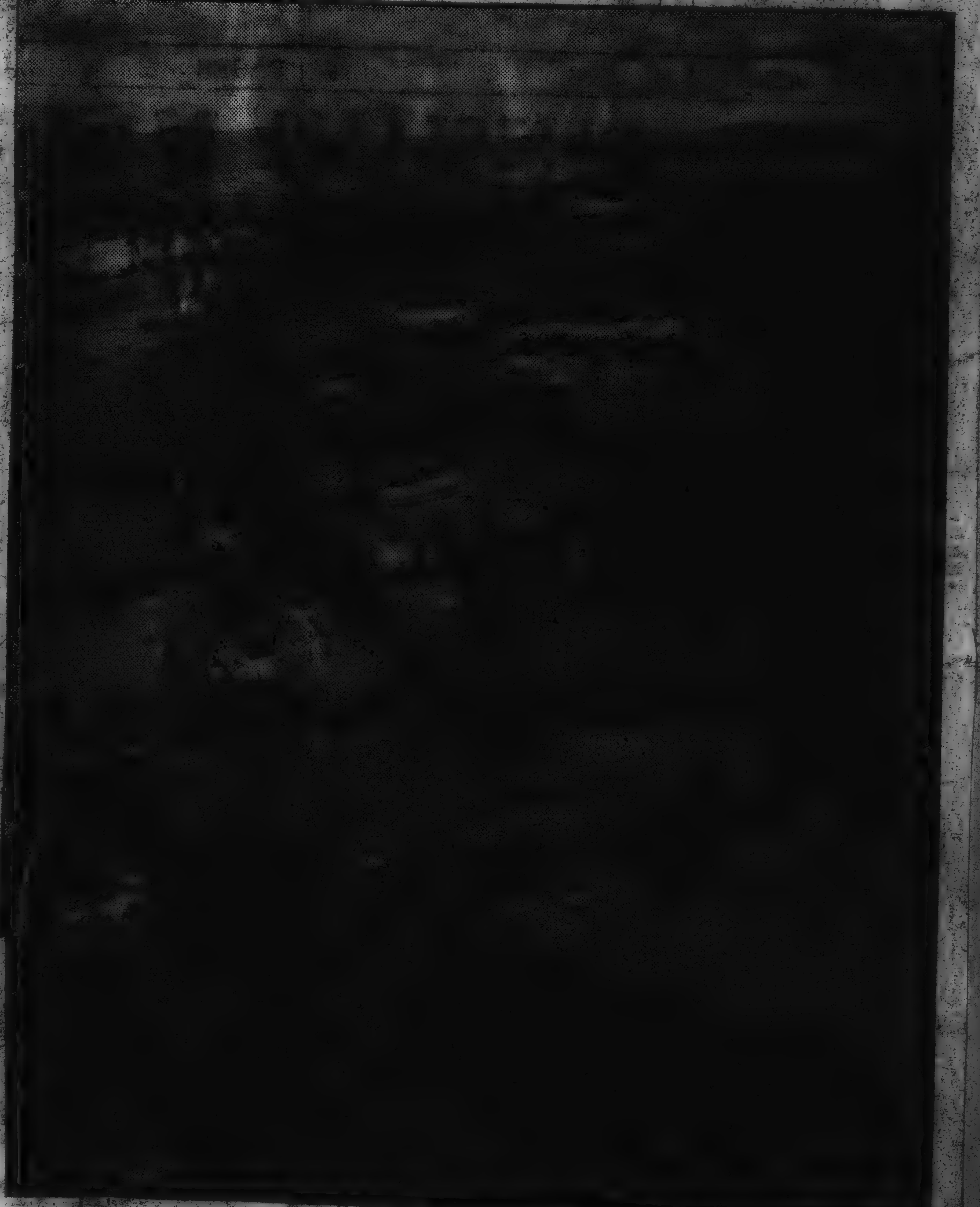

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SPRINGFIELD, MASS.
EVENING UNION

AUG 4 - 1938

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ALBANY, N. Y.
KNICKERBOCKER NEWS

AUG 4 - 1938

Berkshire Festival to Open Tonight

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Before the concert, Miss Robinson Smith will entertain at dinner for Mrs. Gorham Brooks of Brookline, one of the donors of "Tanglewood," and Mr. Warren, president of the orchestra. Other guests will include Mr. Brooks, Mrs. Warren, Mrs. August Belmont of New York, and Max Vivier of Paris and New York.

Mrs. Brooks has provided an inscription for the stone garden seat at "Tanglewood," which reads: "Given to the Boston Symphony Orchestra by Mary Aspinwall Tappan and Rosamund Sturgis Brooks in memory of William Aspinwall Tappan, Caroline Sturgis Tappan, Richard Cowell Dixey, Ellen Sturgis Dixey, who lived here many years. 1937."

"Tanglewood" is where Hawthorne lived while in the Berkshires and where he wrote "The House of Seven Gables," "The Wonder Book," and sketched his "Tanglewood Tales."

The festival management indicated today that there would be a sell out of all reserved seats for the opening concert. There will be plenty of unreserved seats since extra chairs can be moved into the colonnade to the number of 3,000, if necessary.

HARTFORD, CONN.
TIMES

AUG 4 - 1938

Audience Invited To Join Singing At Berkshire Festival

When Serge Koussevitzky and the Boston Symphony Orchestra open the fifth annual Berkshire Symphonic Festival at Tanglewood Thursday evening at 8:30 by playing J. S. Bach's "Ein Feste Burg Ist Unser Gott," they will be reviving an old custom.

The audience estimated to fill the new shed to be inaugurated at this opening concert, will be invited to join with the chorus of the Cecilia Society of Boston in singing this hymn.

Bach composed the music to be sung with the orchestra by the choir and congregation of his church. And now for the first time in many years, concert goers will have an apportunity to participate actively in the singing. The first concert will close with Beethoven's Ninth Symphony with Jeannette Vreeland, Anna Kaskas, Paul Althouse and Norman Cordon.

Visitors From Many Points

Music lovers, musicians and many well-known people from all parts of America, Canada and Europe will be on hand for the inaugural of the shed, which has a seating capacity of 5,700. Those in attendance will include Albert Spalding, Norman H. Davis, Miss Gertrude Robinson Smith, president of the festival; Sir Ernest MacMillan, Mrs. John S. Newberry, president of the Detroit Symphony Orchestra trustees; Charles O'Connell, assistant conductor of the Philadelphia Orchestra; Mrs. Edward Harkness, Bentley Wirt Warren, Ernest B. Dane, Newbold Morris, Mrs. Alta Rockefeller Prentice; Owen Johnson; Congressman Allen T. Treadway and Mrs. Alvan T. Fuller.

Parking Arrangements

New parking arrangements will be in effect. All but boxholders and invalids will use the West St. (Lenox-Route 183) entrances. American Legion men under Sheriff J. Bruce McIntyre of Pittsfield will direct cars to the large parking areas. There is an unloading platform for the convenience of those wishing to use it. Boxholders and invalids will be permitted to drive to the southwest corner of the building. Their entrance will be by way of Hawthorne St.

The Thursday Morning Club will be in charge of the refreshment tent west of the shed, and not far from the entrance to the gardens.

All tickets will be removed from the Stockbridge office to the box office at Tanglewood at 6:30 p. m. Thursday evening. Reservations may be made before 6:30 by telephoning Stockbridge 400. After 6:30, reservations may be made by telephoning Lenox 51. They will be held until 8 p. m.

Fair weather is predicted but should it rain, the shed provides a sound-proof and weather-proof roof. Also, a canvas covered walk will be provided through the Hawthorne Pine to the building.

FALL RIVER, MASS.
HERALD - NEWS

AUG 5 - 1938

Over 6,000 Attended Recital At Tanglewood

LENOX, Aug. 5, (UP)—More than 6,000 persons attended the dedication of the new music shed at the opening of the fifth annual Berkshire Symphonic Festival at Tanglewood last night.

Though not yet completed, musicians and engineers said the shed was remarkable for its acoustics. It is open on three sides, covers 1½ acres and seats 5,700.

Dr. Serge Koussevitsk conducted the Boston Symphony Orchestra in a program of Beethoven and Bach with interludes by the Cecilia Society Chorus.

SPRINGFIELD, MASS.
MORNING UNION

AUG 5 - 1938

Tanglewood Tale

The elevation of the Berkshire Symphonic Festival to a high place of importance in the country's cultural life is the result of a process of growth and careful planning, rather than of faddish and sudden popularity. The series that opened at Tanglewood last night, provided in a way the climax of a movement that has crystalized in the foundation of the festival as a great musical spectacle that may be compared to that of Salzburg.

It has been pointed out that the affair at Lenox cannot truly be termed an American Salzburg, since the Continental program is underwritten by the state, whereas the one in the Berkshires is a private enterprise. In the distinction, however, lies the true qualification of the festival as "American."

The great symphony orchestras in this country, the opera, and other adventures into public music have traditionally depended on private subscription or other forms of private financial support. The American state has been hesitant in fostering the arts, with the exception of latter-day excursions into their province. Barring isolated exceptions, the arts have not suffered thereby, but rather have flourished more fully because of their more sympathetic attachments.

The spirit of the festival was rededicated last night with the dedication of the music shed at Tanglewood. (What, incidentally, could be more appropriate to the Americanism of the fete than the designation of its new mansion as a "music shed?") The program originated fittingly as music played for music lovers and the first series was almost extemporaneous, with the audience sitting in the open air on a Berkshire farm. It established the fact that a particular public wanted summer symphonic music, and the more ambitious plan of a symphonic fixture followed that demand.

This fifth series re-emphasizes the original intent of the festival—music played for music lovers. No world's fair or other highly publicized celebration brought Dr. Koussevitzky and the Boston Symphony to Tanglewood. No extraneous influences contribute to the success of the festival; it is self-supporting and self-sufficient. Deserved congratulations are extended to the sponsors who envisioned it as an illustrious phase in the musical life of the Nation.

ALBANY, N. Y.
KNICKERBOCKER NEWS

AUG 4 - 1938

Society Folk Engage Boxes For Berkshire Music Fete

A GROUP of leading society folk and music lovers have taken boxes for the Berkshire Symphonic Festival which will open tonight at Tanglewood with a program by the Boston Symphony Odchestra. Among the boxholders are Norman H. Davis, Mrs. Edward Harkness, Newbold Morris, Bentley W. Warren, Mrs. E. Parmalee Prentice, Miss Gertrude Robinson Smith, Ernest B. Dane and Miss Mabel Choate.

Grenville L. Winthrop, Mrs. Alvan T. Fuller, Mrs. Franklin W. Hobbs, Owen Johnson, Mrs. Charles Sumner Bird, Mrs. W. E. S. Griswold, Edward A. Taft, Albert Spaulding, Mrs. John Barry Ryan, Mrs. John S. Newberry, Miss Anna Alexandre, Mr. and Mrs. C. D. Jackson, Miss M. Symphorosa Bristed, Mrs. Winthrop M. Crane Jr., Heaton Ives Treadway, Mrs. Carl A. de Gersdorff, Paul D. Cravath, Mrs. William Felton Barrett, Girard Foster and Mrs. Carlos M. de Heredia.

Mrs. Bruce Crane, Mrs. Charles C. Griswold, Miss Mary Parsons, Philip Marshall Brown, Mrs. Norval H. Busey Jr., Mrs. Arthur F. Schermerhorn, Mrs. Thomas Blodgett, Mrs. Edward Davis, Mrs. Stanley Denton, Mrs. Edward A. Jones, Mrs. John Bross Lloyd, Miss Ellen Bullard, Mrs. David T. Dana, Mrs. William Knapp and Henry D. Sawyer.

Mrs. A. D. Budd, Mrs. Elizabeth C. T. Miller, Mrs. Samuel G. Colt, Robert K. Wheeler, Mr. and Mrs. Bernhard Hoffman, Mrs. E. E. Whitney, Mrs. George H. Davenport, Mrs. Evelyn Adams, Mr. and Mrs. Walter Atherton, Mrs. Cornelia Colton Hollister, Mrs. W. Rockwood Gibbs and Mr. and Mrs. R. J. Flick.

Laurence R. Conner, John Sheppard Jr., Mrs. Harry Adams, Mrs. Marshall Bullitt, Mr. and Mrs. Lawrence K. Miller, Mrs. J. Graham Parsons, Mrs. Ramsay Hoguet, Alfred Granger, Mrs. Donald Weston, Miss Gertrude Walker, Mrs. Henry Ivison Parsons, Mrs. Leonard Clark Feathers and Dr. Robert Metz and MLrs. Metz.

Mrs. George Rockwood, Mr. and Mrs. Arthur H. Lippincott, Daniel England, Edward H. Cranwell, James E. Leath, Miss Alice J. Clapp, Mrs. John Walters, Miss Edith Scoville, Mrs. Donald Warner, Mrs. Rodney Procter, Mr. and Mrs. Alan M. Limburg, Mrs. John A. Topping, Mrs. Frank C. Smith, Mrs. Edwards Spencer, David McAlpin, Mrs. Walter Jennings, Mrs. John C. Breckinridge and Mrs. Arnold Whitridge.

NEW YORK, N. Y.
MIRROR

AUG 4 - 1938

MUSIC

By JON BYRON

An all-Tchaikovsky program will be presented at tne Stadium tonight with Mischa Elman playing the famous Tchaikovsky Violin Concerto..."Les Preludes", as recorded by Eugene Ormandy and the Philadelphia Orchestra, merits a place in your musical library.

The Andre Kostelanetzes (she's Lily Pons, you know) now concert-izing in South America, are expected back late next month... The fifth annual Berkshire Symphonic Festival at Tanglewood, Mass., begins this evening. Serge Koussevitzky will conduct the Boston Symphony Orchestra in a program including Beethoven's Ninth Symphony with chorus and soloists.

Richard Bonelli, Met. baritone, is vacationing at his home in Lake Tahoe, Nev., between operatic engagements..."If you get terribly angry over something, go home and pound the piano," says Joseph Calleia, currently featured in "Algiers." As Mr. Calleia is an accomplished pianist and singer, perhaps he knows whereof he speaks. "Good music on the radio" is a second-best antidote.

SAN DIEGO, CAL.
SUN

AUG 4 - 1938

New Guest Conductor For S. D. Symphony Stirs Enthusiasm

CONSTANCE HERRESHOFF

The orchestra and all of the citizenry who have so far met Russell Ames Cook, of Boston, are enthusiastic about his likeable personality and his musical fitness for conducting tomorrow night's symphony concert in Ford Bowl.

"Is that the new conductor?" people asked when he appeared at a symphony party after Tuesday's concert. "Don't tell me that a man who looks like a polo player or something wealthy in mines is really a learned musician and conductor? The man laughs, too. From Boston, you say? Yet he doesn't look like Ralph Waldo Emerson."

Publicity sent out for Mr. Cook states that he comes from an old New England family and that "there is a certain refreshing directness in his conducting." Here, at last, is a handout that rings true. Mr. Cook radiated "refreshing directness" at the symphony party and at yesterday's rehearsal. The orchestra gave him a big hand afterward—another good sign.

Russell Ames Cook has had wide conducting experience in this country and in Europe. For the past eight years he has conducted the Symphonic Ensemble of Boston, composed entirely of members of the Boston Symphony. He lectures on music in Harvard's Graduate School of Education. He also conducts the Portland Symphony Orchestra.

120

ng Eagle
City Edition
2 P. M. Quotations
938. Aug. 4/38 32 Pages— Price Three Cents

Festival Opens Tonight at 8.30

Sellout Crowd Of 6000 Expected At Tanglewood

Unreserved Seats Available— Dr. Koussevitzky and Orchestra Rehearse With Chorus

A sellout for the opening of the Berkshire Symphonic Festival tonight at 8.30 at Tanglewood was indicated this afternoon as community chairmen from far-flung areas and the general public telephoned, telegraphed and called in person at the office in Stockbridge and the booths in Pittsfield, Lenox and Great Barrington for tickets.

6000 Expected

It was estimated that close to 6000 people will be in the new shed when Serge Koussevitzky mounts the podium to give members of the Boston Symphony Orchestra the signal to begin.

Reserved Seats Scarce

Although it will be difficult to buy two reserved seats together for tonight's concert, there will be plenty of unreserved seats. The Festival management has a great many extra benches available because of the purchase this year of individual chairs that have been placed in the front section and the boxes. These extra benches will be lined up near the building for use if needed.

Koussevitzky Pleased

Members of the orchestra and Dr. Koussevitzky were pleased beyond words at the close of the two and a half hour rehearsal yesterday afternoon. Prof. Richard Fay, acoustics consultant, was sitting in various parts of the shed as were members of the Festival and orchestra boards of trustees. The acoustics they said were "amazing." There was another rehearsal this afternoon with the Cecilia Chorus and the soloists who appear tonight. Like yesterday afternoon's rehearsal, the one this afternoon was closed to the public.

Willard M. Sistare and Sheriff J. Bruce McIntyre and Deputy Sheriff Fred N. Cummings in charge of the ushering and parking crew, said they were prepared to handle the crowd no matter how large it may be.

Box Office Moved

The box office of the Festival will move to Tanglewood at 6.30 tonight. After that hour all reserved seats and unreserved seats will be for sale there instead of at the Stockbridge office. Reservations also may be made through the Lenox, Pittsfield and Great Barrington booths.

TOLEDO, O.
BLADE

AUG 15 1938

BETWEEN FRIENDS

BY RUTH ELGUTTER

I REGRET not having been able to hear the Berkshire Symphonic Festival in Tanglewood by the Boston Symphony Orchestra but I am glad that during my few days in Boston recently I was able to hear two Esplanade concerts on the peaceful banks of the Charles River by some members of the same world-famed orchestra . . . These concerts, given annually on hot summer nights, are something to hear—and not only because of the excellence of the music . . . A shell for the musicians is the only structure. The audience sits on chairs rented for 10 cents a piece for the evening or stands for an hour and a half to hear the finest music it is possible to hear. Do Bostonians and visitors take advantage of this treat? One of the two nights I was there the crowd was estimated at more than 20,000. On the next night it threatened rain but the audience was at least half of that number. Shortly after the program opened rain began to fall. But few persons left. Some who had come prepared opened their umbrellas and put on their rain coats and sat on. Others just sat in the rain, apparently heedless of any discomfort, in the pleasure they were getting out of the music. To the left was the smoothly-flowing Charles River; to the right the aristocratic Back Bay section of the historic city, but ahead of them was music and whether there were stars or clouds overhead seemed to matter little.

* * *

The audience itself was interesting. In it were seen just about every type of person from the cultured student of music to the collarless laboring man—and the latter seemed to predominate. Mothers came with small children but there were no disturbances. Boys came whose conversation showed greater familiarity with the swing of Benny Goodman than with the classics of Arthur Feidler, but they remained through the program. Some faces betrayed recent coming to this country; others looked as if their ancestors were among those who had come early to these shores to prepare the way for later seekers of freedom. But all were united in their enjoyment of the music offered in ideal setting free for all who would hear.

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(121)

Today's News Today
Tonight—Cloudy, Cooler
Tomorrow—Partly Cloudy
Full Report Page 1, Second Section
Radio Programs on Last Page

The Berkshire Evening Eagle

State Edition
11.30 A. M. Quotations

Volume 45—No. 66
Pittsfield, Massachusetts. Friday, August 5, 1938.
22 Pages— Price Three Cents

6000 People Attend Festival Opening

3000 Cars Jammed Into Tanglewood Parking Areas

SOR Sign Hung Out Half Hour Before Concert Time—Crowd Overcoatless

Six thousand people in three thousand cars came from Massachusetts and Michigan, Connecticut and California, New York and Nevada to hear Dr. Serge Koussevitzky and the Boston Symphony Orchestra open the fifth annual Berkshire Symphonic Festival at Tanglewood last night.

(Cont. above left. *)

Stirring Concert

They left the echoes of twelve thousand clapping hands in the girders of the new music shed; they left a thousand pop bottles on the lawn, a thousand rumpled programs on the hard dirt floor, a thousand ruts in the sand of the roads and the mud of the fields. And left with the six thousand was the memory of a stirring concert by Dr. Koussevitzky and his white-coated musicians; the memory of one hundred men and women becoming for the moment, "Schiller's great voice calling all nations to brotherhood"; the memory of the sharp hum of six thousand voices between movements of the Beethoven Ninth, of six thousand people rising to their feet when Dr. Koussevitzky made his first entrance.

Moon in Harmony

There were a few empty chairs under the cavernous roof of the music shed, but there were more than enough to fill them outside on the benches under the sky or stretched on the lawn between the shed and the house, 200 yards away. The moon did its best to co-operate and for the earlier part of the evening succeeded in silver-plating Stockbridge Bowl off to the south, but the clouds won in the end.

Cont. above left.

No record was kept of the arrival of the first car, but by 7 o'clock, just an hour and a half before Dr. Koussevitzky entered the stage, about a hundred cars were being parked by Sheriff J. Bruce McIntyre and his 45 hardworking Legionnaires.

It developed that the crowd was practically overcoatless. Out of 6000 people, just six availed themselves of the coat-checking facilities provided at each of the outer corners of the shed. Though not overburdened with extra clothing, the 6000 worked up a thirst which taxed the linear capacity of the refreshment stand conducted by the Thursday Morning Club of Great Barrington with the aid of a corps of volunteer ice-cream-servers and bottle-openers.

First Aid Service

Fortunately Miss Marion Woodbury, director of nursing service for the Berkshire Health District, didn't have much business in the first aid station set up in the former Tappen home. She had one request for aspirin, which she denied and offered baking soda as a substitute; and one appeal for treatment from a woman who had burned her hand when a box of matches

Continued on 10th Page

Record Crowd Attends 1938 Festival Opening

Continued From First Page

caught fire. One man, Charles C. Dailey, 25, of Lenox, was overcome by the heat and was carried out on the lawn where he was treated by Dr. Alexander Young of Pittsfield. He was later taken home by friends. The two wheelchairs provided for emergency use were taken over, when it appeared they would not be needed, by two unidentified, healthy young women.

Sheriff McIntyre, his assistant, Deputy Sheriff Fred N. Cummings, and their squad of volunteer traffic officers from the Pittsfield, Dalton, Stockbridge, and Lee Legion posts, did yeoman work when the crowd poured out of the shed at the close of the concert. Mud in several of the parking areas mired hundreds of cars. The tractor of the town of Stockbridge chugged busily about, pulling out one load after another, but countless other cars were pushed out to hard ground by the Legionnaires.

Traffic on West Street was handled by a detail of State Police headed by Lieut. John Sullivan, of the Northampton barracks.

Anxiety for Fourth Estate

Press headquarters in the Tappan house had a bad few moments just before the concert started when the delivery car carrying the typewriters was caught in a traffic jam and the copy paper failed to arrive. Both necessities arrived in time for use by those of the 91 newspapermen attending who had to file stories for the morning papers. Western Union had four code operators on hand to send out the yards of copy pulled out of the clicking typewriters.

The SRO sign at the ticket windows was hung out half an hour before concert-time and a special rate made for standing room.

Willard M. Sistare of Pittsfield and his army of ushers kept traffic moving rapidly inside the shed so that when the lights were dimmed for the start of the concert almost the entire audience had been seated. Those arriving after the Bach Chorus were asked not to take their seats until the break.

As a signal for the end of the 15-minute intermission, the lights in the colonnade were turned on and off, thus succeeding in reaching the furthest wanderers.

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Magnificent Concert Opens Festival Home

Berkshire Eagle - Aug. 5/38

Inaugural Performance Augurs Well for Useful Future of Tanglewood Building

By JAY C. ROSENFELD

THE Berkshire Symphonic Festival's impressive new home was dedicated last night when for the opening concert of this—the fifth annual festival—Serge Koussevitzky led the Boston Symphony Orchestra in a program of perfect appropriateness, the Chorus and Chorale from the Bach Cantata "Ein' feste burg is unser Gott" and the Beethoven ninth symphony. The soloists were Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, bass. The chorus was the Cecilia Society of Boston of which Arthur Fiedler is conductor.

Magnificent Performance

If the magnificence of the performance is any indication, it augurs well for the useful future of the structure which was conceived and built since the close of last year's festival, the first on the magnificent estate which Mrs. Gorham Brooks gave to the Boston Symphony Society.

The history of the Berkshire Festival is short but packed with thrills in its swift progress from the first under-the-moon concerts to the present programs being given in the steel-framed shed, beautiful in its austere lines and stark proportions. With money raised by a far-seeing art-welcoming populace the new edifice has been prepared to seat and accommodate the steadily increasing numbers of people who have been attracted by the artistic standards which have been maintained. There has been no lack of coordination, for the zeal and energy of the founders and the workers has found Koussevitzky and the orchestra on the artistic side equally eager and ambitious.

Merited Reward

The culmination last night of a year spent in vigorously active effort was a merited reward for the Festival's officers and co-workers. When Koussevitzky raised his baton for the first note of the Bach chorus, some 6000 people came to an expectant hush. The hugest audience ever to attend a Festival concert had started arriving early, but the numbers of cars quite overwhelmed the plans the parking committee had worked out and in desperation the last hundred cars was shunted off to a section of the terrain which had last year served as the site of the tent, a section which no one had anticipated being obliged to use. This will undoubtedly be remedied before Saturday evening's concert, but the last few to arrive were deprived of a part of the Bach.

The building is in the shape of a huge fan. The ribs of the steel girders of the roof irradiate from a point above and behind the stage which is in effect a large sounding board. Mid-way on the parterre is a crescent of boxes which divides the seating classifications. The tremendous crowd was loath to take their seats, however. They milled to and fro, glamorous personages mixing with the proletariat, to explore the grounds and the new building with curiosity and to search the crowds inquisitively.

Once the lights over the audience were extinguished Koussevitsky appeared to lead his men and the chorus in the Bach Chorale, but his entrance was the signal for a demonstration which, for exuberance, was only exceeded by the ovation he received at the final note of the symphony. As he stepped up on the podium, Richard Burgin, the concertmaster of the orchestra, came to his feet and he was immediately joined by all the other men of ths orchestra and the chorus and then in turn, the audience. It was both a tribute to the man and the orchestra he has developed to its enviable position and to the spirit of the occasion. The Berkshire Festivals are no longer local ventures, if they ever were. They are outstanding events in the world of music, not alone of their uniquely beautiful setting, but because the artistic standards have constantly been raised until they represent now an exalted position in the field of music.

Orchestra's Third Year

This is the third year the Boston orchestra has played here with their peerless leader, and the programs of last night's concert and of the five still to come represent no compromise with the surroundings nor the season. Indeed the actual existence of the awe-inspiring new shelter proves that the conditions have been altered to meet the requirements of the artistic achievements and so last night's program marks the paradoxical realization of two parallel forces working in perfect concord and understanding of purpose to arrive at a common goal.

For the "Weihe des Hauses" Koussevitsky turned to the scriptures of music, Johann Sebastian Bach's Chorales, and we think it was a profoundly touching moment when Koussevitsky turned to face the audience and indicated to them that they should join their voices with those of the chorus on the stage for the consecration of the hall. The music itself was not particularly moving, but the occasion could not have failed to impress anyone in the audience. It was one of those moments when music takes command of its natural empire, the noblest emotions of men, and if music does have the power to raise a mortal to the skies or draw the angels down, it was exerting all its magic then.

The virile melody "Ein fest Burg," if reminiscent of Gregorian material, is generally attributed to Martin Luther, who stands preeminent among the writers whose work enriched evangelical hymnody. The Reformation introduced congregational singing a century before Bach's day.

"Calling All Nations"

Between the two parts from the Bach Cantata Gertrude Robinson Smith, the president of the Berkshire Symphonic Festival and Bentley W. Warren, president of the Boston Symphony orchestra read short papers on the dedication of the Shed, but the short sentence which Koussevitsky added, seemingly without pre-arrangement, was a dramatic interpolation. He shouted, in no uncertain terms nor in weak voice "I have selected Beethoven's ninth symphony, not only because it is the greatest masterpiece in musical literature, but because I wanted to hear the voice of Tanglewood singing Schiller's words calling all nations to the brotherhood of man."

The symphony was played after intermission, and we can think of nothing more in agreement with the spirit of the occasion. The majesty of the music and the poise and breadth with which Koussevitsky took the first movement was marvellously in keeping with the colossal scope of the work and the dignity of the evening. It also served to emphasize the success of the acoustic properties of the hall. The dynamic variations of the flexible orchestra were heard with perfect sensitiveness. In the last movement the cello theme played with unbelievable restraint carried to all parts of the auditorium with glorious effect, and in the fortissimo climax of the whole orchestra which comes to such an abrupt stop just before the initial entrance of the baritone solo, there was absolutely no suspicion of an echo. Two more severe tests could not have been devised.

Although Beethoven worked on this symphony for many years it was his intention to make it completely instrumental as were all his others. It was only after it was practically completed that he decided to use the Schiller "Ode to Joy." As a matter of fact his notebooks show that at one time he contemplated using some lines from the Ode as the basis for an overture, but he now discarded the original finale and inserted the one which made use of voices. He could know at the time that he was writing his last symphony. His hearing had become so bad when it was first performed, in 1824, that the famous incident occurred in which someone had to tap him on the shoulder to indicate that he should turn around to acknowledge the applause of the audience.

The London Philharmonic Society had commissioned a symphony from Beethoven and had even advanced a sum of money as an earnest of their order. The fact that the performance took place in Vienna has always been a point in the composer's career which did not bear too close scrutiny.

Great Dramatic Finale

The virtuosity of the orchestra permitted the conductor to take the scherzo at a genuine vivace pace without sacrificing clarity and crispness, and when the lovely trio arrived he brought in the 'celli with astoundingly contrasting singing legato. The slow movement showed off the sustained tone of which the orchestra is capable, and here, too, the tonal balance was conspicuously beautiful. The great Finale is one of music's high points. The proclamation of the 'celli after a short phrase by the brass is as dramatic as if the words were being enunciated, and then, after short phrases, reminiscent of the themes of the preceding movements, comes the principal theme, again given to the eloquent 'celli and basses in unison. This theme is driven home with several repetitions and then, after a tumultuous episode by the whole orchestra, comes an ominous silence, whereupon the baritone, Norman Cordon, is heard repeating the earlier proclamation of the 'celli. "O friends," he cries with his powerful, fine voice, "these tones no longer, raise your voices and sing in glad free measure," which is the real beginning of the choral movement. Beethoven does not use the complete Freudenlied, but he provides so many varied settings for the text, all within the confines of this unbroken movement, that, emotionally, he seems to exhaust the possibilities of the theme. Miss Vreeland's experience and familiarity with the score was very evident, and her splendid voice was heard to excellent advantage. The chorus made its entrances decisively, its attacks clean, and its pitch was uniformly true. Its tone showed wide variations both of dynamics and of expressiveness. The mighty conclusion of this movement and of the symphony evoked surges of applause which continual reappearances of Koussevitzky, both alone and with the soloists, and once with Mr. Fiedler, would not satisfy, and it was only after a gesture indicating a plea for mercy that the audience started to leave.

A Glance at the Future

This fifth year of the Berkshire Festival marks the achievement of a goal of strides in seven-league boots. The new hall, still very much al fresco is as good, for all practical summer purposes, as a closed building. The new structure is a bit to the south of the site used last year for the erection of the canvas shelter. What the future holds is not yet divulged, but plans are not lacking, nor is courage or foresight or inspiration. With the present equipment and any developments which may seem necessary, there is no limit to the possibilities, and so long as the present artistic level is maintained there is every justification for progress, for public approval and support is assured.

B. Globe - Aug. 5/38

6000 at Opening Concert Of Fifth Berkshire Festival

Special Dispatch to the Globe

STOCKBRIDGE, Aug. 4—An audience said to number more than 6000 attended the first concert of the fifth annual Berkshire Festival at Tanglewood estate tonigiht, when the newly erected music shed was dedicated.

Dr. Serge Koussevitzky conducted the Boston Symphony Orchestra in a program that assembled the first chorus and a chorale from the church cantata, "A Mighty Fortress Is Our God," by J. S. Bach, and the ninth symphony of Beethoven. The choral finale of the symphony, a setting of Schiller's poetic "Ode To Joy," was sung by the Cecilia Society of Boston, Arthur Fiedler conductor. The soloists were Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Athone, tenor, and Norman Cordon, bass.

Nearly every state in the union was represented in the audience, and there were visitors from outside the United States. The huge throng gathered early at Tanglewood and walked about observing the beauties of the grounds, which overlook Lake Makheenac. The weather, though hot and sultry during the day, was nicely cool by the time the concert began.

Tribute Paid Hadley

After the chorus from Bach's cantata had been sung, there were dedicatory speeches by Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, and Bentley W. Warren, president of the board of trustees of the Boston Symphony Orchestra.

Miss Smith paid tribute to the late Henry Hadley, the musician who, she said, had a dream of the Berkshires as "an ideal spot for symphonic music," under the moon and stars. She briefly summarized the history of previous festivals here, and said that the new music shed is not complete in some details of ornamentation. She added that the festival needs $58,000 to carry out plans for landscaping the grounds, for various decorative work and other purposes. Miss Smith paid tribute, also, to the conductor, trustees and personnel of the Boston Symphony, and to Mr. Warren, whom she introduced.

Warren Hopes for School

"With such a result of only three years of cooperation between the two organizations," said Mr. Warren in the course of his address, "who can predict how great may be the contribution of Berkshire to the musical culture of America.

"It is the hope of our conductor—a hope, I am happy to say, shared by the Berkshire Symphonic Festival Corporation and the Boston Symphony Orchestra—that the annual festival may be suplemented by a school or academy holding annual session, preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, choral leaders and separate instrumentalists. Tanglewood is the ideal location for such a school."

Mr. Warren called upon Dr Koussevitzky to speak. The conductor graciously responded.

"On a day of such significance in musical life, I select to give the ninth symphony not only because it is the greatest masterpiece in musical literature, but also so we may hear the voice of Schiller inviting nations to brotherhood."

Audience Sings

At the conclusion of the speeches, the audience was invited to sing, with the orchestra, the marvelous chorals from Bach's cantata, a chorale now familiar to many as a church hymn. The sound of the great gathering as they sang, was one of the impressive points of the evening.

The new shed, open at the sides, has been remarked upon by musicians and acoustical experts for the excellence of its acoustics. In appearance, its light buff structure against the blue of sky and green of trees provides an attractive spectacle.

Once again Dr. Koussevitzky conducted the music of Bach and Beethoven with that depth, intensity and perfection of detail that are so amiliar to audiences who hear him and his peerless orchestra elsewhere.

Lenox and the surrounding towns are filled with visitors. Many citizens of this locality are assisting the Festival association.

A sorrowful touch marred the evening in the sudden death of John J. Kiley, for five years a selectman of Lenox. Mr. Kiley, who was to have occupied a box with his fellow office holders as guests of the Festival, dropped dead, reportedly from effects of the hot weather, as he was preparing to leave for Tanglewood.

NEW HAVEN, CONN.
REGISTER

AUG 5 - 1938

MUSIC FESTIVAL IN BERKSHIRES DRAWS 6,000

Boston Symphony Orchestra Gives Thrilling Program as Annual Event Opens at Stockbridge

Stockbridge, Mass., Aug. 5.—(AP)—The labor of 600 volunteer workers who created the fifth season of the Berkshire symphonic festival was justified by last night's opening concert at "Tanglewood," the festival home here.

Few more exciting musical events have occurred in American summer music than the performance of Bethoven's long and sometimes tortuous ninth symphony by the Boston Symphony Orchestra under Serge Koussevitzky.

An audience of 6,000, which more than filled the newly dedicated "music shed," literally jumped to its feet, and remained cheering and applauding for ten minutes.

The performance, was, however, only the logical outcome of an unusual policy, rigidly adhered to.

For one thing, Koussevitzky insists on having with him at the festival his entire orchestra, just as it plays in Symphony Hall, Boston, through the winter.

For another, he refuses to conduct more concerts than he can rehearse adequately. Although the festival runs two weeks, there are but six concerts. Each is prepared with the greatest care. There are no soloists glittering with Hollywood fame and short on musical gift, and no traps for the tourist.

Fine Acoustics

And there is no amplification, because the acoustics of the new shed carry the lightest tone to the remotest corner.

Today the hundreds staying the two weeks in the neighborhood were "released" to visit numerous other performances nearby—the Coolidge concerts at South Mountain, Ted Shawn's programs of dances at Jacob's Pillow, the Berkshire playhouse where Jane Wyatt is playing "Stage Door."

The festival resumes Saturday night with a Haydn-DeBussy-Sibelius program. When the first half closes Sunday afternoon, concerts will not be resumed until next Thursday.

The only soloists to be heard throughout the festival are the quartet which sang the Ninth Symphony last night: Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; and Norman Gordon, bass. These proved themselves excellent, rising with the Cecilia Society's chorus of Boston to the heights inhabited by Dr. Koussevitzky.

BOSTONIANS ARRIVE EARLY FOR FESTIVAL

Estate Donor Included in Notable Audience

By MARJORY WATTS

SOUTHBRIDGE, Aug. 4—More than 40 acres of ticket holders made a memorable opening audience for the 5th annual Berkshire Symphonic Festival tonight, gathering by moonlight and Kleig light to christen the great fan-shaped $82,000 music shed that looks like a preview of a world's fair building, its sleek stream-lined crescent set off by the famed Tanglewood pines that still mark the Higginson and Bullard boundaries of the great estate given the Festival last year by Mrs. Gorham Brooks of Brookline.

Mrs. Brooks and her daughter Daphine were among the many prompt Boston arrivals tonight, Mrs. Brooks in a good looking confetti colored print, her pretty dark haired daughter back after an unsuccessful afternoon attempt to visit the new shed.

Mr. and Mrs. Ernest B. Dane drove over just behind Dr. and Mrs. Kousesevitsky from the Berkshire Hunt and Country Club, where a score of early dinners marked the important first night of the Festival. Mr. and Mrs. Carl Dreyfus were also among the Boston colony driving over from the big rambling club house. Mrs. Dreyfus trailing a decorative flower-printed taffeta through the fire-fly lighted grass which soaked many a fragile silver slipper.

Mrs. Alvan T. Fuller was among the Boston hostesses at dinner in the handsome high ceilinged dining room of the Curtis Hotel in Lenox, pink and white peas at the shoulder of her royal blue chiffon gown, diamonds in her beautiful high piled hair. Mrs. Franklin W. Hobbs was among her dinner guests, coming on to share Mrs. Fuller's festival box, her corsage also of sweet peas pinned to a cool eyelet organdie of ice blue.

Mr. Bentley W. Warren, president of the Board of Trustees of the Boston Symphony, had in his box party his son-in-law, Danforth Geer, and a smal grandson, and another large box party was that of Mr. Edward A. Taft, who entertained Mr. and Mrs. James Dean, Miss Dorothea Dean and Mr. and Mrs. Edward MacNichol and Mr. Robert Parkinson. Mrs. Dean wore a necklace of magnificent emeralds with her lovely grey lace gown, and Miss Dean's purple maribou cape set off a suave chartreuse color crepe. Mrs. MacNichol wore backless pleated white.

NEW YORK TIMES, FRIDAY, AUGUST 5

BERKSHIRES OPEN MUSIC FESTIVAL

6,000 at Tanglewood Hear the Beethoven Ninth Symphony Played by Boston Group

NEW SHED IS DEDICATED

Serge Koussevitzky Directs the Initial Performance of Series of Six Concerts

By H. HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 4.—With Beethoven's Ninth Symphony sounding its tremendous theme of joy and the brotherhood of man, the Berkshire Symphonic Festival began its fifth year here at Tanglewood tonight. The prevailing mood was a blend of realization and aspiration; realization because one of America's great orchestras, the Boston Symphony, headed by Serge Koussevitzky, was here once again, this time to dedicate the new music shed, and aspiration because the hope and the auguries point to growth of national significance.

More than ever the festival appeared to have caught the public's imagination. Hours before concert time every one of the 5,600-odd seats under the new shed was sold and hundreds of additional chairs had to be placed under the colonnade that circles the shed, in all more than 6,000. The perfect evening, soft and with a gentle breeze, helped to bring the crowd. The temper of the audience, moreover, was festive, as befits a Summer festival. Here was great music superlatively played in verdant surroundings that could only intensify the emotional impact.

Music Shed Dedicated

Tonight's program was more than a launching of the series of six concerts that are to be presented here this week-end and next. It was a dedication of the music shed; it was a celebration of immense but solid progress made in five years; it was a glimpe into a future that may make this festival the peer of famous European contemporaries.

Dr. Koussevitzky built tonight's program so that it would match the excitement of the occasion. It began with the first chorus from the Bach cantata, "Ein-Feste Burg Ist Unser Gott."

After dedicatory remarks by Miss Gertrude Robinson Smith, president of the Festival Corporation; by Bentley W. Warren, president of the orchestra, and by Dr. Koussevitzky, the audience was invited to join in the singing of the chorale from the Bach cantata.

Then came the symphony, with Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, bass, as the soloists, and with the Cecilia Society of Boston, Arthur Fiedler, conductor, providing the chorus.

History of Fete Given

Miss Robinson Smith sketched briefly the history of the festival, from its inception under the late Henry Hadley's direction in 1934; through the first participation by the Boston symphony and Mr. Koussevitzky in 1936; the frist use of Tanglewood, the gift of Mrs. Gorham Brooks as a permanent home last year; to the dedication of the shed tonight.

She pointed out that the festival sought to aid "culture by individual patronage and support" and that the "operation of the concerts is self-sustaining through the sale of tickets." She added, however, that $58,000 was still needed to carry out immediate plans—for beautifying the grounds, covering steel pillars with fluted columns, providing permanent lighting of the parking fields, installing iron roll curtatins for the sides of the shed and other needs.

Mr. Warren stressed the hope for the future. Citing the result of three years of cooperation between festival and orchestra groups, he asked, "who can predict how great may be the contribution of Berkshire to the musical culture of America?"

He observed that it was the hope of Dr. Koussevitzky, a hope shared by festival and orchestra, that the annual festival "may become a music center of the first importance and that it may be supplemented by a school or academy holding annual sessions, preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, choral leaders and separate instrumentalists."

School May Open in 1940

Mr. Warren indicated that detailed arrangements for the school may be completed in time to hold a first session in 1940. He suggested that the greatest need will be for scholarships, "indispensable because many of the most promising students are themselves without the means to pay the cost of the higher and specialized instruction for which their talents will qualify them."

"The opportunity," Mr. Warren ended, "transcends by far any local limits of Boston and the Berkshires. Happily the music lovers assembled here constitute no merely local audience. Surely many will agree with Dr. Koussevitzky as to the national value of the musical enterprise that he envisions. May not Tanglewood concerts become historic, as forerunners of a great artistic and educational reality—the establishment of an outstanding Summer musical center for this country."

Dr. Koussevitzky was not expected to speak. But he greeted the audience, then gave two reasons why Beethoven's Ninth had been chosen. First, "because it is the greatest work in musical literature"; second, "because Tanglewood could, through Schiller's ode to joy, call all nations to brotherhood."

As for the new music shed, it may be pronounced an unmitigated success. It has grace and lightness. The sides are open and from every seat one can look out on trees, grass, hills and sky. In the distance are the hills that lifted up the heart of Hawthorne who lived and worked at Tanglewood for a time.

Acoustics Are Praised

As a concert auditorium, it may be pronounced after one hearing, a complete success. The acoustics, through the work of Architect Eliel Saarinen and Engineers Joseph Franz and Richard F. Fay and through the [illegible] of chance, are perfect. The finest grained pianissimo of the strings was heard with clarity and balance of tone in the rear, at the sides and even under the colonnade.

The fan-shaped structure, which covers an acre and a half of ground and which seats more than 5,600 persons with an additional 3,000 under the colonnades, was cannily designed so that it has an air of intimacy.

The simplicity of the building with its bare, beautiful steel framework commended it to tonight's assemblage.

The shed, moreover, is built so that expansion, especially backstage, is possible. For Dr. Koussevitzky hopes to bring opera into the festival orbit. The present stage has the same size and shape as the one in Symphony Hall, Boston, but there is ample room for construction of all that is needed for opera. Of the opening performances there will be space and time to comment in another dispatch. More important tonight was the brilliance of the new start, the manner in which the public rallied to the festival and the excitement in the Berkshires, exemplified by the taking up of all available tourist space in a radius of more than twenty-five miles.

Finally, there was no need to fear a repetition of last year's holocaust when a terrific storm wrought havoc with Wagner's elemental music. The shed guaranteed protection from sun and rain. Dr. Koussevitzky and his men could guarantee the rest.

QUINCY, MASS.
PATRIOT LEDGER

AUG 5 - 1938

LENOX, Aug. 5 (UP)—More than 6000 persons attended the dedication of the new music shed at the opening of the fifth annual Berkshire Symphonic Festival at Tanglewood last night.

Though not yet completed, musicians and engineers said the shed was remarkable for its acoustics. It is open on three sides, covers 1½ acres and seats 5700.

Dr. Serge Koussevitsky conducted the Boston Symphony orchestra in a [illegible] of Beethoven and Bach with vocal interludes by the Cecilia Society chorus.

MIDDLETOWN, CONN.
PRESS

AUG 5 - 1938

FIRST CONCERT HELD

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Dr. Serge Koussevitzky conducted the Boston symphony orchestra in a program of Beethoven and Bach with vocal interludes by the Cecilia Society chorus.

ALBANY, N. Y.
KNICKERBOCKER NEWS
Aug. 5/38

MUSIC PRAISED IN TANGLEWOOD

Koussevitzky Leads Fine Orchestra in New, Permanent Shed

By C. R. ROSEBERRY

The moon and stars that hung over fabled Tanglewood Estates last evening moved closer down to hear great music that made the night more perfect.

It was Beethoven's mighty Ninth that pulsed out from under the shell of the gigantic bivalve-shaped music shed which was being dedicated as the fifth season of the Berkshire Music Festival was begun under the scrupulous and flawless leadership of Serge Koussevitzky.

The placid village of Lenox, Mass., had taken on the air of the famed art centers of Europe as myrads of music lovers from near and far overran the picturesque environs. Automobile parking on the fields adjacent to the newly completed music shed became a problem, and the audience, estimated at near 6,000, overflowed by that extent the 5,000 odd seating capacity.

First of Six Programs

The first of the six concert programs constituting the 1938 festival was as much a spectacle as it was an event of pure musical grandeur. The listeners hitherto accustomed to a tented auditorium if they had attended previous Berkshire festivals, were acclimating themselves to the spacious new permanent shelter.

The orchestra and chorus occupied the white sound-box at the apex and the audience spread out fanwise in front. The sides were open to the night, and this airy aspect, coupled with the bare steel framework overhead, gave the semblance of a huge airplane hangar.

Immediately the opening strains of Bach were intoned, it became apparent that the Tanglewood Music Shed was ideally engineered from an acoustical viewpoint. The softest muted strings sent their message clearly into the far reaches of the auditorium.

Choral Complement

The full Boston Orchestra was complemented by its choral subsidiary, the Cecilia Society, whose conductor is Arthur Fieldler. Besides the magnificent blending of vocal and instrumental music in the fourth movement of the Beethoven Ninth Symphony, the superbly trained chorus assisted in the two Bach excerpts which embodied the first half of the program. These were the first chorus and chorale from the cantata, "Ein' feste Burg ist unser Gott." At the spoken invitation of Dr. Koussevitzky, the audience joined in singing the familiar chorale, thereby producing a massive cathedral effect.

Beethoven's culminating symphony, the only one to combine choral music with instrumentation, seemed to borrow scope from its surroundings. Through such a tree-clad landscape might the immortal Ludwig have strolled, deaf and moody, while composing the masterwork.

Perfect Unity Attained

Seldom has such perfect unity been attained between voices, strings, wind and percussion instruments, as flowed under the baton of Koussevitzky. Solo and quartet passages were fluently rendered by Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, baritone.

Dedicatory remarks were made by Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival; Bentley W. Warren, president of the Boston Symphony Orchestra, and Dr. Koussevitzky. Miss Smith skwetched in brief the five-year history of the festival, terming it the realization of a dream conceived by the late Henry Hadley. The furious storm which last year ruined one of the concerts under the makeshif music tent was actually a "blessing in disguise," she asserted, because it speeded plans for a permanent shelter to defy the elements. She called attention to the fact that the festival organization is still in need of donations totalling $58,000 to complete its development plans for the immediate future.

Numerous Albany license plates were on the parking lot last night, testifying to the magnetic hold this annual event has obtained upon music fanciers of the Capital District.

The second concert, tomorrow night at 8:30, will include Haydn's Symphony in E flat, No. 99; Debussy's symphonic sketches, "La Mer," and the first Sibelius symphony. Subsequent concerts will be given Sunday afternoon at 2:30, next Thursday and Saturday evenings, and the following Sunday afternoon.

THRONG TO BERKSHIRE FESTIVAL

Front Page

Music Lovers Attend Opening Concert at "Tanglewood"

B. Post — Aug. 5/38

BY WARREN STOREY SMITH

STOCKBRIDGE, Aug. 4—One came away from this evening's opening concert of the fifth annual Berkshire Symphonic Festival singing the praises not only of Dr. Koussevitzky, Bach and Beethoven, but of three men of science who made it possible for an audience of 6000 to realize to the fullest what these musicians and the Boston Symphony Orchestra, the Cecilia Society chorus, and the four solo singers had done and were doing for them.

These men of science, the real heroes of the occasion, are the fashioners of the new music shed: Eliel Saarinen, who drew the tentative plans; Joseph Franz, who made the detailed drawing, and Professor Fay of M. I. T., who had charge of the acoustics.

We have been hearing a lot of music in the open these later years and never to complete satisfaction. With amplifiers there is distortion, without them there are loud spots here and fadeouts there.

Reviewers of music have protested that indoors and indoors alone may symphonic music be heard as its composers intended it should be heard, with nothing exaggerated and nothing lost.

But the new music shed at Tanglewood, the symphony orchestra's summer home, near Stockbridge, seems to be different. As Dr. Koussevitzky and his players were beginning the first movement of Beethoven's ninth symphony, this observer stod in the centre of the collonnade which surrounds the fan-shaped shed, at a spot said to be 160 feet from the stage, and the orchestral tone was as satisfying as it had proved during two numbers from Bach's cantata, "A mughty Fortress Is Our God," as heard from a seat in a particularly choce location.

Sounds as It Should

And while walking away from the shed toward the parking space for the hundreds, if not thousands, of cars, Beethoven's music still sounding very much as it should continued to fill the air.

There was incident aplenty this evening. After the singing of the first chorous from Bachs' Cantata, Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, Inc.; Bentley W. Warren, president of the orchestra's board of trustees, and finally Dr. Koussevitzky himself made dedicatory remarks.

Alhough the new shed seems quite satisfactory as it stands, there is much yet to be done, and Miss Smith states that another $58,000 would be necessary to complete the work.

For example, while it is intended that the shed will remain open at the sides to give the illusion of music heard out of doors, the projected iron roll curtains, to be dropped in case of storm, are still missing. It is to be hoped, then, that this evening's pleasant weather will be on hand for the remaining five concerts.

LOWELL, MASS.
COURIER - CITIZEN

AUG 5 - 1938

123

5th Berkshire Festival at 'Tanglewood'

Symphonic Program Opens, with Music and Equipment Unique Among American Summer Ventures

STOCKBRIDGE, Aug. 4. (AP).—Before more than a capacity crowd of music lovers, the fifth Berkshire symphonic festival opened tonight at "Tanglewood" near here with music and equipment unique among all American summer music ventures.

Serge Koussevitzky, permanent conductor of the Boston Symphony orchestra, led that unexcelled body of musicians through a program consisting of two works of J. S. Bach and Beethoven's great choral symphony, which ends with a setting of Schiller's "Ode of Joy."

The "Ode of Joy" seemed especially appropriate with the performances close to perfection in the new "music shed."

Thanks to a combination of scientific planning and good luck the "shed's acoustics were amazing. The lightest piannissimo could be heard, undistorted, in the farthest reaches. One could sit on the stone of the "mansion house"—300 yards away—and hear perfectly. No amplification was needed.

The $800,000 shed was opened with a chorus from Bach's cantata "Ein Fest Ist Unser Gott," the singers being the Cecilia society of Boston.

The choral from the same cantata followed and after an intermission came the Beethoven ninth symphony with the Cecelia society and Jeanette Vreeland, soprano, Anne Kaskas, contralto; Paul Althouse, tenor, and Norman Gordon, bass, as soloists.

"Tanglewood," home of the concerts, is th gift of Mrs. Gorham Brooks to the Boston Symphony, and its setting is probably the handsomest owned by any festival in the country. Except for the "shed" and parking provisions, the 210 acres, including the gardens, have been left undisturbed.

It was here that Nathaniel Hawthorne lived and wrote "The House of the Seven Gables," "The Wonder Books" and sketched his "Tanglewood Tales."

Bentley W. Warren, president of the symphony, tonight suggested to the audience that in future seasons the purely orchestral character of the festival might be changed to include an orchestra school.

There will be other concerts Saturday night and Sunday afternoon and on Thursday, Saturday and Sunday of next week.

HAVERHILL, MASS.
GAZETTE

AUG 5 - 1938

SYMPHONY IN FIRST CONCERT AT TANGLEWOOD

Beethoven's Ninth Symphony Brings Crowd Of 6000 To Its Feet

By JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, (AP)—The labor of 600 volunteer workers who created the fifth season of the Berkshire symphonic festival was justified by last night's opening concert at "Tanglewood," the festival home here.

Few more exciting musical events have occurred in American summer music than the performance of Beethoven's long and sometimes tortuous ninth symphony by the Boston Symphony orchestra under Serge Koussevitzky.

Cont. above right

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The performance was, however, only the logical outcome of an unusual policy, rigidly adhered to.

For one thing, Koussevitzky insists on having with him at the festival his entire orchestra, just as it plays in Symphony hall, Boston, through the winter.

For another, he refuses to conduct more concerts than he can rehearse adequately. Although the festival runs two weeks, there are but six concerts. Each is prepared with the greatest care. There are no soloists glittering with Hollywood fame and short on musical gift, and no traps for the tourist.

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The festival will resume Saturday night with a Haydn-DeBussey-Sibelius program. When the first hall closes Sunday afternoon, concerts will not be resumed until next Thursday.

The only soloists to be heard throughout the festival are the quartet which sang the ninth symphony last night: Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; and Norman Cordon, bass. These proved themselves excellent, rising with the Cecilia society's chorus of Boston to the heights inhabited by Dr. Koussevitzky.

INCORRECT PAGINATION

PITTSFIELD, MASS.
EAGLE

AUG 5 - 1938

Five Years

It seemed only yesterday that a crowd of 2500 was gathered for "Music Under the Moon" at the Hanna Farm in Interlaken. Over the audience shone the moon, as advertised, but as the dusk sank into full fledged darkness even the vigorous bowing of the string section of the 65-piece orchestra could not dispel the clammy dew as it settled over the horse show ring. For the first concert of the Berkshire Symphonic Festival with Henry Hadley conducting was held that year in the latter part of August and Berkshire nights after the first week in August have a way of giving the first faint signs of approaching autumn.

It was a pleasant occasion, this first series of concerts, with a light program and neighborly sociability the motif rather than high art. The distant hound that bayed at the moon and the F sharp beep of a limousine horn under a dozing chaffeur's elbow were episodes which brought tolerant smiles rather than smirks of disgust. The crisp rebound of the echoes of the brass section off the turreted stable was benignly excused through the necessary shortcomings of a symphony concert out of doors.

The next year, 1935, likewise at the Hanna Farm, saw the orchestra augmented slightly for the three concerts, the Berkshire Musical Association chorus given a part in one program, and a Beethoven concerto played brilliantly by Rudolph Ganz who had generously donated his services to this budding musical effort. The crowd had increased somewhat but, in the main, it still was a Berkshire audience, nothwithstanding the presence of the President's mother, Mrs. James Roosevelt, the Governor of Rhode Island and Massachusetts' own Governor, James Michael Curley who blessed the event with a "promise" of a $5000 subsidy from State funds and read a curious telegram of good wishes purporting to come straight from Salzburg's Max Reinhardt.

It was the obvious occasion when the Festival would either choose to putter along as a mildly interesting local musical gathering puffed into seeming importance by adept press agentry, whose slight deficits would be made up by Berkshire musical patriots, or would suspend from lack of artistic momentum. But it was precisely at this point that Serge Koussevitzky and the Boston Symphony Orchestra were enlisted for the three concerts of the 1936 season. Wisely choosing a more expansive site at Mrs. Margaret Emerson's vacant Holmwood in nearby Lenox, the choice was fortunate because audiences averaging 5000 crowded each concert. License tags and advance reservations for the first time indicated that the Festival had widened the periphery of its appeal and the huge circus tent, which had supplanted "music under the moon," rang with the bravos of an excited audience as the series concluded.

Festival stock was bullish what with unheard of symphonic black ink and the general realization that the enterprise was out of its swaddling clothes. The succeeding of success formula then came into play with a rapid series of developments such as the gift of neighboring Tanglewood by Mrs. Gorham Brooks as a permanent home for the Festival, the expansion of the program to six concerts, the increasing audience from a widening area, an importune cloudburst at ing the all Wagner program during the 1937 series which focused attention on the imperative need of a permanent structure to house the now lusty, walking infant.

The need was gloriously met by subscriptions of $82,000 to a building fund and the vast music shed which was dedicated last night by more than 6000 wildly cheering auditors is the fruition of a vision of the original sponsoring directors which in the speed of its fulfillment is breathtaking.

Five years ago with the moon and stars alone for inspiration; today physically a huge enterprise and artistically one of national importance. From a materialistic standpoint the Festival is a challenge that initiative, hard work and long range vision still have a place in the scheme of things. Certainly the concluding ovation for the consummate artistry of the orchestra, the chorus and the artists was meant to be equally shared by the trustees of the Berkshire Festival who in five years have wrought such a noble monument.

ST. ALBANS, VT.
MESSENGER

AUG 5 - 1938

FIFTH SYMPHONIC FESTIVAL OPENS

6,000 Hear Brilliant Rendition of Beethoven's Ninth Symphony

By JOHN SELBY
(Associated Press Arts Editor)

STOCKBRIDGE, Mass., Aug. 5—(AP)—The labor of 600 volunteer workers who created the fifth season of the Berkshire symphonic festival was justified by last night's opening concert at "Tanglewood," the festival home here.

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And there is on amplification, because the acoustics of the new shed carry the lightest tone to the remotest corner.

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NEW HAVEN, CONN.
JOURNAL-COURIER

AUG 5 - 1938

5th Symphonic Festival Opens at Stockbridge

STOCKBRIDGE, Mass., Aug. 4, (AP)—Before more than a capacity

(Etc. as above)

LEWISTON, ME.
SUN

AUG 5 - 1938

Music and The Drama

BERKSHIRE SYMPHONIC FESTIVAL OPENS AT TANGLEWOOD TO CAPACITY CROWDS

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It was here that Nathaniel Hawthorne lived and wrote "The House of the Seven Gables," "The Wonder Books" and sketched his "Tanglewood Tales."

Bentley W. Warren, president of the symphony, tonight suggested to the audience that in future seasons the purely orchestral character of the festival might be changed to include an orchestral school.

There will be other concerts Saturday night and Sunday afternoon and on Thursday, Saturday and Sunday of next week.

NEW BEDFORD, MASS.
MERCURY

AUG 5 - 1938

Crowd Hears Opening of Fifth Berkshire Symphonic Festival

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INDIANAPOLIS, IND.
NEWS

AUG 5 - 1938

Ovation Given Music Event at Tanglewood

STOCKBRIDGE. Mass., August 5 (A.P.)—The labor of 600 volunteer workers who created the fifth season of the Berkshire symphonic festival was justified by last night's opening concert at Tanglewood, the festival home here.

Few more exciting musical events have taken place in American summer music than the performance of Beethoven's long, and sometimes tortuous Ninth Symphony by the Boston Symphony Orchestra under Serge Koussevitzky.

An audience of 6,000, which more than filled the newly dedicated "music shed," literally jumped to its feet and remained cheering and applauding for ten minutes.

The hundreds staying the two weeks in the neighborhood were "released" today to visit numerous other performances nearby—the Coolidge concerts at South Mountain, Ted Shawn's programs of dances at Jacob's Pillow and the Berkshire Playhouse where Jane Wyatt is playing "Stag Woor."

ALEXANDRIA, LA.
TOWN-TALK

AUG 5 - 1938

6,000 FILL 'MUSIC SHED'

Labor of 600 Volunteer Workers Justified

BY JOHN SELBY
(Associated Press Arts Editor)

STOCKBRIDGE, Mass., Aug. 5—(By A. P.)—The labor of 600

(Etc. as above)

NORTHAMPTON, MASS.
GAZETTE

AUG 5 - 1938

Northampton People Attend Concert at Tanglewood 'Shed'

Opening Program of Fifth Annual Berkshire Symphony Festival Attracts a Large Audience

As Serge Koussevitsky, brilliant, wise-visioned conductor of the Boston Symphony orchestra, walked provocatively upon the stage of the new music shed at Tanglewood, in Stockbridge, last evening before a waiting audience of about 6000, there was electric excitement in the atmosphere.

This was the opening concert of the fifth annual Berkshire Symphonic festival—always an exhilarating occasion—but more than that it marked the dedication of the huge shed, a splendid symbol of the festival's cultural attainments. There were, too, lively expectations aroused by a program which included Beethoven's Ninth symphony, by the present achievements of a great orchestra, and finally by the vast audience, in itself a joyous and heartening spectacle.

Throughout the performance of the Ninth symphony (which Dr. Koussevitsky himself regards as the greatest work in symphonic literature) the orchestra, leader, chorus and soloists were at the top of their form. To say that the conveyance of Beethoven's music was worthy of the score itself is to give it the maximum of praise. The distinguished soloists, Jean-

(Continued from Page 1)

ette Vreeland, soprano, Anna Kaskas, contralto, Paul Althouse, tenor, and Norman Gordon, basso, sang magnificently, while the performance of the Cecilia chorus of Boston was one that could scarcely be matched for beauty and clarity.

The program opened with a thrilling performance of the opening chorus and chorale of Bach's cantata, "Ein feste Burg ist unser Gott," and the audience was given an opportunity to take an active part in the dedication by joining in singing the glorious chorale.

Among those from Northampton and vicinity who attended last evening's concert were: John R. Adams, Mr. and Mrs. Harold Beastall, Stanford C. Blish and party, Miss Dorothy M. Bement, principal of the Northampton School for Girls, and party of girls Mrs. Brooks Emerson, Miss Mildred Koerber, Mrs. Joseph M. Lyman, Frank Natali, Miss Elsa Parshley, Miss Harriet Strong, Miss Cara L. Walker, Mrs. H. E. Wells and Miss Helen Wieland, all of this city; Prof. and Mrs. Vincent Morgan of Amherst, Mr. and Mrs. Ernest Russell of Hadley, and Mr. and Mrs. B. E. McBee of Goshen.

PITTSFIELD, MASS.
EAGLE

AUG 5 - 1938

Johnson Holds Reception for Mayor Putnam

Following the first concert of the Boston Symphony Orchestra at the Berkshire Symphonic Festival, Tanglewood, last night, Owen Johnson of Stockbridge held a reception at his home, Ingleside, in compliment to Mayor Roger L. Putnam of Springfield who was his guest at the festival.

Among those who attended the reception were Ambassador-at-Large Norman H. Davis of Stockbridge, Mr. and Mrs. Adolf A. Berle Jr. of Great Barrington, Mr. and Mrs. Bruce Crane of Dalton, Miss Mabel Choate of Stockbridge, Mr. and Mrs. Edward C. Carter of Lee, Mr. and Mrs. Raymond L. Buell of Richmond and Mr. and Mrs. John D. Kennedy of Lenox.

Friday, August 5, 1938. Berkshire Eagle

Toronto Symphony Leader Lauds Berkshire Festival

Sir Ernest MacMillan, in Rotary Address, Urges Strong Public Support for Tanglewood Venture

Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra, paid tribute to the "superb surroundings and musical forces" of the Berkshire Symphonic Festival in an address before 50 members of the Rotary Club of Pittsfield at their weekly luncheon in the Hotel Wendell yesterday.

The distinguished Canadian musician, in the Berkshires to hear his first Festival series, described the Berkshire Festival as an important factor in the movement toward a widespread summer musical schedule throughout North America.

Urges Public Support

The combination of musical education through the radio and the decline in European music because of the political situation there, Sir Ernest considers a major cause for the tremendous gains in the popularity of good music in Canada and the United States. He congratulated the Berkshires on being the scene of "a great institution." He also urged strong public support for the Festival, not only because "it brings great music, but because its effects upon the community go far beyond this."

"The Festival must be," he said, "a tremendous stimulus to business. And even beyond this important economic factor, its value to the surrounding area should be recognized even by those who have no particular interest in music. Furthermore, it cannot be the success it should be without the unflagging interest of the public."

Club Guests

Sir Ernest was introduced by Jay C. Rosenfeld, music critic for The Eagle. J. Howard Fryer, president of the club, presided. Among the guests at the head table was George W. Edman of Pittsfield, clerk of the Festival.

LAWRENCE, MASS.
EAGLE

AUG 5 - 1938

BERKSHIRE FESTIVAL ATTRACTS BIG CROWD

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There will be other concerts Saturday night and Sunday afternoon and on Thursday, Saturday and Sunday of next week.

LEWISTON, ME.
JOURNAL

AUG 5 - 1938

BIG HAND FOR KOUSSEVITZKY AT BERKSHIRE

6,000 Cheer for 10 Minutes at Conclusion of Beethoven's 9th Symphony

FILL "MUSIC SHED"

Festival Will Run for Two Weeks But There Will Be Only Six Concerts

STOCKBRIDGE, Mass., Aug. 5-AP-The labor of 600 volunteer workers who created the fifth season of the Berkshire Symphonic Festival was justified by last night's opening concert at "Tanglewood," the festival home here.

Few more exciting musical events have occurred in American summer music than the performance of Beethoven's long and sometimes tortuous Ninth Symphony by the Boston Symphony Orchestra under Serge Koussevitzky.

An audience of 6,000, which more than filled the newly dedicated "music shed," literally jumped to its feet, and remained cheering and applauding for ten minutes.

The performance was, however, only the logical outcome of an unusual policy, rigidly adhered to.

For one thing, Koussevitzky insists on having with him at the festival his entire orchestra, just as it plays in Symphony hall, Boston, thru the winter.

For another, he refuses to conduct more concerts than he can rehearse adequately. Altho the festival runs two weeks, there are but six concerts. Each is prepared with the greatest care. There are no soloists glittering with Hollywood fame and short on musical gift, and no traps for the tourist.

And there is no amplification, because the acoustics of the new shed carry the lightest tone to the remotest corner.

Today the hundreds staying the two weeks in the neighborhood were "released" to visit numerous other performances nearby—the Coolidge concerts at South Mountain, Ted Shawn's programs of dances at Jacob's Pillow, the Berkshire Playhouse where Jane Wyatt is playing "Stage Door."

The festival resumes Saturday night with a Haydn-Debussy-Sibelius program. When the first hall closes Sunday afternoon, concerts will not be resumed until next Thursday.

The only soloists to be heard thruout the festival are the quartet which sang the ninth symphony last night: Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; and Norman Cordon, bass. These proved themselves excellent, rising with the Cecilia Society's Chorus of Boston to the heights inhabited by Dr. Koussevitzky.

SPRINGFIELD, MASS.
MORNING UNION

AUG 5 - 1938

Overflow Throng Hears First Concert In New Berkshire Festival Music Shed

Festival Program Likely to Be Extended to Provide School for Advanced Musicians, Mr. Warren Says

STOCKBRIDGE, Aug. 4 — With Bach's great chorale, "A mighty fortress is our God" ringing out from 6000 throats and backed by the Boston Symphony Orchestra, the Berkshire Symphonic Festival, directed by Dr. Serge Koussevitzky, got under way tonight. The occasion for the audience joining in this ancient hymn of praise was the dedication of the festival's new shed at Tanglewood, the huge estate beside the Stockbridge Bowl given to the Boston orchestra by Mrs. Gorham Brooks of Brookline for its summer home.

No Doubt of Success

There was no doubt tonight that the festival is a success, a venture here to stay. "Standing room only" was the sign hung out on the box offices scattered about the grounds as early as 8 o'clock, and the concert not to begin for another half hour. By 6, music lovers began to trickle through the gates and within an hour they poured through from every direction.

Last year, under a tent, the festival was thronged, and 2000 seats were added when the shed was constructed this summer. Built without any particular aim of great beauty, it has however, particularly when crowded as it was tonight, a beauty of its own. Steel and wood cover the auditorium, one great expanse unbroken by beam or post.

Kiley Drops Dead

There was only one note to mar the event. John J. Kiley, 48, a member of the Lenox Board of Selectmen, who has aided the festival officials in their plans, and who was to be a guest of the management tonight, dropped dead at his home as he was dressing. Heat was the cause of his death, it was said at his home.

But in the audience and on the great stage there was no note for sadness, only joy and great satisfaction for a tremendous job accomplished. Both Miss Gertrude Robinson Smith,

(Continued on Twenty-sixth Page)

PAWTUCKET, R. I.
TIMES

AUG 5 - 1938

6000 at Festival in Stockbridge Shed

LENOX, Mass. Aug. 5 (UP)—More than 6000 persons attended the dedication of the new music shed at the opening of the fifth annual Berkshire symphonic festival at Tanglewood last night.

Though not yet completed, musicians and engineers said the shed was remarkable for its acoustics. It is open on three sides, covers 1½ acres and seats 5700.

Dr. Serge Koussevitzky conducted the Boston Symphony orchestra in a program of Beethoven and Bach with vocal interludes by the Cecilia Society chorus.

Broadcast Halted By Transformer Failure

BOSTON, Aug. 5 (AP) — The Berkshire festival's new $80,000 music shed guards the Boston Symphony from the weather at Stockbridge, but nothing could prevent the orchestra from being silenced on the air last night when a power line transformer failed at Walpole and station WJZ's Millis transformer, carrying the festival concert, was silenced for almost a hour. The accident also deprive parts of Norwood, Walpole an Millis of lights.

HARTFORD, CONN.
COURANT

AUG 5 - 1938

Stockbridge Music Shed Inaugurated

Dr. Serge Koussevitsky and Boston Symphony Open Berkshire Symphonic Festival

Stockbridge, Mass., Aug. 4.—(Special.)—Almost a year in building, the new Music Shed of the Berkshire Symphonic Festival was inaugurated here tonight when Dr. Serge Koussevitzky and the Boston Symphony Orchestra played the first of the six concerts comprising this year's program.

While for five seasons these concerts have been held under canvas, this year's audience sat under a roof covering more than an acre and a half of ground, and providing protection against the elements for a potential 6000 persons. The fan-shaped structure, designed by Eliel Saarinen, friend of Dr. Koussevitzky, was engineered by Joseph Franz, while the acoustical studies were made by Professor Richard D. Fay, of the Massachusetts Institute of Technology. It was completed about a month go.

In addition to the orchestral stage, and the floor, where about half the audience can sit on chairs, there is a tuning room for the musicians, and a private suite for Dr. Koussevitzky.

The new Shed is the outcome of the spite of last season's elements, which practically rained out one of the concerts, and the cooperate efforts of Festival fanciers all over the country, who contributed the amount necessary for its building.

Further Work Contemplated.

That further work on the Shed is contemplated was made known tonight by Gertrude Robinson Smith, president of the Festival, who in a brief talk, stated that about $58.000 more is needed to carry out immediate plans. These call for beautifying the grounds by planting trees and shrubs, funds for covering the steel pillars with fluted columns, for permanent lighting of the parking field, for iron roll curtains to close the auditorium against the elements, for permanent chairs for the audiences, and similar needs. The operation of the concerts is self supporting through sale of tickets, but the additional funds for the Shed, like those which built it, will have to come from private contributions, Miss Smith said.

Conducting School Planned.

Further activities to grow around the Festival were outlined by Bentley Warren, president of the Boston Symphony Orchestra, who was the other speaker in the non-ceremonial inauguration of the Shed. In a year or two, Mr. Warren said, it is hoped to launch a school for orchestral conducting, which would be held preceding the Festival itself, and which will make use of the Shed and the personnel of the Boston Symphony. The suggestion is Dr. Koussevitzky's, Mr. Warren declared, saying in part:

"It is the hope of the Conductor—A hope I am happy to say shared by the Berkshire Symphonic Festival Corporation and the Boston Symphony Orchestra—that the annual Festivals may be supplemented by a school or academy holding annual sessions, preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, choral leaders and separate instrumentalists. Tanglewood is the ideal location for such a school. The mansion house and other buildings in Mrs. Gorham Brooks's gift will furnish the facilities immediately needed. This auditorium cannot be excelled as a place for the instruction of prospective orchestra conductors, with a small but adequate orchestra of some members of the Boston Symphony itself, augmented by students attending the school for instruction for the use of their special instruments."

The Festival concerts were originally conducted by Dr. Henry Hadley, but upon his becoming ill, they were taken over by Dr. Koussevitzky and the Boston Orchestra in 1936. That year they were held on the old Westinghouse Estate, on the Stockbridge-Lenox highway. During the last two years they have been given at anglewood. which Mrs. Brooks gave to the Festival a permanent gift, in memory of her parents. The estate is a few miles northwest of Stockbridge.

Program of Concert.

Tonight's concert included performances or the Chorale and First Chorus of "Ein Feste Burg Ist Unser Gott," by J. S. Bach, and the Ninth Symphony of Beethoven. The choral sectoins were sung by the Cecilia Club of Boston, of more than 100 voices, conducted by Arthur Fiedler, and four soloists, including Jeannette Vreeland, soprano, Anna Kaskas, soprano, Paul Althouse, tenor, and Norman Gordon bass.

Programs will also be played Saturday night and Sunday afternoon, and again on the evenings of Thursday and Saturday, August 11 and 13, and Sunday afternoon, August 14.

POUGHKEEPSIE, N. Y.
STAR - ENTERPRISE

AUG 5 - 1938

6,000 at Tanglewood To Hear First Concert

Six thousand attended the opening program of the Berkshire Symphonic Festival at "Tanglewood," near Lenox, Mass., last night when Beethoven's Ninth Symphony was presented by the Boston Symphony orchestra, headed by Serge Koussevitzky. It marked the launching of a series of six concerts to be presented this weekend and next and also the dedication of the music shed. The program began with the first chorus from the Bach cantata, "Ein' Feste Burg ist unser Gott." After dedicatory remarks by Gertrude Robinson Smith, president of the Festival corporation; by Bentley W. Warren, president of the orchestra, and by Dr. Koussevitzky, the audience was invited to join in the singing of the chorale from the Bach cantata.

Miss Smith traced the history of the festival from its inception under the late Henry Hadley's direction in 1934, through the first participation by the Boston Symphony and Dr. Koussevitzky in 1936, the first use of Tanglewood, the gift of Mrs. Gorham Brooks, as permanent home last year, to the dedication of the shed last night.

BANGOR, ME.
COMMERCIAL

AUG 5 - 1938

Berkshire Festival Opens Fifth Season At Stockbridge

Serge Koussevitzky Leads Boston Symphony Group In Notable Concert

By JOHN SELBY
Associated Press Arts Editor

Stockbridge, Mass., Aug. 5—(AP)—The labor of 600 volunteer work-

ETC.

125

NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 5 - 1938

Berkshire Fete Begins in New Music Shelter

Capacity Audience Hears Boston Symphony in 1st of Six Concerts; Singers of Metropolitan Appear

By Francis D. Perkins

STOCKBRIDGE, Mass., Aug. 4.—The Music Shed on the Tanglewood Estate between Stockbridge and Lenox was formally dedicated tonight when Serge Koussevitzky conducted the Boston Symphony Orchestra in the first of the six concerts of the fifth annual Berkshire Symphonic Festival.

The program, heard by an audience of nearly 6,000, consisted of a chorus and chorale from Bach's Eightieth Cantata, "Ein Feste Burg Ist unser Gott," and Beethoven's ninth symphony.

The Cecilia Society of Boston, trained by Arthur Fiedler, sang the Bach music and the choral finale of the symphony, in which the soloists were Jeannette Vreeland, soprano, and three Metropolitan Opera singers: Anna Kaskas, contralto, Paul Althouse, tenor, and Norman Cordon, basso.

Unlike the circumstances of the first concert and several of the others in the 1937 festival, the weather was favorable at the start of tonight's program, and long lines of cars were approaching from Pittsfield, Lenox, Stockbridge and remoter points an hour before Dr. Koussevitzky mounted the podium. The few remaining reserved seats were sold rapidly, and standing room only was available during the final half hour before the concert. What with the acoustic sonority of the new building and the orchestra shell, the amount of standing room available was virtually unlimited.

"An Inspiring Reality"

In view of the exceptional importance of the occasion in the history of the festival, with which the Boston Symphony Orchestra has been associated since 1936, short dedicatory speeches were made after the first Bach chorus by Gertrude Robinson Smith, president of the festival since its organization; Bentley W. Warren, president of the Boston Symphony's board of trustees, and Dr. Koussevitzky.

"Had a clairvoyant," said Miss Robinson Smith, "predicted five years ago that the Berkshire Symphonic Festival would be inaugurating this great music shed, no one would have paid the least attention. It is, however, an inspiring reality."

She outlined the history of the festival, crediting the original idea of summer symphonic music in the Berkshires to the late Henry Hadley, who conducted the first two festivals outdoors. After his resignation because of ill health, the festival trustees approached Dr. Koussevitzky and the Boston Symphony, whose first series of three concerts was held in a huge tent at Holmwood, in Lenox. It was then realized that the festival had taken on national importance, and that a permanent home was necessary.

This problem was solved when Mrs. Gorham Brooks, of Boston, gave the Tanglewood estate to the Boston Symphony for this festival. Dr. Koussevitzky realized the need of a permanent building, and his friend, Eliel Saarinen, was asked to submit tentative plans. The six concerts of the 1937 festival were held in a huge tent. One night last summer when the elements and Wagner got into conflict proved a blessing in disguise, as immediately afterward the board of trustees decided to begin a campaign for money to build the music shed.

More Help Suggested

Today, Miss Robinson Smith added, the concerts were self-sustaining through ticket sales, but the building had been made possible through private contributions, and further improvements must come the same way. She considered a fund of $58,000 was necessary for immediate plans, such as planting trees and shrubs near the building, covering the steel pillars with fluted columns, lighting the parking fields, providing iron roll curtains to close the auditorium against storms, and permanent chairs for the audience.

Mr. Warren praised the festival committee for its "foresight, energy and success in making available this adequate and admirable auditorium." He told of the broadening of the Boston Symphony's activities since its foundation in 1881 by Major Henry L. Higginson. Dr. Koussevizky, he said, who had now become an American citizen, had long cherished a vision of a music center of first importance, and was convinced that America was ready for it. He said he hopes that the annual festival may be supplemented by an academy holding annual sessions before the concerts and devoted to cultivation of the highest standards in the work of orchestral conductors, choral leaders and instrumentalists. With an adequate initial plant already in existence, Mr. Warren, added, the greatest need would be for money for scholarships. He expected arrangements for the projected school could be completed in time for the summer of 1940.

Dr. Koussevitzky was warmly applauded as he began his short speech, which had not been announced in the program. On this significant day in his musical life, he said, he had chosen the ninth symphony not only because he ranked it as the greatest masterpiece of musical literature but also in order to hear the chorus singing Schiller's words inviting all nations to brotherhood. This met with even more ardent applause, and the conductor invited the audience to join in singing the Bach chorale. The audience responded heartily.

Wide Interest in Tilt

Advance interest in the festival has been widespread, to an even greater extent than last summer, and it was reported early in the afternoon at the festival office in Stockbridge that there has been a heavy sale of reservations for the remaining concerts, while there has been great demand for accommodations in hotels, boarding houses, tourist homes and private houses throughout the Berkshire area. Many patrons living at considerable distances from here are making one-day trips to hear one or more concerts by one of the country's foremost orchestras under its regular leader.

Dr. Koussevizky and the orchestra arrived yesterday and held their first rehearsal in the afternoon. The Cecilia Chorus reached here from Boston by bus this morning and took part in a final rehearsal of the ninth symphony in the afternoon. This gave an advance opportunity for acquaintance with the acoustic conditions of the new building which, judging by the first impression, merit the highest praise for sonority and for faithfulness in conveying fine details of the score.

The music could be heard with notable clarity and volume, not only in the outermost rows of seats in the vast fan-shaped structure, whose depth is virtually the same as that of Boston's Symphony Hall and whose width is considerably greater, but also for a good distance outside the building, which is open at the back and sides.

Like Symphony Hall Stage

The orchestra stage is said to be similar in size and shape to that of Symphony Hall, apart from differences in height corresponding to those of the two auditoriums. At the rear there is a well equipped dressing room for the conductor, and a special building for the musicians, who, with Dr. Koussevitzky, are living in the neighborhood for the festival fortnight. About a dozen musicians, as they did last summer, are camping in tents on the Lake Shore below Tanglewood. The shed, unlike last year's tent, which was immediately to the north of the old house on the estate, is about 150 yards to the east of it, at the opposite end of the lawn. From the rear the spectators are offered an appealing view of the Stockbridge Bowl.

In the matter of repertoire, the orchestra and the festival committee are continuing to observe what might be called progressive conservatism. The programs, as before, are taken mainly from those of the Boston Symphony's regular season and based mostly on the standard list, but the addition of a chorus and the presentation of acts and scenes from Wagner's "Ring," scheduled for next Thursday, are innovations. There has been no talk of opera, but it has been pointed out that the necessary stage expansion and additional equipment for such a purpose can be added without the need of extensive reconstruction of the building as it stands.

The second concert, with a program of Haydn and Sibelius symphonies and Debussy's "La Mer," will be held Saturday night, the third next Sunday afternoon. The second half of the festival takes place on the following Thursday and Saturday nights and Sunday afternoon, August 11, 13 and 14.

NEW YORK, N. Y.
TIMES ✓

AUG 4 - 1938

BOOKS OF THE TIMES

By RALPH THOMPSON

ALMOST any one who enjoys so-called serious music ought to enjoy "The Orchestra Speaks,"* by Bernard Shore, first viola of the B. B. C. Symphony Orchestra. Mr. Shore writes informally of various conductors under whom he has played—Beecham, Mengelberg, Casals, Harty, Goossens, Barbirolli, Harrison, Wood, Toscanini, Koussevitzky, Coates, Sargent, Boult and about a dozen others. Some of the names will be unfamiliar to American readers, but the comments are no less interesting because of that. Mr. Shore writes well and is never merely adulatory.

Toscanini

Toscanini, he says, is the one living conductor of whom all orchestra members seem to approve—although some of them deplore his fondness for second-rate Italian music. He works his players very hard and on occasion flies into fits of rage, twisting scores in his hands and throwing his baton to the ground, but he expects no more than he himself is prepared to give.

During rehearsals, Toscanini is intense in mood, rapt to the point that he will not even approach the platform if there is the slightest sound of tuning. When complete silence has been established he appears, glances quickly through the score (the sheet held close to his nose, as he is extremely near-sighted), gives such special directions as may be necessary and then stands in deep reflection for a moment or two, "in a characteristic attitude—head slightly bent down, the baton held upright close to his body, its tip just touching his chin."

"Then," Mr. Shore continues, "with his preparatory words in three languages: 'Bien—bitte—allora!' he taps his desk sharply with the baton and immediately plays as far as possible, not stopping for minor details, but saving them up in his head for either an enforced stop or the end of the exposition of the movement. Most of the incorrect minor details are reflected by his expression, or by a click of his tongue. If all goes well, to his thinking, he does not play it again—he repeats nothing that is not absolutely necessary."

Coates and Others

Albert Coates is far more exuberant. "Smash it, boy!" he may shout to the timpani, "hit everything you can see. Don't be afraid of it! Brass, I want a burst of sound!" During rehearsals Coates perspires as freely as two other conductors combined, dubs his players with nicknames, flails his arms about, whoops with excitement. Sir Adrian Boult, on the contrary, stands almost still on the rostrum. Willem Mengelberg spouts an endless stream of instruction, sometimes launching upon a long sermon with his arms raised in the air at the "ready." His rehearsals go on and on and on, as if clocks had never been invented.

Mengelberg is meticulous about tuning and has spent as much as two hours getting a pitch that suits him. With him the A comes always from the oboe, the player of which must obediently stand and pipe in one direction after the other. Sir Henry Wood's ritual is but slightly less elaborate; Sir Henry appears with a tuning fork marked 439 and whacks it near the ear of string player after string player, listening to the resultant A and saying in nine cases out of ten, "Too sharp!" He goes through a similar ceremony with the wood-winds, using a flatter tuning fork to allow for the cold instruments.

Mr. Shore's remarks on Sir Henry, who is now in his fiftieth year as a conductor, are particularly amusing. What he has to say about Beecham and the works of Delius, about Koussevitzky's "tyrannical" attitude, and about such composer-conductors as Vaughan Williams, Elgar, Kodály and Prokofieff, will probably prove of greatest interest to professionals. But his book as a whole should please a host of professionals and laymen alike.

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*THE ORCHESTRA SPEAKS. By Bernard Shore. 218 pages. Longmans, Green. $2.50.

PITTSBURGH, PA.
SUN - TELEGRAPH

AUG 5 - 1938

6,000 Cheer Symphony Festival

STOCKBRIDGE, Mass., Aug. 5.—(AP.)—The labor of 600 volunteer workers who created the fifth season of the Berkshire Symphonic Festival was justified by last night's opening concert at "Tanglewood," the festival home here.

Few more exciting musical events have occurred in American summer music than the performance of Beethoven's long and sometimes tortuous Ninth Symphony by the Boston Symphony Orchestra under Serge Koussevitsky.

An audience of 6,000 literally jumped to its feet, and remained cheering and applauding for 10 minutes.

Today the hundreds staying the two weeks in the neighborhood were "released" to visit numerous other performances nearby—the Coolidge concerts at South Mountain, Ted Shawn's programs of dances at Jacob's Pillow, the Berkshire Playhouse where Jane Wyatt is playing "Stage Door."

NEW YORK, N. Y.
SUN

AUG 5 - 1938

BERKSHIRE MUSIC FESTIVAL OPENS

5000 Hear Koussevitzky Dedicate New Temple.

By IRVING KOLODIN.

STOCKBRIDGE, Mass., Aug. 5.—America's newest temple of the musical arts was dedicated here last night with the opening at the fifth annual Berkshire Symphonic festival directed by Serge Koussevitzky. It is a temple truly in the modern mode that the supervisors of the festival have erected on the Tanglewood estate to take the place of the tent and other impromptu structures of previous years. Gently streamlined, opened to the winds on three of its four sides (the capacious stage is the only closed portion of the building) it successfully retains an illusion of the outdoors while providing shelter from sun and rain.

The 5,000 odd seats were wholly filled by an audience that came from the ends of the country to hear this inaugural concert by Mr. Koussevitzky and the Boston Symphony orchestra. Following the dedicatory Bach choral "Ein Feste Burg Ist Unser Gott" in which the standing audience vocally joined with the orchestra, Mr. Koussevitzky directed vigorously an eloquent performance of the choral symphony of Beethoven. As the conductor verbally explained to the audience, this work in celebration of the "Brotherhood of Man" was deliberately chosen to idealize the conception that motivated the building of the festival's permanent home.

It provided, incidentally, an exacting test of the acoustical properties of the fan-shaped shed, a test which was survived with exceptional credit to its designers, Eliel Saarinen and Joseph Franz.

Both the faint pianissimos of the adagio and the thundering proclamations of the choral finale were carried to the most distant listener without distortion and with fidelity to the legendary excellencies of the Boston orchestra.

Aiding in Mr. Koussevitzky's performance were the Cecilia chorus of Boston and an excellent quartet of soloists whose members were Paul Althouse, tenor; Norman Cordon, baritone; Jeannette Vreeland, soprano; and Anna Kaskas, contralto. The long continued applause and cheers were in this instance honestly earned, carrying with them an anticipation of the music to come in the five remaining concerts.

SPRINGFIELD, MASS.
NEWS

AUG 5 - 1938

Berkshire Symphonic Festival Opens New Permanent Home With 6000 Music Lovers Present

Stockbirdge, Aug. 5—The new permanent home of the Berkshire Symphonic festival at Tanglewood was impressively dedicated last night before a crowd of approximately 6000 music lovers, upon the occasion of the first concert in this summer's series, given by Dr Serge Koussevitzky and the Boston Symphony orchestra. The novelty of the gigantic shell, covering an acre and a half of ground, undoubtedly drew many to the spot, but the fervent chorale and chorus from Bach "Ein' Feste Burg Ist Unser Gott," and the sublime Ninth symphony of Beethoven, culminating in Schiller's "Ode to Joy" thrilled the socially and artistically curious alike.

It was the largest crowd that has ever attended a concert since the festival started what then seemed to be a precarious existence in a tent on the Hanna farm, less than five years ago. Now in steel and wood, yet with the beauty of the Berkshires visible all around through the open sides of the shell, the dream has become a reality, and the enthralled thousands last night realized that the acoustics were as perfect in a filled auditorium as Professor Fay of the Massachusetts Institute of Technology found them to be when the shell was empty.

Last night's program, as Olin Downes pointed out in the first of his lectures which are as much a part of the festival as the music itself, in reality starred three composers, Bach, Beethoven and Luther. Only a strong faith, he declared, could bring forth such music that reaches toward the Infinite, and he blamed a lack of faith, in the larger sense, for the sterility of much of today's music. The bond of faith between Bach and Beethoven gave last night's program an unusual and gratifying sort of unity.

The orchestra was assisted last night in excellent fashion by the Cecelia society of Boston, 110 strong, who had been prepared by Arthur Fiedler, and an imposing quartet, Jeanette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, Bass. The chorus was vocally magnificent, although to expect meticulous diction throughout the cruel tessitura assigned by Beethoven to vocalists is perhaps asking too much. The words came through well in the Bach, although in the Beethoven, the chorus was, and perhaps more properly, a vocal instrument, lending human coloring to the paeans of the orchestra.

To the serviceable bass voice of Norman Cordon fell the difficult recitatives and solos in the "Ode" portions of the symphony which concludes with one of the most grateful of all symphonic themes. Paul Althouse had a few solo passages, too few for his many friends in the audience, while the soprano and the contralto in highly satisfactory fashion negotiated the trying passages they are expected to sing. Miss Vreeland's singing without notes made her performance all the more effective.

A welcome revival of an old festival habit was the singing by the six thousand present of the final chorus of the Bach chorale. Koussevitzsky, deviating from his usual custom of not speaking during concerts, explained, as if explanation were needed, that he had chosen the program because of the necessity of uniting man in one large brotherhood. The ovation he received at the beginning of the concert and at the end was as earsplitting as the rain which all but ruined the festival in the tent last year.

Musically, Doctor Koussevitzky has great plans for the festival, and this is as it should be. A school for advanced musicians, and an opportunity for other conductors is a project worth working for. Much has been done with the eighty odd thousands of dollars already voluntarily subscribed. From now on concentration should be centered on the more material needs of good parking spaces and ready access and egress from the grounds. The concert was held up last night at the start to allow for the untangling of a parking snarl, and many of those attending were at least an hour in getting from the grounds. For those who have to travel far, an hour's delay at that hour of the night is a discouraging one, and might well prevent from attending some souls who would rather listen to the symphony over the dynamically handicapped radio. Symphonies must be heard in person to get the thrill intended by a composer, and seemingly small trifles like poor traffic handling may keep away those whose support is needed.

The concert was broadcast in its entirety by the WJZ network of the National Broadcasting company. About 3000 theater seats were occupied by blue ticket holders and other outside the boxes used the settees as in other years.

The festival corporation is asking for additional contributions which total $57,342. The officers of the association want $22,000 for iron curtain to close in the shed against storm, $13,500 for chairs, $5000 for permanent lighting of the parking field and grounds, $3000 for landscaping, $2500 to complete the stage and shell, $4220 to cover, panel and paint inside walls and $2000 to encase the steel columns. The second concert of the series will be given Saturday night.

Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, inc., at the music festival dedication tonight, said in part: "Had a clairvoyant predicted five years ago that today the Berkshire Symphonic Festival would be inaugurating this great music shed, no one would have paid the least atention. It is, however, an inspiring realty. But nothing worth an inspiring reality. But nothing worth while ever happens without someone having dreamed a dream. It was the late Henry Hadley who had this dream, feeling as he did that the Berkshires were an ideal spot for symphonic music 'under the moon and stars.' The residents of the Berkshires became intrigued with this idea of an out of door musical festival and put their shoulders to the wheel to make it a success. After two summer festivals, Dr Hadley resigned because of his failing health and the trustees of the Berkshire Symphonic Festival approached Dr Koussevitzky and his great orchestra, the Boston symphony.

"Words cannot express the enthusiasm that greeted his acceptance nor the inspiration that his vision for the development of a great musical center gave to everyone with his understanding of the hunger for music in the summer of a large and music-loving public.

"Most of you know what happened one night last summer when the elements and Wagner got into conflict. This seemingly tragic event proved a blessing in disguise for immediately after it the board of trustees decided to start a campaign for money to build this music shed. Many of you responded most generously and a month ago, thanks to Joseph Franz, the engineer, the shed was ready for the 1938 festival. Mr Saarinen's conception was the basis for this music shed which we are this evening so happily dedicating. This does not mean that it is entirely completed—there is still much to do to make it as beautiful and perfect as it should be for the perfection Dr Koussevitzky and his orchestra are entitled to. It is true that a fine roof covers one acre and a half of land, thus permitting nearly 6000 people to sit within the building proper; that half of the public can sit on chairs; that the musicians have a fine tuning room, and that Dr Koussevitzky has his own suite. But still more important is the excellent study on the acoustics made by Prof Richard D. Fay of the Massachusetts Institute of Technology.

"In these recent years of financial strain when the federal government has spent tremendous sums of money in an attempt to support the hard-hit sphere of culture, the Berkshire Symphonic Festival has followed the older American tradition of aiding culture by individual patronage and support. It has been a struggle but the results achieved thus far have justified the effort. Today the operation of the concerts is self-sustaining through the sale of tickets. But the building has come from private contributions and future improvements must come the same way. At the present moment we are in need of $58,000 to carry out immediate plans—funds for beautifying the grounds by the planting of trees and shrubs near the building, funds for covering the steel pillars with fluted columns, for permanent lighting of the parking fields, for iron roll curtains to close in the auditorium against storms, for permanent chairs for the audience, and similar needs. It is our conviction that individual persons who believe in the old American tradition of individual support of culture in America will help us in the future and help us now.

"The trustees of the Boston Symphony orchestra and the Berkshire Symphonic Festival work in the closest cooperation and Dr Koussevitzky is always an inspiration. His orchestra is too much loved throughout the land for it to be necessary to eulogize them.

"There is, however, behind the scenes of the Boston Symphony orchestra, a great lawyer who is its guilding spirit, a summer resident of the Berkshires and a true friend of the Berkshire Symphonic Festival. It is my privilege to present the president of the Boston Symphony orchestra, a distinguished man and a loyal friend of distinguished music in America, Mr Bentley Warren."

Many From Springfield

Springfield was well represented at the performance tonight. More than 200 subscriptions were sold by the local committe, many of these being subscriptions for both series of concerts. Among those attending the festival were: Mrs. Richard S. Bettes, Mr. and Mrs. Richard Hooker, Mrs. Mason Lawrence, Dr. and Mrs. George Schadt, Howard Atwater, Joseph Szanto, Mrs. Phelps Brown, Mr. and Mrs. Reynolds G. Clark, H. Gratton Dockrell, Mrs. John W. McNair, Dr. and Mrs. Azel P. Barney, Miss Florence Birks, Dr. and Mrs. Lawrence Doolittle, Miss Ruby Budd, Mrs. Paul Samson, Mrs. M. C. Barnes, Miss Edith Sandstrom, Ernest Kendrick, Mrs. K. E. Edwards, Charles Frazer, Dr. and Mrs. James A. Seaman, Rev. Daniel Daley, Mr. and Mrs. Hollis Moore Carlisle, Mr. and Mrs. Leonard Brown, Dr. and Mrs. Laurence L. Doggett, Miss Elizabeth Easson, Mrs. Samuel Green, Prof. and Mrs. Harry Kellogg, Miss Alice Loynes, Mr. and Mrs. Charles Miller, Miss Ruth Miller, Mr. and Mrs. Clyde W. Young, Miss Fanny Bemis, Mrs. Sally Fenelon Young and Mr. and Mrs. Robert Fuller.

Bentley W. Warren, president of the Boston Symphony Orchestra, inc., said in part: "The Boston Symphony orchestra rejoices in this opportunity to bring its tribute of appreciation and praise to the Berkshire Symphonc festival for its foresight, energy and success in making available this adequate and admirable auditorium. With such a result of only three years of cooperation between the two organizations, who can predict how great may be the contribution of Berkshire to the musical culture of America?

"In 1881, a beloved citizen of Boston founded its Symphony orchestra. Alone and unaided he promoted and supervised its activities and met its annual deficit for 37 years. His objective was not merely to enrich the musical culture of his own city; he wished also to further the appreciation and enjoyment of the universal language of music throughout the country. At the age of 82 he retired from this most fruitful work. Since then the present corporation organized under his direction, has, with the financial support of generous patrons of the concerts, continued his purposes and polcies. The number of excellent orchestras now in America, yearly furnishing music of the highest merit from the Atlantic to the Pacific, proves the soundness of his confidence that the American people were eager for a national music culture.

"Throughout its existence the orchestra has constantly broadened its field of activities. At the beginning there were only 24 concerts a year, all in Boston. Both locally and over the country this number has been greatly multiplied. Instead of appealing to local audiences only, the Berkshire Festival is now offered to a national public.

"The gift of the beautiful Tanglewood estate by Mrs Gorham Brooks, in memory of her parents, has provided a perfect setting for these concerts. It has also opened a wide vista of increasing usefulness. Our distinguished conductor, after 14 years in this country of his adoption—for he has now become an American citizen—has long cherished a vision of a music center of the first importance. He is convinced that America is now ripe for it. Here he believes it is possible to develop orchestral conductors as accomplished as any that Europe can provide. The personnel of the orchestra contains artists unexcelled anywhere as teachers of advanced pupils in the use of the various instruments. After experience with many amateur choruses, Dr Koussevitzky believes that the possibilities of choral and community singing are almost unlimited if properly trained leaders are made available. What does all this suggest?

"It is the hope of our conductor—a hope, I am happy to say, shared by the Berkshire Symphonic Festival corporation and the Boston Symphony orchestra—that the annual festival may be supplemented by a school or academy holding annual sessions, preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, choral leaders, and separate instrumentalists. Tanglewood is the ideal location for such a school. The mansion house and other buildings included in Mrs Brooks's gift will furnish the facilities immediately needed. This auditorium cannot be excelled as a place for the instruction of prospective orchestra conductors with a small but adequate orchestra of some of the members of the Boston Symphony itself, augmented by students attending the school for instruction in the use of their special instruments.

We all believe that here stands such an opportunity as Mr Higginson seized when he founded the Boston Symphony orchestra, and as Miss Robinson Smith and her associates have realized in the establsihment of these Berkshire concerts. The opportunity transcends by far any local limits of Boston and the Berkshires. Happily the music lovers assembled here constitute no merely local audience. Surely many will agree with Dr Koussevitzky as to the national value of the musical enterprise that he envisions. May not the Tanglewood concerts become historic, as forerunners of a great artistic and educational reality—the establishment of an outstanding summer musical center for this country!"

SPRINGFIELD, MASS.
MORNING UNION

AUG 5 - 1938

Excellent Performance Given By Boston Symphony and Singers; Dr. Koussevitzky Gets Warm Tribute

By Willard M. Clark

STOCKBRIDGE, Aug. 4—The opening exercises tonight of the fifth annual Berkshire Symphonic Festival at Tanglewood centered about the dedication of the huge new music shed which henceforth will shelter the performances of the Boston Symphony Orchestra and its distinguished conductor, Dr. Serge Koussevitzky, and constitute the permanent home of this festival.

Tribute to Leader

It seemed fitting that the two major works played tonight should be the chorale and opening chorus of Bach's Cantata, "Ein feste Burg its unser Gott" and Beethoven's Ninth Symphony, for in this day of strife and turmoil the Lutheran text and the "Ode to Joy" by Schiller, which makes up the finale of the symphony, served to remind the vast audience that here is one country where liberty and democracy still exist and art remains unfettered.

Dr. Koussevitzky received a very personal tribute from the audience when he appeared on the stage, and it was also a tribute to the men and women who have worked so hard to bring the festival to its present state. Nearly 6000 persons were present tonight and equally large audiences are indicated for the remaining five concerts, all of which must be very gratifying to the sponsors and to Dr. Koussevitzky, whose plans for the festival do not stop with six concerts, but which embrace other kinds of musical and dramatic performances and a school for advanced musicians and conductors of proved talent. In other words, he sees this festival as a power in the cultural life of the nation. Public support given the festival in recent years justifies such a vision.

During the last two seasons, the festival has been self-supporting and now with its permanent home and magnificent shed, future growth seems limitless.

That much thought has been given to the future of the festival was indicated by the brief remarks of Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival Corporation, and Bentley W. Warren, president of the board of trustees of the Boston Symphony Orchestra.

Excellent Performance

The performance of the Ninth Symphony revealed the orchestra and Dr. Koussevitzky at the peak of their power. Inspired no doubt by the huge audience and the occasion, the Cecilia Chorus of Boston sang superbly and their efforts were matched by the distinguished soloists, Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Gordon, basso It will be remembered that Vreeland and Kaskas sang this spring in Springfield under the direction of Miss Hazel Clark. Althouse has not been heard in Springfield for many years but his is one of the great voices of the present day.

Mr. Gordon has a voice of sufficient depth and brilliance to do justice to the opening solo. As one listened to the music of the "Ode" one was tempted to agree with Mme. Unger, who sang the first performance of the work, that Beethoven was a "tyrant over all the vocal organs." Perhaps Mmes. Vreeland and Kaskas were better singers than Mmes. Unger and Soger, for they seemed to have no difficulty with the music and sang superbly.

It has been said "He who drapes his mantle into large folds cannot bestow his attention upon every stitch therein," so it may not be high treason to feel for those sopranos, tortured for so many bars with an inexorable high C.

However, one must remember that the Ninth Symphony was not first designed as a choral symphony and realize that even without the choral finale the Ninth Symphony would still be the greatest production of symphonic art It presents a picture of the titanic strivings of a solitary soul after highest happiness, and the final acquisition on the soul's part of supreme joy in the experience of a universal life of mankind.

The program proper opened with a stunning performance of the opening chorus to the Bach Cantata "Ein feste Burg ist unser Gott." The Cecilia Chorus sang with notable clarity and gave to the full its remarkable vocal resources.

Following this chorus the dedicatory remarks were made by Miss Smith and Mr. Warren.

Dr. Koussevitzky, who seldom speaks in public, made a last-minute decision to address the huge gathering and said that he had chosen the Ninth Symphony, not only because it was great music but because it was a challenge to bring the nations of the world together.

Reviving an old festival custom, the audience was asked to join in singing the chorale from the "Ein feste Burg" contata and they voiced the noble phrases of Luther magnificently.

It was evident during the addresses that those in charge of the amplifying system were not wholly conversant with the mechanism. However, the music came over in splendid fashion and it was evident that the acoustics of the new shed were all that could be desired.

NEW YORK, N. Y.
HERALD - TRIBUNE

126 AUG 5. - 1938

Society Fills Boxes At First Concert of Berkshire Festival

Gertrude Robinson Smith Gives Dinner for Mrs. August Belmont at Stockbridge

Special to the Herald Tribune

STOCKBRIDGE, Mass., Aug. 4.—Society of New York, Boston and other cities was well represented at the first Berkshire Music Festival concert tonight at Tanglewood, Stockbridge. All of the eighty boxes were occupied. Miss Gertrude Robinson Smith, president of the festival corporation, gave a dinner at her Stockbridge home for her week-end guest, Mrs. August Belmont. Others in the company were Mr. and Mrs. Bentley Wirt Warren and Mr. and Mrs. Corham Brooks, Boston; Miss Miriam Oliver, Mr. Malcolm Vaughan, New York, and Mr. Max Vivier, Paris. Mr. Warren is president of the Boston Symphony Orchestra and Mrs. Brooks, with her aunt, Miss Mary Aspinwall Tappan, gave Tanglewood to the organization.

Miss Mabel Choate had in her box at the concert Mr. and Mrs. Geoffrey Platt, Mrs. Randall Morgan and Mr. Chester H. Aldrich.

With Miss Mary Parsons in the box section were Mr. and Mrs. Pierre Jay, Mrs. Montgomery Hare and Mrs. Laurence F. Rainsford.

Guests of Mr. and Mrs. Carl A. de Gersdorff were Mrs. Philip S. Sears, Mrs. Francis B. Crowninshield and Miss Virginia Latrobe.

Mrs. John Henry Hammond was with Mr. and Mrs. Helm George Wilde and Mrs. Thomas Frederick Davies had Mrs. John E. Thayer as a guest.

Mr. Beekman Winthrop was with his brother, Mr. Grenville Lindall Winthrop, and Mr. and Mrs. Norman H. Davis had Mr. and Mrs. J. Paschall Davis.

With Mrs. George Baty Blake were the Misses Jane B. and Elizabeth Hunnewell, of Boston, and Mary Louisa and Julia O. Boit, of Paris.

At the Lenox Club for the festival are Mr. Albert Eugene Gallatin, New York, and Mr. and Mrs. Edward F. MacNicol, Mrs. James Dean, Miss Dorothea Dean and Mr. Edward A. Taft, Boston.

Among others noted tonight were Mrs. Chumasero McAvoy, Chicago, with Mrs. Arthur F. Schermerhorn; Mrs. Edward S. Avery, New York, with Mrs. Thomas H. Blodgett; Mrs. George Cook Kimball and Miss Marjorie S. Kimball, Lake Forest, Ill., with Mrs. Louis Sherman Taylor; Miss Carol Cook, Mr. John Finch and Mr. Gordon Allen, Boston, with Mr. and Mrs. William Ellery Sedgwick.

With Mr. and Mrs. John Shepard jr., of Palm Beach, Fla., were Mr. and Mrs. Robert Shepard, Providence. Mrs. Horatio Parker, of New York, was with Mr. and Mrs. Edwin T. Rice.

NEWARK, N. J.
NEWS

AUG 5 - 1938

Thousands Acclaim Berkshire Concert

STOCKBRIDGE, Mass. (AP)—The labor of 600 volunteer workers who created the fifth season of the Berkshire Symphonic festival was justified by last night's opening concert at "Tanglewood," the festival home here.

Few more exciting musical events have occurred in American Summer music than the performance of Beethoven's Ninth Symphony by the Boston Symphony Orchestra under Serge Koussevitzky.

An audience of 6,000, which more than filled the newly dedicated "music shed," literally jumped to its feet, and remaining cheering and applauding for 10 minutes.

Koussevitzky insists on having with him at the festival his entire orchestra, just as it plays in Symphony Hall, Boston, through the Winter.

He refuses to conduct more concerts than he can rehearse adequately. Although the festival runs two weeks, there are but six concerts.

There is no amplification ,because the acoustics of the new shed carry the lightest tone to the remotest corner.

N. ADAMS, MASS.
TRANSCRIPT

AUG 5 - 1938

127

Great Music Center at Tanglewoo

Plan Revealed As Shrine To Music Has Dedication

Opening of $80,000 Music Shed of Berkshire Symphonic Festival Marked by Brilliant Concert and Disclosure That Dr. Koussevitzky Proposes to Establish Academy in Connection With Festival for Advanced Instruction in Musical Leadership —6,000 Hear Boston Symphony and Cecilia Society Perform Bach Chorales and Beethoven's Ninth Symphony.

Passing another significant milestone in its already historic development as 6,000 people helped it dedicate a great new shrine to music in America at the first concert in its immense $80,000 auditorium at Tanglewood on the Lenox-Stockbridge road, the Berkshire Symphonic festival, opening its fifth season, last night revealed plans for a greater and more useful future.

Plan for Music Center Unfolded

In a dedicatory speech during an interlude in the brilliant concert program given under the direction of Dr. Serge Koussevitzky by his Boston symphony orchestra assisted by the Cecilia society of Boston and a quartet of distinguished soloists, Bentley Wirt Warren of Williamstown and Boston, president of the Boston Symphony orchestra corporation, disclosed a plan of Dr. Koussevitzky to supplement the annual festival concerts with "a school or academy, holding annual sessions preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, choral leaders and separate instrumentalists," and added the expectation that the first session would be held in connection with the festival concert series two years hence.

Such an academy, operating along with the festival and employing the almost unlimited resources which that institution and the Boston symphony together possess, can create at Tanglewood, Mr. Warren said, "a music center of the first importance," long envisioned by the distinguished conductor whose first appearance with his superb orchestra at the Berkshire festival two years ago had raised it to a position among the musical institutions of first-rank significance in this country.

Announcement's Major Significance

Upon most of the vast audience of approximately 6,000, shattering all previous records, which had assembled for a first view of the great music shed and for the first concert of Dr. Koussevitzky's 1938 series—and was completely gratified by both—the significance of Mr. Warren's announcement with all its implications for Berkshire county as an outstanding center of musical culture on the American continent, was lost. The amplifying system improvised for the dedicatory speeches

of its proportions it may prove to be inadequate on nights when the elements make the use of the surrounding grounds for the accommodation of the overflow impossible.)

Shed's Acoustics Perfect

There was not a point within the vast fan-shaped shed, covering an acre and a half of ground, measuring 176 feet from the stage to the last row of seats and sprawling the length of two city blocks along its outer curve, where the softest measures of the music could not be heard with perfect clarity, or where the most sonorous passages were marred by echo or distortion.

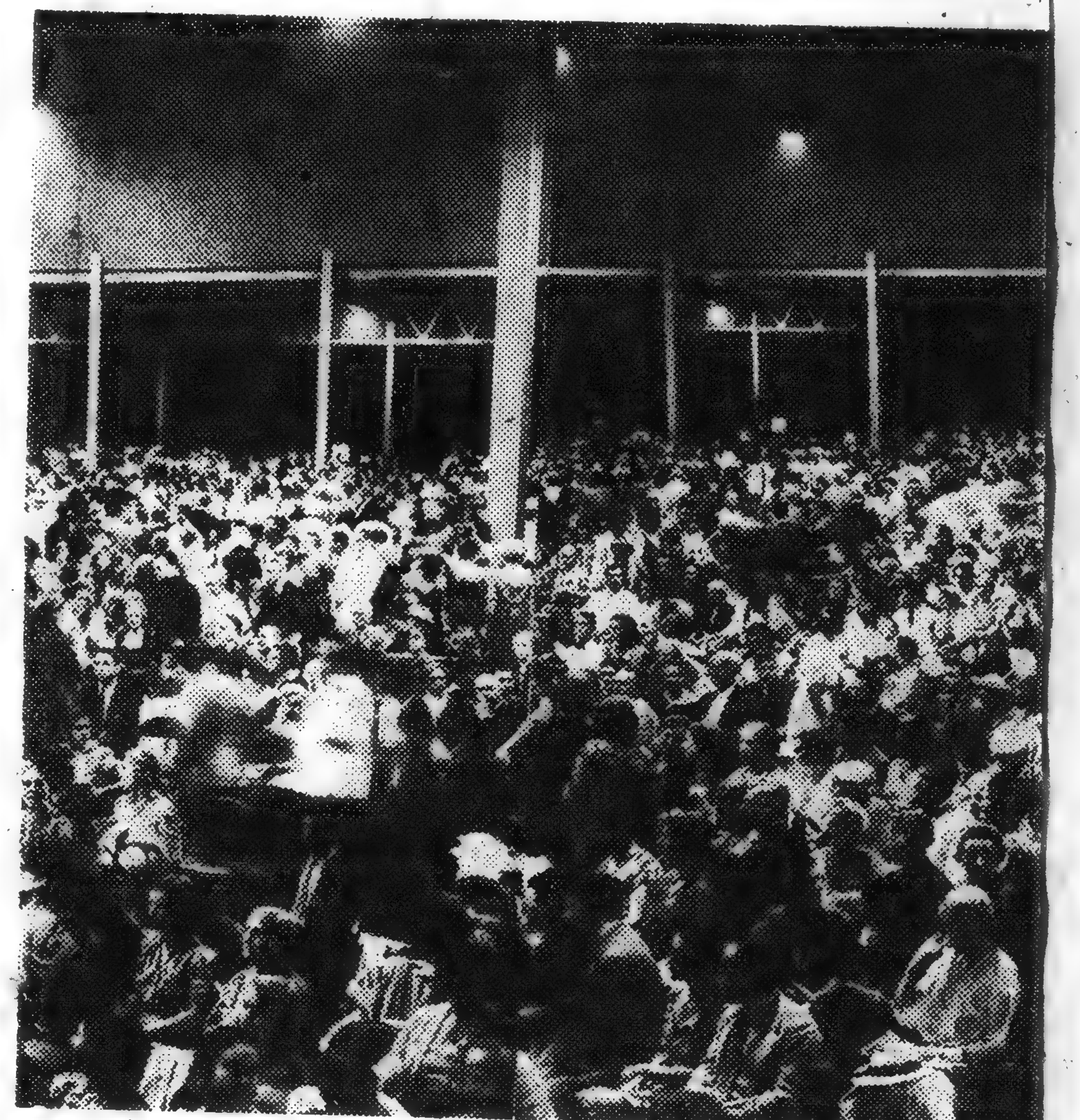
There would probably have been no difficulty hearing the two speakers, Miss Robinson Smith and Mr. Warren, if they had not purposely spoken softly, putting reliance on an amplifying system which was rigged up for their use but failed to do its part. Dr. Koussevitzky, in a brief address to the audience explaining why he had chosen Beethoven's ninth symphony for performance on this important occasion, made himself heard throughout the great auditorium without going to the extent of shouting. He had discovered that the amplifiers were not working well and so he raised his voice a little. It carried to the last benches.

Building Blends With Setting

Despite its gargantuan dimensions, the music shed gives no impression of extravagant size as one approaches it, nor does it intrude upon the beauty of the magnificent estate which Mrs. Gorham Brooks gave to the orchestra last year as its permanent Berkshire festival home. The building is more than 40 feet high, but the surrounding 20-foot colonnade breaks that height to the eye, and the neutral colors of the building merge into the charming background of trees and distant hills. Although the landscaping is one of the details left for the future, there is still enough of a growth of trees and shrubs about the property to cover great distances of the structure seen from the outside.

Within the heavy steel girders, the solid square supporting columns, and the upper walls—the structure is open to the out-of-doors to the height of the colonade roof—are still to be covered and painted. Ultimately a floor may be laid over the sloping ground on which the chairs and benches now rest. The lack of

Some Of 6000 At



Part of the audience which packed the tremendous new music shed at Lenox and Stockbridge, at opening concert by Boston Symphony or was conducted by Serge Koussevitzky. Orchestra will give five more

Tourists And Music Lovers Exhaust Down County Lodgings

Hotel and rooming house accommodations were at a premium throughout central and southern Berkshire today as a belated influx of summer vacationists together with throngs of music lovers drawn from all parts of the country by the opening last night of the Berkshire Symphonic festival, descended on the county.

A checkup made this morning by the Berkshire Hills Conference revealed that in Stockbridge, Lenox, Lee, Pittsfield and even Great Barrington and Dalton practically all accommodations had been taken, with hotel proprietors reporting that the festival trade this year was setting a new record but that simultaneously the year's vacation business, discouraging last month, had taken a boom as the hot weather had started many on trips which they postponed because of rain in July. Northern Berkshire hotels were too far away from Tanglewood to feel the direct effects of the influx of festival crowds, but they reported a better vacation transient trade and were expected to pick up more of it because of the exhaustion of accommodations in southern and central Berkshire.

er was perfect. A faint moon shone down out of almost cloudless skies, and there was an occasional light breeze to fight off the heat and humidity that the day had left.

A Musically Superb Evening

Musically the evening was superb. The full orchestra has never done a more magnificent job nor one which more fully satisfied Dr. Koussevitzky's standards. The Cecilia society brought from Boston to join with the orchestra in the performance of the Bach "Ein' feste Burg" excerpts and the Beethoven ninth which comprised the program, rose

their feet several times while he stepped aside and let the applause go to them. But the greatest tribute of all came from the hands and the throats of the audience when Dr. Koussevitzky alone stood before it and inclined his head in what must have been a genuinely felt appreciation of so marvelous a reception.

The first chorus from the "Ein' feste Burg" cantata opened the program with the orchestra and the Cecilia society performing that work with a beauty and understanding which struck the keynote for the entire concert.

TORRINGTON, CONN.
REGISTER

AUG 5 - 1938

Symphonic Festival Is Opened

Koussevitzky Directs Orchestra Before 6,000

Stockbridge, Mass., Aug. 5 (AP).—The labor of 600 volunteer workers who created the fifth season of the Berkshire symphonic festival was justified by last night's opening concert at "Tanglewood," the festival home here.

Few more exciting musical events have occurred in American summer music than the performance of Beethoven's long and sometimes tortuous ninth symphony by the Boston symphony orchestra under Serge Koussevitky.

An audence of 6,000, which more than filled the newly dedicated "Music Shed," literally jumped to its feet, and remained cheering and applauding for ten minutes.

The performance was, however, only the logical outcome of an unusual policy, rigidly adhered to.

For one thing, Koussevitzky insists on having with him at the festival his entire orchestra, just as it plays in Symphony Hall, Boston, through the winter.

For another, he refuses to conduct more concerts than he can rehearse adequately. Although the festival runs two weeks, there are but six concerts. Each is prepared with the greatest care. There are no soloists glittering with Hollywood fame and short on musical gift and no traps for the tourist.

And there is no amplification, because the acoustics of the new shed carry the lightest tone to the remotest corner.

Today the hundreds staying the two weeks in the neighborhood were "released' to visit numerous other performances nearby—the Coolidge concerts at South mountain, Ted Shawn's programs of dances at Jacob's Pillow, the Berkshire Playhouse where Jane Wyatt is playing "Stage Door."

The festival resumes Saturday night with a Haydn-Debussy-Sibelius program. When the first hall closes Sunday afternoon, concerts will not be resumed until next Thursday.

The only soloists to be heard throughout the festival are the quartet which sang the ninth symphony last night: Jeannette Vreeland soprano; Anna Kaskas, contralto; Paul Althouse, tenor; and Norman Cordon, bass. These proved themselves excellent, rising with the Cecilia society's chorus of Boston to the heights inhabited by Dr. Koussevitzky.

The festival is drawing from all parts of the country—registration plates from thirty-odd states were counted in the parking fields. It draws every sort of person. At yesterdays rehearsal there were even a few young men in swimming trunks fresh from a dip in the lake just below the 210-acre Tanglewood estate, where Nathaniel Hawthorne once worked.

Even before the first concert enough tickets had been sold to pay all expenses. About two thirds are held by "members" of the festival association, which thus forms a semi-permanent base for the work.

HUDSON, N. Y.
DAILY STAR

AUG 5 - 1938

BERKSHIRE SYMPHONIC FESTIVAL OPENS IN NEW MUSIC SHED

It was the realization of a dream, the opening last night of the vast and impressive new music shed at "Tanglewood," the beautiful estate between Stockbridge and Lenox, Mass., as a permanent home for the Berkshire Symphonic Festival and its concerts by the Boston Symphony Orchestra.

And appreciation of that "dream come true" was evidenced by the fact that the huge auditorium was filled to overflowing with music lovers, musicians, music critics and other well known people from all over this country and from many sections of Canada. Brief and simple ceremonies only marked the inaugural of the new music shed. There were a few words from Miss Gertrude Robinson Smith, of Stockbridge, Mass., and New York city, president of the Berkshire Symphonic Festival, and from its inception five years ago, its moving spirit; and from Bentley Wirt Warren, of Boston, Mass., president of the Boston Symphony Orchestra. Then Dr. Serge Koussevitsky, conductor, raised his baton and the Festival became a living, breathing thing. The first number on the program was the Bach Chorus and Chorale from the Cantata, "Ein feste Burg ist unser Gott," No. 80 and reviving an old custom, the audience was invited to join with the one hundred voices of the Cecilia Society and Chorus of Boston, Mass., in singing the second verse of Johann Sebastian Bach's tremendous old hymn, "A Mighty Fortress Is Our God." The effect was magnificent. Beethoven's Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, Opus 125, was gloriously done, Dr. Koussevitsky and his musicians receiving an ovation for their perfect work.

This city and Columbia county in general were well represented at the first concert and will be throughout the entire series which will come to a close on Sunday afternoon, August 14.

WATERBURY, CONN.
DEMOCRAT

AUG 5 - 1938

6000 at Opening of Berkshire Festival

LENOX, Aug. 5.—(UP)—More than 6000 persons attended the dedication of the new music shed at the opening of the fifth annual Berkshire symphonic festival at Tanglewood Thursday night.

Though not yet completed, musicians and engineers said the shed was remarkable for its acoustics. It is open on three sides, covers one and one-half acres, and seats 5700.

Dr. Serge Koussevitzky conducted the Boston Symphony orchestra in a programme of Beethoven and Bach with vocal interludes by the Cecilia Society chorus.

N. ADAMS, MASS.
TRANSCRIPT
AUG 5 - 1938

Great Music Center at Tanglewood Foreseen as Fifth Festival Opens

Plan Revealed As Shrine To Music Has Dedication

Opening of $80,000 Music Shed of Berkshire Symphonic Festival Marked by Brilliant Concert and Disclosure That Dr. Koussevitzky Proposes to Establish Academy in Connection With Festival for Advanced Instruction in Musical Leadership—6,000 Hear Boston Symphony and Cecilia Society Perform Bach Chorales and Beethoven's Ninth Symphony.

Passing another significant milestone in its already historic development as 6,000 people helped it dedicate a great new shrine to music in America at the first concert in its immense $80,000 auditorium at Tanglewood on the Lenox-Stockbridge road, the Berkshire Symphonic festival, opening its fifth season, last night revealed plans for a greater and more useful future.

Plan for Music Center Unfolded

In a dedicatory speech during an interlude in the brilliant concert program given under the direction of Dr. Serge Koussevitzky by his Boston symphony orchestra assisted by the Cecilia society of Boston and a quartet of distinguished soloists, Bentley Wirt Warren of Williamstown and Boston, president of the Boston Symphony orchestra corporation, disclosed a plan of Dr. Koussevitzky to supplement the annual festival concerts with "a school or academy, holding annual sessions preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, choral leaders and separate instrumentalists," and added the expectation that the first session would be held in connection with the festival concert series two years hence.

Such an academy, operating along with the festival and employing the almost unlimited resources which that institution and the Boston symphony together possess, can create at Tanglewood, Mr. Warren said, "a music center of the first importance," long envisioned by the distinguished conductor whose first appearance with his superb orchestra at the Berkshire festival two years ago had raised it to a position among the musical institutions of first-rank significance in this country.

Announcement's Major Significance

Upon most of the vast audience of approximately 6,000, shattering all previous records, which had assembled for a first view of the great music shed and for the first concert of Dr. Koussevitzky's 1938 series—and was completely gratified by both—the significance of Mr. Warren's announcement with all its implications for Berkshire county as an outstanding center of musical culture on the American continent, was lost. The amplifying system improvised for the dedicatory speeches which he and Miss Gertrude Robinson Smith of New York and Stockbridge, the festival corporation president, were scheduled to give, failed to carry his voice from the stage beyond the first few rows.

But those who did hear it and those who knew of the momentous announcement which his address contained, realized that it forecast a development equal in importance and significance to the formulation of the arrangement which first linked the Berkshire festival and the Boston symphony orchestra together in 1934, and to the creation of the great and wholly unique music shed that gives tangible expression at last to the permanence of the musical institution which in five years has been developed in Berkshire county.

Memorable Night for 6,000

Those who had to wait until today to learn the importance of what Mr. Warren had foretold, still had a memorable experience last night in their participation in the dedication of that great building and in their enjoyment of a concert which, in many respects, surpassed anything that has ever before been heard in this county.

The music shed, unfinished though it is—Miss Robinson Smith in her dedicatory address called for further public subscriptions of $58,000 to permit the completion of the details which had to be omitted from the original building program to keep within the actual cash available—demonstrated its complete and perfect adequacy as a concert auditorium (although the fact that virtually every seat was taken and the throng spread out to the surrounding lawns suggested that despite the magnitude of its proportions it may prove to be inadequate on nights when the elements make the use of the surrounding grounds for the accommodation of the overflow impossible.)

Shed's Acoustics Perfect

There was not a point within the vast fan-shaped shed, covering an acre and a half of ground, measuring 176 feet from the stage to the last row of seats and sprawling the length of two city blocks along its outer curve, where the softest measures of the music could not be heard with perfect clarity, or where the most sonorous passages were marred by echo or distortion.

There would probably have been no difficulty hearing the two speakers, Miss Robinson Smith and Mr. Warren, if they had not purposely spoken softly, putting reliance on an amplifying system which was rigged up for their use but failed to do its part. Dr. Koussevitzky, in a brief address to the audience explaining why he had chosen Beethoven's ninth symphony for performance on this important occasion, made himself heard throughout the great auditorium without going to the extent of shouting. He had discovered that the amplifiers were not working well and so he raised his voice a little. It carried to the last benches.

Building Blends With Setting

Despite its gargantuan dimensions, the music shed gives no impression of extravagant size as one approaches it, nor does it intrude upon the beauty of the magnificent estate which Mrs. Gorham Brooks gave to the orchestra last year as its permanent Berkshire festival home. The building is more than 40 feet high, but the surrounding 20-foot colonnade breaks that height to the eye, and the neutral colors of the building merge into the charming background of trees and distant hills. Although the landscaping is one of the details left for the future, there is still enough of a growth of trees and shrubs about the property to cover great distances of the structure seen from the outside.

Within the heavy steel girders, the solid square supporting columns, and the upper walls—the structure is open to the out-of-doors to the height of the colonade roof—are still to be covered and painted. Ultimately a floor may be laid over the sloping ground on which the chairs and benches now rest. The lack of these refinements last night did not detract from the fact that the structure achieves perfectly its primary purpose—to shelter the audience without in any way detracting from its enjoyment of the music.

Traffic Jams Delay Many

It is to be hoped that ultimately, when more money is available, it will be possible for the festival organization to provide more and better roads from the main highway into the estate so that the parking of cars may be handled more expeditiously and there may be less of a jam when they try to leave the grounds. Last night some of the guests who thought they had started in ample time not only to hear the opening notes but to have an opportunity to stroll about the grounds and observe the developments of the past year before the concert, were so long delayed in getting onto the grounds that Dr. Koussevitzky had finished the first selection before they reached their seats. It required fully an hour for the parking fields to empty after the concert.

It was, of course, no fault of anybody that the ground in the parking lots and along some of the paths to the music shed was soggy; that was the result of the summer's persistent rains and, indeed, the festival organization had done its best to cover the muddier spots with gravel. The walk from the road nearest the shed to its entrance was canopied, moreover, so that in the event of rain, people might go from their cars to the auditorium without being exposed. But last night's weather was perfect. A faint moon shone down out of almost cloudless skies, and there was an occasional light breeze to fight off the heat and humidity that the day had left.

A Musically Superb Evening

Musically the evening was superb. The full orchestra has never done a more magnificent job nor one which more fully satisfied Dr. Koussevitzky's standards. The Cecilia society brought from Boston to join with the orchestra in the performance of the Bach "Ein' feste Burg" excerpts and the Beethoven ninth which comprised the program, rose to inspired heights.

If the singing of some of the four soloists imported for the concert was slightly disappointing it was probably not so much because of vocal inadequacy on their part as because of a disadvantage which they suffered in trying to sing from behind the orchestra of more than 100 members. Miss Jeannette Vreeland, the soprano, seemed to surmount this difficulty most successfully. Her splendid voice rang out sharp and clear in her solo passages Paul Althouse, the tenor, and Norman Cordon, the basso, were slightly less successful. When they, with Miss Anna Kaskas, contralto, joined their voices in the quartet passages of the Beethoven work, the results were very close to perfect.

Great Ovation Given

The slight deficiencies in the solo passages did not dampen the enthusiasm of the great audience and when the performance of the Ninth had ended in a brilliant, overpowering climax, Dr. Koussevitzky was called back again and again until he had emerged from his suite at the side of the stage and had mounted the podium to acknowledge the great spontaneous tribute eight times. He graciously shared honors with the soloists, his orchestra, the chorus and its conductor, Arthur Fiedler. Several times he led Miss Vreeland, Miss Kaskas, Mr. Althouse and Mr. Cordon to the front of the platform, shaking hands cordially with each of them as the audience poured its applause upon them. He led out Mr. Fiedler and turned the applause to him with a gracious gesture. He lifted the orchestra and the chorus members to their feet several times while he stepped aside and let the applause go to them. But the greatest tribute of all came from the hands and the throats of the audience when Dr. Koussevitzky alone stood before it and inclined his head in what must have been a genuinely felt appreciation of so marvelous a reception.

The first chorus from the "Ein' teste Burg" cantata opened the program with the orchestra and the Cecilia society performing that work with a beauty and understanding which struck the keynote for the entire concert.

Koussevitzky Addresses Audience

Then came the interlude during which Miss Robinson Smith and Mr. Warren gave their brief addresses dedicating the immense auditorium. Before Dr. Koussevitzky opened the score of his next selection he turned to the audience and in one of his rare utterances from the podium said "On this significant day of musical life, I have selected the Ninth Symphony not only because it is a great musical masterpiece, but also to hear the voices of the chorus repeat Schiller's ode, calling all nations to brotherhood."

As Dr. Koussevitzky finished that simple statement with a wide and inclusive gesture of his arms the audience burst forth with a thunder of applause which reflected its understanding of and sympathy with the special significance he found in the work he was to perform.

Before the Beethoven score was approached, however, the orchestra and the chorus did the familiar chorale from the Bach "Ein' feste Burg," known commonly in hymnology as "A Mighty Fortress," and as they dropped its last note, Dr. Koussevitzky turned to the audience and its 6,000 voices joined the chorus and the orchestra in the repetition of the work, giving the audience participation in the significant program of dedication.

Beethoven's Ninth Performed

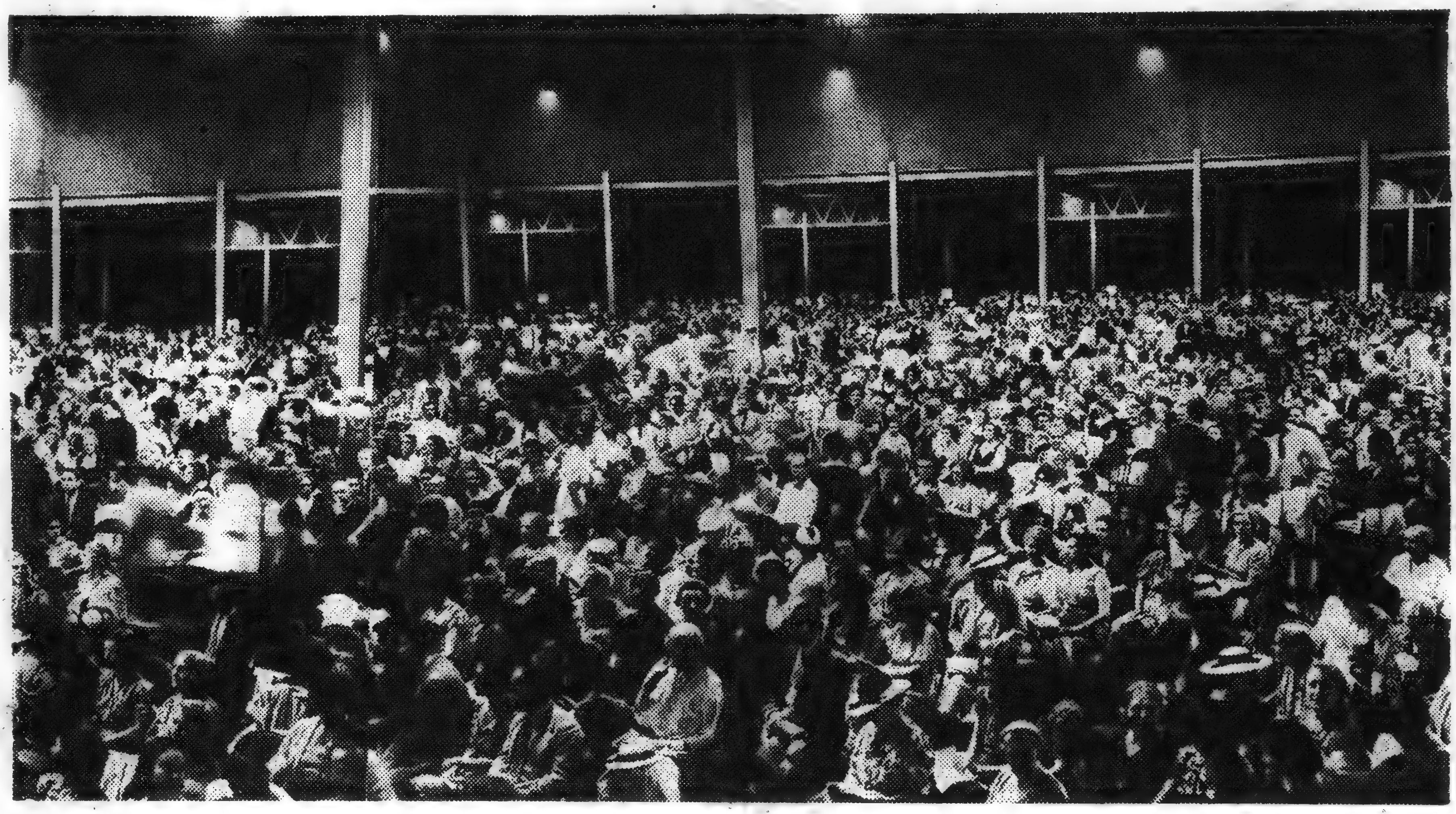
The elaborate grace and polished opulence of the Beethoven work have seldom found more gratifying expression than Dr. Kouzzevitzky and his musicians gave to them last evening. Through the first three movements and into the fourth the orchestra under the great conductor's sensitive leadership worked up to the magnificent climax in which the voices of the soloists, the quartet and the chorus join with the strings, the reeds and the brasses of the orchestra to speak in some of the most majestic musical phrases of all time, those which Beethoven transcribed from Schiller's Ode to Joy.

Even to those passages of the work which some readers find tortuous, artificial and lacking in meaning, Dr. Koussevitzky gave rich musical significance. To full and resonant life under his baton came the movements that contain the full flavor of Beethoven's genius and the climax as the orchestra and the chorus spoke together in the words of the ode was overwhelming in its emotional power and beauty. Surely a more gratifying program to mark the dedication of the festival's permanent home could not have been created.

Future Programs

The second concert in the series is set for Saturday evening at 8.30 o'clock when the orchestra will perform Hayden's E-flat symphony, Debussy's three symphonic sketches combined under the title, "La Mer," and the Sibelius E-minor symphony. The first series ends on Sunday afternoon at 3.30 o'clock when works of Mozart, Brahms, Copland, Ravel and Respighi will be performed. The second series of concerts is set for Thursday and Saturday evenings and Sunday afternoon of the following week.

Some Of 6000 At Opening Concert



Part of the audience which packed the tremendous new music shed at Tanglewood, permanent home of Berkshire Symphonic Festival between Lenox and Stockbridge, at opening concert by Boston Symphony orchestra and Metropolitan Opera soloists last evening. Glorious program was conducted by Serge Koussevitzky. Orchestra will give five more concerts as part of Festival.

Tourists And Music Lovers Exhaust Down County Lodgings

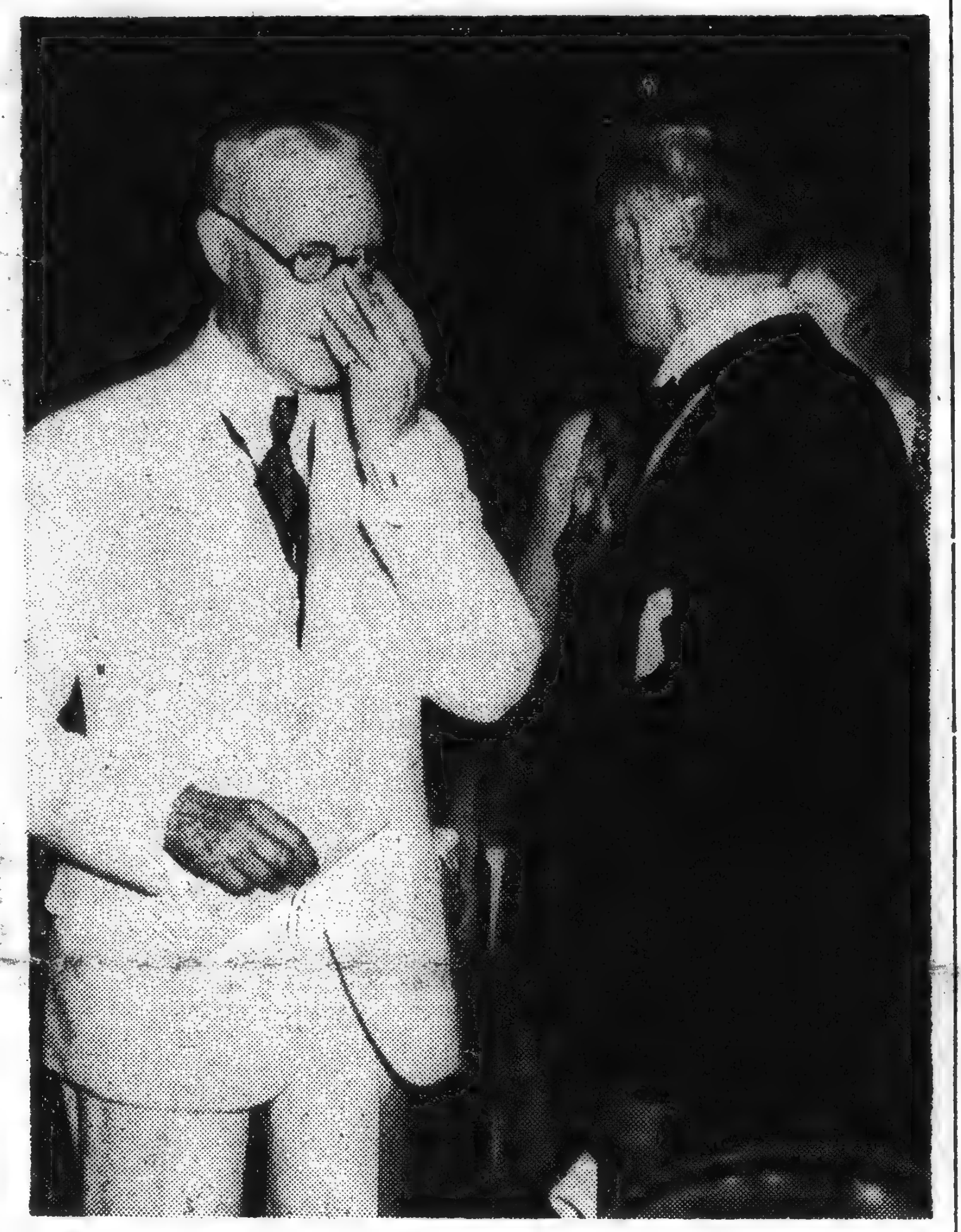
Hotel and rooming house accommodations were at a premium throughout central and southern Berkshire today as a belated influx of summer vacationists together with throngs of music lovers drawn from all parts of the country by the opening last night of the Berkshire Symphonic festival, descended on the county.

A checkup made this morning by the Berkshire Hills Conference revealed that in Stockbridge, Lenox, Lee, Pittsfield and even Great Barrington and Dalton practically all accommodations had been taken, with hotel proprietors reporting that the festival trade this year was setting a new record but that simultaneously the year's vacation business, discouraging last month, had taken a boom as the hot weather had started many on trips which they postponed because of rain in July. Northern Berkshire hotels were too far away from Tanglewood to feel the direct effects of the influx of festival crowds, but they reported a better vacation transient trade and were expected to pick up more of it because of the exhaustion of accommodations in southern and central Berkshire.

Broadcast Marred

Boston, Aug. 5 (AP)—The Berkshire Festival's new $80,000 Music Shed guards the Boston Symphony from the weather at Stockbridge, but nothing could prevent the orchestra from being silenced on the air last night when a power line transformer failed at Walpole and Station WJZ's Millis transformer, carrying the Festival concert, was silenced for almost an hour. The accident also deprived parts of Norwood, Walpole and Millis of lights.

During Intermission



Caught by cameraman in informal pose, Bentley Wirt Warren of Williamstown and Boston, president of Boston Symphony orchestra, talks over success of opening concert of Berkshire Symphonic Festival at Tanglewood last evening with Professor Philip Marshall Brown of Williamstown.

Orchestra And Festival Heads Reveal Future Hopes And Plans

Miss Gertrude Robinson Smith of Stockbridge and New York city, president of the Berkshire Symphonic Festival, and Bentley Wirt Warren of Williamstown and Boston, president of the Boston Symphony Orchestra Corporation, told of plans for the completion of the permanent Tanglewood development and for the creation of an advanced academy for music students which will make this a musical center of first importance, in addresses dedicating the festival's new music shed at its first concert of 1938 season last night.

Miss Robinson Smith specifically appealed for private contributions of $58,000 to permit the installation of rolling iron curtains to close in the shed, to cover, panel and paint its inner walls, to encase the steel columns, complete the stage and shell, landscape the grounds, replace the benches in the unreserved sections with chairs and illuminate the parking field. Mr. Warren disclosed Dr. Serge Koussevitzky's plan for an academy for advanced students in music to be operated in connection with the festival.

Miss Robinson Smith

Miss Robinson Smith said:

"Had a clairvoyant predicted five years ago that today the Berkshire Symphonic festival would be inaugurating this great music shed, no one would have paid the least attention. It is, however, an inspiring reality.

"But nothing worth while ever happens without someone having dreamed a dream. It was the late Henry Hadley who had this dream, feeling as he did that the Berkshires were an ideal spot for symphonic music 'under the moon and stars'. The residents of the Berkshires became intrigued with this idea of an out of door musical festival and put their shoulders to the wheel to make it a success. After two summer festivals, Dr. Hadley resigned because of his failing health and the trustees of the Berkshire Symphonic festival approached Dr. Koussevitzky and his great orchestra, the Boston symphony.

"Words cannot express the enthusiasm that greeted his acceptance nor the inspiration that his vision for the development of a great musical center gave to everyone with his understanding of the hunger for music in the summer of a large and music-loving public.

"Dr. Koussevitzky's first festival, of three concerts, was given in 1936 in a huge tent at Holmwood, Lenox. People flocked there from all parts of the country and it was soon realized that what had started as a comparatively small affair had now taken on national importance. A permanent home was necessary. Various places were visited, and then Mrs. Gorham Brooks solved the problem by giving to the Boston Symphony orchestra her beautiful property, 'Tanglewood,' overlooking the lovely Stockbridge bowl.

"Dr. Koussevitzky realized from the beginning the importance of a permanent building and his friend, the well-known architect, Eliel Saarinen, was consulted and was asked to draft tentative plans. It was impossible, however, to complete the construction in time for the 1937 Festival and so the six concerts were again held in a huge tent.

"Most of you know what happened one night last summer when the elements and Wagner got into conflict. This seemingly tragic event proved a blessing in disguise for immediately after it the board of trustees decided to start a campaign for money to build this music shed. Many of you responded most generously and a month ago, thanks to Mr. Joseph Franz, the engineer, the shed was ready for the 1938 festival. Mr. Saarinen's conception was the basis for this music shed which we are this evening so happily dedicating.

"This does not mean that it is entirely completed—there is still much to do to make it as beautiful and perfect as it should be for the perfection Dr. Koussevitzky and his orchestra are entitled to. It is true that a fine roof covers one acre and a half of land, thus permitting nearly six thousand people to sit within the building proper; that half of the public can sit on chairs; that the musicians have a fine tuning room; and that Dr. Koussevitzky has his own suite. But still more important is the excellent study on the acoustics made by Professor Richard D. Fay, of the Massachusetts Institute of Technology.

"In these recent years of financial strain when the federal government has spent tremendous sums of money in an attempt to support the hard-hit sphere of culture, the Berkshire Symphonic festival has followed the older American tradition of aiding culture by individual patronage and support. It has been a struggle but the results achieved thus far have justified the effort Today the operation of the concerts is self-supporting through the sale of tickets. But the building has come from private contributions and future improvements must come the same way. At the present moment we are in need of $58,000 to carry out immediate plans—funds for beautifying the grounds by the planting of trees and shrubs near the building, funds for covering the steel pillars with fluted columns, for permanent lighting of the parking fields, for iron roll curtains to close in the auditorium against storms, for permanent chairs for the audience, and similar needs. It is our conviction that individual persons who believe in the old American tradition of individual support of culture in America will help us in the future and help us now.

"The trustees of the Boston symphony orchestra and the Berkshire Symphonic festival work in the closest cooperation and Dr. Koussevitzky is always an inspiration. His orchestra is too much loved throughout the land for it to be necessary to eulogize them.

"There is, however, behind the scenes of the Boston symphony orchestra, a great lawyer who is its guiding spirit, a summer resident of the Berkshires and a true friend of the Berkshire Symphonic festival. It is my privilege to present the president of the Boston symphonic orchestra, a distinguished man and a loyal friend of distinguished music in America, Mr. Bentley Warren."

Mr. Warren's Address

Mr. Warren spoke as follows:

"The Boston Symphony orchestra rejoices in this opportunity to bring its tribute of appreciation and praise to the Berkshire Symphonic festival for its foresight, energy and success in making available this adequate and admirable auditorium. With such a result of only three years of co-operation between the two organizations, who can predict how great may be the contribution of Berkshire to the musical culture of America?

"In 1881, a beloved citizen of Boston founded its symphony orchestra. Alone and unaided he promoted and supervised its activities and met its annual deficit for 37 years. His objective was not merely to enrich the musical culture of his own city; he wished also to further the appreciation and enjoyment of the universal language of music throughout the country. At the age of 82 he retired from this most fruitful work. Since then the present corporation organized under his direction, has, with the financial support of generous patrons of the concerts, continued his purposes and policies. The number of excellent orchestras now in America, yearly furnishing music of the highest merit from the Atlantic to the Pacific, proves the soundness of his confidence that the American people were eager for a national music culture.

"Throughout its existence the orchestra has constantly broadened its field of activities. At the beginning there were only 24 concerts a year, all in Boston. Both locally and over the country this number has been greatly multiplied. Instead of appealing to local audiences only, the Berkshire Festival is now offered to a national public.

"The gift of the beautiful Tanglewood estate by Mrs. Gorham Brooks, in memory of her parents, has provided a perfect setting for these concerts. It has also opened a wide vista of increasing usefulness. Our distinguished conductor, after 14 years in this country of his adoption—for he has now become an American citizen—has long cherished a vision of a music center of the first importance. He is convinced that America is now ripe for it. Here he believes it is possible to develop orchestra conductors as accomplished as any that Europe can provide. The personnel of the orchestra contains artists unexcelled anywhere as teachers of advanced pupils in the use of the various instruments. After experience with many amateur choruses, Dr. Koussevitzky believes that the possibilities of choral and community singing are almost unlimited if properly trained leaders are made available. What does all this suggest?

"It is the hope of our conductor—a hope, I am happy to say, shared by the Berkshire Symphonic festival corporation and the Boston symphony orchestra—that the annual festival may be supplemented by a school or academy holding annual sessions, preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, choral leaders, and separate instrumentalists. Tanglewood is the ideal location for such a school. The mansion house and other buildings included in Mrs. Brooks' gifts will furnish the facilities immediately needed. This auditorium cannot be excelled as a place for the instruction of prospective orchestra conductors with a small but adequate orchestra of some of the members of the Boston Symphony itself, augmented by students attending the school for instruction in the use of their special instruments.

"This fortunate combination of circumstances, and the existence of an adequate initial plant, will greatly reduce the amount of money needed to realize the conductor's program. Indeed, the greatest need will be for scholarships. These will be indispensable because many of the most promising students are themselves without the means to pay the cost of the higher and specialized instruction for which their talents will qualify them. No one can doubt that from some source the necessary funds will be forthcoming; and it is expected that the detailed arrangements for the school can be completed so that its first session may preceded the Berkshire festival of 1940.

"We all believe that here stands such an opportunity as Mr. Higginson seized when he founded the Boston Symphony orchestra, and as Miss Robinson Smith and her associates have realized in the establishment of these Berkshire concerts.

"The opportunity transcends by far any local limits of Boston and the Berkshires. Happily the music-lovers assembled here constitute no merely local audience. Surely many will agree with Dr. Koussevitzky as to the national value of the musical enterprise that he envisons. May not the Tanglewood concerts become historic, as forerunners of a great artistic and educational reality—the establishment of an outstanding summer musical center for this country!"

Noted Conductor Congratulated

Serge Koussevitzky, conductor of the Boston Syymphony orchestra, receives greetings of Miss Gertrude Robinson Smith, president of Berkshire Symphonic Festival, at opening concert at Tanglewood, permanent home of Festival between Lenox and Stockbridge, last evening. Bentley Wirt Warren of Williamstown and Boston, president of the orchestra, looks on as orchestra members applaud.

Orchestra In New Tanglewood Shed

View of Boston Symphony orchestra on stage of new shed at Tanglewood, home of Berkshire Symphonic Festival, at opening concert last evening. Shed replaces tent of former years and seats 5,700 persons with additional room for 3,000 standees in colonnades. Audience last night was delighted with perfect acoustics

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NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 8 - 1938

Copland Work Is Performed at Berkshire Fete

Koussevitsky Gives First of Two American Compositions; Record 20,000 Attend Three Concerts

By Francis D. Perkins

LENOX, Mass., Aug. 7.—The first half of the Berkshire Symphonic Festival in the new music shed on the Tanglewood Estate here closed this afternoon when the third concert of the Boston Symphony Orchestra, under [redacted]tzky's direction, was heard by an apparently capacity audience which, as on Thursday and Saturday nights, gave the conductor and his talented musicians fervent and extensive applause.

After showers in the early morning and an unsettled weather outlook later, the weather cleared and the audience of more than 6,000 was thought to be the largest in this series thus far. A preliminary estimate for the first three concerts gave a total of not far from 20,000, marking a Berkshire record.

With the considerateness of the weather in avoiding rain during a performance, there has not yet been an opportunity to estimate the capacity of the roof deadening the sounds of rain and thunder, although much is expected of it in this regard. If, what with the prevalent temperature and humidity, it was hardly cool in the shed, it was considerably less warm than it had been in the tent used for the corresponding concert in a day of similar temperature last August.

Dr. Koussevitzky began his program with familiar music, Mozart's "Eine Kleine Nachtmusik" and Brahms's Fourth Symphony, and then presented the first of the two American works scheduled for a hearing in this festival, Aaron Copland's "Music for the Theater." The other, "The Angelus," from Henry Hadley's Third Symphony, will be played Saturday night in memory of its composer, who conducted the first two Berkshire festivals. Music by Ravel followed, "Mother Goose" and the suite from "Daphnis and Chloe," the latter substituted for the originally announced "Pines of Rome" of Respighi. Mr. Copland played the piano part in his own work, which was composed in Boston and first played there under Dr. Koussevitzky in 1925.

It has been heard in New York, but not recently. The title, according to the composer, indicates no specific play, but simply implies that at times this music has a quality which is suggestive of the theater. Such an implication can readily be found in the five contrasted sections of the music. Thirteen years after its premiere it can be praised for its skillful and effective instrumentation, its often vivid suggestion of varied and changing moods.

Various features of the work, such as its indulgence in dissonant harmonies and the occasional influence of the spirit rather than the actual rhythms of jazz and of two or three prominent composers from Russia and France, can be regarded as more or less typical of music by the more radically minded young American composers of the post-war decade, and of this Mr. Copland's "Music for the Theater" can be ranked as a shining example. It seems, indeed, a little long at times—the appealing lyricism of the interlude is somewhat overdrawn out—but yet it merits occasional revival and a performance such as the one bestowed upon it by the Boston Symphony. Mr. Copland, who has treated the piano part as woven into the ensemble rather than in a solo role, was well applauded.

Laudable playing also characterized the other works in a program which, for reasons of time rather than musical value, might have been abridged by the omission of one of the Ravel works. The Brahms symphony had a brilliant and expressive interpretation of opulent tone. During a few measures it seemed that the wind instruments were in slightly undue prominence as compared with the strings in the musical picture, and some might have relished a shade more of deliberation in the second movement, but in general this was an imposing performance of music of seldom surpassed eloquence.

The well contrasted program played last night, including Haydn's Symphony in E flat, Op. 99, Debussy's "La Mer" and Sibelius's First Symphony, illustrated advantageously both the seldom paralleled quality and technical virtuosity of the orchestra and the superior acoustic conditions provided by the music shed—a title which might be considered rather too unassuming for a building of such spacious dimensions. In its revelation of the composer's creative imagination in some of the most potent moments of its expression, Arturo Toscanini's interpretation has set a standard which, for some of us, has not been duplicated, but the performance under Dr. Koussevitzky gave an exceptionally persuasive realization of the imaginative and emotional appeal of the score, as well as the mastery of its instrumentation with memorable color, clarity and sonority.

The attendance fell slightly below Thursday's figure, but yet was believed to have reached the 6,000 mark.

In regard to the hall's acoustics, a statement made today by Professor Richard D. Fay, of the Massachusetts Institute of Technology, said that a critical survey made during the first two performances had realized the most optimistic predictions.

Dr. Koussevitzky, who will entertain the orchestra at a picnic tomorrow, will hold rehearsals during the next three days. The fourth festival concert next Thursday night will have a Wagner program, with five vocal soloists. The Sixth Symphony of Beethoven, a Tchaikovsky work and the Hadley excerpts will be heard next Saturday night, and music by Schumann, Prokoviev and Brahms is scheduled for the last program next Sunday afternoon.

Muddy spots due to wet weather had caused a few delays for patrons' cars on Thursday, but conditions in regard to ease of arrival, parking and departure were greatly improved by the time of last night's concert, thanks to the work of festical officials and their collaborators.

HARTFORD, CONN.
TIMES

AUG 5 - 1938

Training School for American Conductors Visioned in Dedication of 'Tanglewood'

Berkshire Festival Succeeds Without Federal Aid

Stockbridge, Mass.—The realization of an $80,000 cultural project without federal assistance and the enlargement of the Berkshire Festival to include an academy for the training of orchestral conductors were voiced in the dedicatory addresses at the new music shed at "Tanglewood" last night.

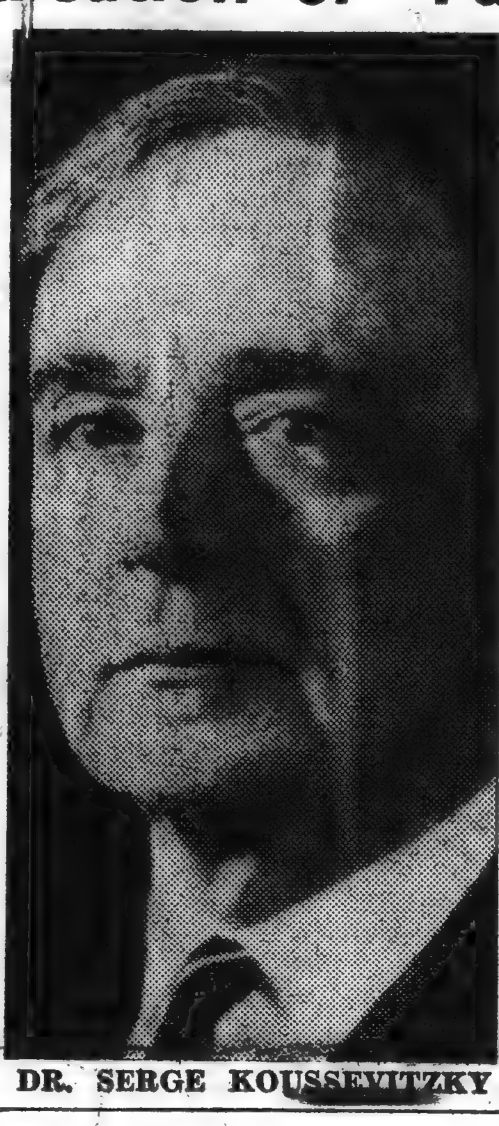
"In these recent years of financial strain when the Federal government has spent tremendous sums of money in an attempt to support the hard-hit sphere of culture, the Berkshire Symphonic Festival has followed the older American tradition of aiding culture by individual patronage and support," said Gertrude Robinson Smith, president of the Festival.

"It has been a struggle but the results achieved thus far have justified the effort. Today the operation of the concerts is self-sustaining through the sale of tickets. But the building has come from private contributions and future improvements must come the same way. At the present moment we are in need of $58,000 to carry out immediate plans—funds for beautifying the grounds, for covering the steel pillars with fluted columns, for permanent lighting of the parking fields, for iron roll curtains to close in the auditorium against storms, for permanent chairs in the audience, and similar needs.

"Had a clairvoyant predicted five years ago that today the Berkshire Symphonic Festival would be inaugurating this great Music Shed, no one would have paid the least attention. It is, however, an inspiring reality."

Miss Smith reviewed the history of the Festival from its beginnings under the leadership of the late Henry Hadley and of its various removals from one Stockbridge estate to another until Mrs. Gorham Brooks presented Tanglewood to the Boston Orchestra last year.

"Dr. Koussevitzky realized from the beginning the importance of a permanent building and his friend, the well-known architect, Eliel Saarinen, was consulted and was asked to draft tentative plans. It was impossible, however, to complete the construction in time for the 1937 Festival, and so the six concerts were again held in a huge tent.


DR. SERGE KOUSSEVITZKY

"Most of you know what happened one night last summer when the elements and Wagner got into conflict. This seemingly tragic event proved a blessing in disguise for immediately after the Board of Trustees decided to start a campaign for money to build this music shed."

She introduced Bently W. Warren, president of the Boston Symphony Orchestra, who recalled the service of Henry Lee Higginson, its founder, and who for 37 years met the orchestra's annual deficits.

"Throughout its existence," he said, "the orchestra has constantly broadened its field of activities. At the beginning there were only 24 concerts a year, all in Boston. Both locally and over the country this number has been greatly multiplied. Instead of appeal to local audiences only, the Berkshire Festival is now offered to a national public.

"The gift of the beautiful Tanglewood estate by Mrs. Gorham Brooks, in memory of her parents, has provided a perfect setting for these concerts. It has also opened a wide vista of increasing usefulness. Our distinguished conductor, after 14 years in this country of his adoption—for he has now become an American citizen—has long cherished a vision of a music center of the first importance. He is convinced that America is now ripe for it.

Here he believes it is possible to develop orchestral conductors as accomplished as any that Europe can provide. The personnel of the orchestra contains artists unexcelled anywhere as teachers of advanced pupils in the use of the various instruments. After experience with many amateur choruses, Dr. Koussevitzky believes that the possibilities of choral and community singing are almost unlimited if properly trained leaders are made available. What does all this suggest:

"It is the hope of our Conductor—a hope, I am happy to say, shared by the Berkshire Symphonic Festival Corporation and the Boston Symphony Orchestra—that the annual Festival may be supplemented by a school or academy holding annual sessions, preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestra conductors, choral leaders, and separate instrumentalists. Tanglewood is the ideal location for such a school.

The mansion house and other buildings included in Mrs. Brooks' gift will furnish the facilities immediately needed. This auditorium cannot be excelled as a place for the instruction of prospective orchestra conductors with a small but adequate orchestra of some of the members of tthe Boston Symphony itself, augmented by students attending the school for instruction in the use of their special instruments.

"This fortunate combination of circumstances, and the existence of an adequate initial plant, will greatly reduce the amount of money needed to realize the Conductor's program. Indeed, the greatest need will be for scholarships. These will be indispensible because many of the most promising students are themselves without the means to pay the cost of the higher and specialized instruction for which their talents will qualify them. No one can doubt that from some source the necessary funds will be forthcoming; and it is expected that the detailed arrangements for the school can be completed so that its first session may precede the Berkshire Festival of 1940."

NORWALK, CONN.
HOUR

128

AUG 5 - 1938

MUSIC FESTIVAL HEARD BY 6,000

Autos From Over 30 States At Berkshire Opening; Is An Assured Success

(By JOHN SELBY)
(Associated Press Arts Editor)

Stockbridge, Mass. (AP) — The labor of 600 volunteer workers ETC.

NASHVILLE, TENN.
BANNER

AUG 5 - 1938

Berskshire Music Festival Hailed As Huge Success

By JOHN SELBY
(Aassociated Press Arts Editor)

Stockbridge, Mass., Aug. 5—The ETC.

OAKLAND, CAL.
TRIBUNE

AUG 5 - 1938

Koussevitzky Opens Festival Concerts

STOCKBRIDGE, Mass., Aug. 5.—(AP)—The labor of 600 volunteer workers who created the fifth sea- ETC (as below)

BATON ROUGE, LA.
STATE - TIMES

AUG 5 - 1938

Fifth Season of Berkshire Symphony Festical Hailed by Cheering Throng

By John Selby
(Associated Press Arts Editor)

Stockbridge, Mass., Aug. 5 (AP)—The Labor of 600 volunteer workers who created the fifth season of the Berkshire symphonic festival was justified by last night's opening concert at "Tanglewood," the festival home here.

Few more exciting musical events have occurred in American summer music than the performance of Beethoven's long and sometimes tortuous ninth symphony by the Boston Symphony orchestra under Serge Koussevitzky.

An audience of 6,000, which more than filled the newly dedicated "music shed," literally jumped to its feet, and remained cheering and applauding for ten minutes.

The performance was, however, only the logical outcome of an unusual policy, rigidly adhered to.

For one thing, Koussevitzky insists on having with him at the festival his entire orchestra, just as it plays in Symphony hall, Boston, through the winter.

For another, he refuses to conduct more concerts than he can rehearse adequately. Although the festival runs two weeks, there are but six concerts. Each is prepared with the greatest care. There are no soloists glittering with Hollywood fame and short on musical gift, and no traps for the tourist.

And there is no amplification, because the acoustics of the new shed carry the lightest tone to the remotest corner.

Today the hundreds staying the two weeks in the neighborhood were "released" to visit numerous other performances nearby—the Coolidge concerts at South Mountain, Ted Shawn's programs of dances at Jacob's Pillow, the Berkshire playhouse where Jane Wyatt is playing "Stage Door."

The festival resumes Saturday night with a Haydn-Debussy-Sibelius program. When the first half closes Sunday afternoon, concerts will not be resumed until next Thursday.

The only soloists to be heard throughout the festival are the quartet which sang the ninth symphony last night: Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; and Norman Cordon, bass. These proved themselves excellent, rising with the Cecilia society's chorus of Boston to the heights inhabited by Dr. Koussevitzky.

OKLAHOMA CITY, OKLA.
TIMES

AUG 5 - 1938

Boston Symphony Scores In Festival's Opening

STOCKBRIDGE, Mass., Aug. 5.—(AP)—The labor of 600 volunteer workers who created the fifth season of the Berkshire symphonic festival was justified by Friday night's opening concert at "Tanglewood," the festival home here.

Few more exciting musical events have occurred in American summer music than the performance of Beethoven's long and sometimes tortuous Ninth Symphony by the Boston Symphonic orchestra under Serge Koussevitzky.

An audience of 6,000, which more than filled the newly dedicated "music shed," literally jumped to its feet, and remained cheering and applauding for 10 minutes.

MANCHESTER, N. H.
LEADER

AUG 5 - 1938

BOSTON, Aug. 5.—(A.P.) — The Berkshire festival's new $80,000 music shed guards the Boston Symphony from the weather at Stockbridge, but nothing could prevent the orchestra from being silenced on the air last night when a power line transformer failed at Walpole and station WJZ's Millis transformer, carrying the festival concert, was silenced for almost an hour. The accident also deprived parts of Norwood, Walpole and Millis of lights.

HARTFORD, CONN.
TIMES

129

AUG 5 - 1938

Dr. Koussevitzky And 'The Ninth' Stir Festival

By CARL E. LINDSTROM
Special to The Hartford Times

Stockbridge—Dr. Serge Koussevitzky faced more than 5,000 people in the new music pavilion at "Tanglewood" last night and directed the mass singing of Bach's chorale "Ein' feste Burg ist unser Gott."

There was probably no one who didn't sing or try to for the tremendous outpouring of triumphant, reverential song had been ignited by the magistral baton and countenance to which it is usually the privilege of only the peerless Boston Symphony Orchestra to make itself subject. The great man was not beating time as is supposed to be the only way to lead a singing audience; he was producing living music which transcended the very instrument which made it. The audience collectively seemed surprised at itself.

Koussevitzky is like that. Strings and horns acquire incredible timbres which the ear orientates with difficulty; the trumpets in the Bach cantata, which takes its name from the abovementioned chorale, had the piercing brilliance that imagination associates with the antique clarion of Bach's day. The musicians must fairly be astonished at themselves under Koussevitzky's spell. For the listeners certainly there was the eternal surprise that comes with the recreation of such a work as the Ninth Symphony.

It was Koussevitzky's hour—this first concert of the fifth season of the Berkshire Festival. He tried to make it appear otherwise by his insistence that the ovations be accepted by the soloists, our own Anna Kaskas, Jeanette Vreeland, who sang her parts in the Ninth without score, Paul Althouse and Norman Cordon, by the Cecilia Society of Boston and its conductor, Arthur Fiedler, and by his own players. But the audience knew its hero, applauded him thunderously at every opportunity. Upon his first appearance all arose with an acclaim that seemingly would have gone on without end had he not shut it off with a wave of the hand.

After dedicatory addresses by Gertrude Robinson Smith, president of the Festival, and Bentley W. Warren, president of the Boston Orchestra, to be found in another column, Dr. Koussevitzky said: "I want to tell you why the Ninth Symphony was chosen for this program. I give it to you not only because it is the greatest masterpiece of all musical literature but also because of Schiller's words calling all nations to brotherhood."

Toward the end that the message might be the better understood, the words were sung in English although there are probably more millions who would recognize, by musical association at least, "Seid umschlungen, Millionen!" than "O embrace now, all ye millions!" But we have enough of that argument when it comes to opera. The words do not matter in the least anyway since they would be unintelligible in any language. Because Beethoven was writing for the voices in orchestral terms, the tones themselves, as everyone knows, are all but impossible to sing.

All the more credit then to the Cecilia Society and to the soloists for a masterly performance. The unmercifully high tessitura was gallantly handled by the chorus, which also achieved a beautiful legato in the opening chorus from Bach's cantata No. 80. The quartets, in which Anna Kaskas supplied the alto, were expertly managed and the solos left nothing to be desired.

When Dr. Koussevitzky, without any reservations whatsoever, named the Ninth as the greatest of all masterpieces he may have reasoned the matter in two ways. "It has faults; I will make the listener unaware of them." Or in this wise: "It has faults; but when, in spite of them, it can be such compelling music, I shall call it the greatest." Faults it certainly has; Beethoven knew that a choral symphony was a contradiction of terms; he despised program music and yet he himself borrowed from the poet a program for the final movement of his last symphony.

It is not pure music, but last night it was magnificent music. The choral movement had a glory such as nothing that ever happened before. In spite of its quotation from the preceding movements it seemed to stand apart as a separate composition. The scuttling, turbulent scherzo, the rarefied adagio, and the first movement, which this time seemed so short, were posed each one against the others in as engrossing a way as only Koussevitzky can do it.

Had it not been for the sure knowledge that with music reviewers superlatives are dangerous playthings, this opinion would have included the statement, which took shape half way through the concert, that Koussevitzky is the greatest of all conductors. The Boston leader did not hedge in his remark about the Ninth Symphony and this reviewer so far yields to temptation as to say that he would rather defend his own superlative than the amazing Doctor's.

N. ADAMS, MASS.
TRANSCRIPT

AUG 6 - 1938

Tanglewood's Future

On the night that the Boston Symphony orchestra under the leadership of Dr. Koussevitzky played its first concert at the Berkshire Symphonic festival, that novel enterprise became a national institution.

At that moment it ascended musically to a peak of perfection at which it has remained and, we are sure, will remain, as long as the present affiliation continues. It is possible to broaden the scope of the programs, as Dr. Koussevitzky proposes through the ultimate introduction of full operatic works. It is quite impossible to make the festival finer than it has already become.

The stature it has thus attained has completely justified the ambitious physical development that has been admirably begun, and that will unquestionably be finished in the course of another year or so.

At this point one would say that, with the completion of this development already projected, the moving spirits of the institution might feel that there was nothing more to plan and hope for except the continuance of the festival as the very fine thing it is.

But Dr. Koussevitzky's restless imagination has conceived a new direction in which it may usefully work. His plans, as they were revealed by Mr Warren in his address dedicating the new auditorium on Thursday evening, envision a further development which will give the festival increasing usefulness by providing the place and the means for the stimulation and development of new leadership in the field of fine music.

This will not make the festival better. It will, however, constitute a sort of guarantee of its own continuance down through the years by cultivating the talent that must be developed if such an institution is to have long life, while contributing substantially to the general artistic wealth of the nation. This undertaking could have no happier nor more appropriate locale than Tanglewood. And it will, as Mr. Warren said, vastly increase the importance and significance of that place as a great musical center in America.

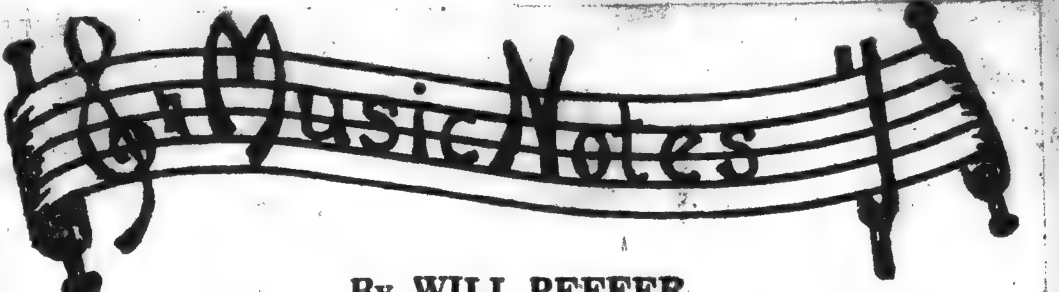
HOLYOKE, MASS.
Transcript Telegram

AUG 5 - 1938

MORE than 6000 persons attended the dedication of the new music shed at the opening of the fifth annual Berkshire symphonic festival at Tanglewood, Lenox, last night. Though not yet completed, musicians and engineers said the shed was remarkable for its acoustics. It is open on three sides, covers one and a half acres and seats 5700. Dr. Serge Koussevitzky conducted the Boston symphony orchestra in a program of Beethoven and Bach with vocal interludes by the Cecilia Society chorus.

ERIE, PA.
TIMES

AUG 4 - 1938



By WILL PEFFER

TODAY, the opening concert of America's summer music festival will be brought to the radio audience, when Boston Symphony inaugurates its Fifth Annual Berkshire Festival. The complete two-hour program starts at 8:30 p. m.

Will Peffer

Two choruses from Bach's cantata, "Ein feste Burg ist unser Gott," and Beethoven's Ninth Symphony, will comprise the program, and the Boston Symphony, conducted by Serge Koussevitsky, will be assisted by Boston's noted Cecilia Society Chorus. Olin Downes, music commentator for the New York Times, will discuss the Beethoven work during intermission.

Gertrude Smith, president of the Berkshire Musical Festival, and Bentley Warren, president of the Boston Symphony, will give brief addresses dedicating the new open-air auditorium just completed to house this annual festival.

The auditorium, built on the historic farm where Hawthorne wrote his "Tanglewood Tales," nestles beside a lake in the picturesque Berkshire, between Stockbridge and Lenox, Mass., and accomodates an audience of more than five thousand. The four previous festivals were performed under canvas on Tanglewood Farm, which last year was deeded to the Boston Symphony orchestra as a permanent site for this annual summer series, which is rapidly becoming the American rival of Europe's Salzburg Music Festivals.

* * *

FOR the second time in the short space of two months the bars have been dropped at the National Music camp at Interlochen, Mich., to allow the enrollment of non-music students. The first occasion was the decision of the directors to add a course in radio workshop. The second, announced a short time ago, was the affiliation of the famous camp with the Meinzinger Foundatios Art school of Detroit.

Thus, the National School of Music camp and the Grand Traverse Region of Michigan, moved one step nearer its goal as a fine arts center of the United States.

In the new radio course it is possible for a student to study engineering, script and continuity writing, station management, stage setting for radio, and any number of things that are necessary in the work. It all came about as an outgrowth of the ruling by the Federal Communications commission that sets aside a wave length for educational broadcasts and made it possible for 1500 school systems to set up their own stations.

NORWOOD, MASS.
MESSENGER

AUG 5 - 1938

Walpole Power Break Retires Symphony

BOSTON (AP)—The new $80,000 music ship guards the Boston symphony from the weather at sea but nothing could prevent the symphony from being retired from the air last night when a power line transformer failed at Walpole over Station WBZ's Millis transformer carrying the festival concert was silenced for almost an hour. It deprived part of Norwood, Millis and Walpole from listening.

ALBANY, N. Y.
TIMES-UNION

AUG 5 - 1938

5,000 Cheer Opening Of Symphonic Festival

By EDGAR S. VAN OLINDA

An audience of 5000 music lovers cheered to the echo the conclusion of the first concert of the 1938 season of the Berkshire Symphonic festival last night at Tanglewood. permanent home of America's most unique summer concert institution. Leaders in the social, professional and artistic circles of America, so far forgot their conservative reserve as to stand on chairs and attest their complete approbation of the whole affair. The attraction was the Boston Symphony orchestra and the magnet, the virile conductor, Serge Koussevitzky looking as fit as the fiddle of the able concertmaster, Richard Burgin after a holiday abroad.

Two Bach chorales opened the program with the assistance of the Cecilia Society of Boston, demonstrating the musical qualities instilled by the regular conductor, Arthur Fiedler. Dr. Koussevitsky stepped out of his role of conductor, momentarily, to invite the audience to join in the final stanza of "Ein' feste Burg" which it did with commendable regard for his baton.

Following the intermission, Beethoven's Ninth Symphony, greatest of all collaborations between human and instrumental voices was played. Needless to state, Dr. Koussevitsky gave a spirited reading of the entire work which ranks with the finest traditions of contemporary conductors. A quartet composed of Jeanette Vreeland, Anna Kaskas, Paul Althaus and Norman Cordon sang the unvocal music of the final movement with a fortitude born of their inspirational conductor's enthusiasm.

The second concert on Saturday night will include works by Haydn, Debussy and Sibelius.

MANCHESTER, N. H.
LEADER

AUG 5 - 1938

6,000 Patrons at Symphonic Festival in Berkshire Hills

STOCKBRIDGE, Mass., Aug. 5—(A. P.)—The labor of 600 volunteer

adequately. Although the festival

ETC.

NEW BEDFORD, MASS
STANDARD-TIMES

AUG 5 - 1938

Opening of Boston Symphony Festival Is Declared Success

By JOHN SELBY

STOCKBRIDGE, Aug. 5 (AP)—The labor of 600 volunteer workers who created the fifth season of the Berkshire Symphonic Festival was justified by last night's opening concert at "Tanglewood," the festival home here. ETC

ROANOKE, VA.
WORLD-NEWS

AUG 5 - 1938

Beethoven's Ninth Opens Fifth Berkshire Festival

By John Selby
(Associated Press Arts Editor.)

STOCKBRIDGE, Mass., Aug. 5 (AP).—The labor of 600 volunteer ETC.

EASTON, PA.
EXPRESS

AUG 5 - 1938

6000 MUSIC LOVERS APPLAUD SYMPHONY

Berkshire Fete Under Way at Stockbridge

STOCKBRIDGE, Mass., Aug. 5 (AP)—The labor of 600 volunteer workers who created the fifth season of the Berkshire Symphonic Festival was justified by last night's opening concert at Tanglewood, the festival home here.

Few more exciting musical events have occurred in American Summer music than the performance of Beethoven's long and sometimes torturous Ninth Symphony by the Boston Symphony Orchestra under Serge Koussevitzky.

An audience of 6,000, which more than filled the newly dedicated "music shed," literally pumped to its feet, and remained cheering and applauding for ten minutes.

Koussevitzky insists on having with him at the festival his entire orchestra, and he refuses to conduct more concerts than he can rehearse adequately. Although the festival runs two weeks, there are but six concerts.

Today the hundreds staying the two weeks in the neighborhood were "released" to visit numerous other performances nearby—the Coolidge concerts at South Mountain, Ted Shawn's programs of dances at Jacob's Pillow, the Berkshire Playhouse where Jane Wyatt is playing "Stage Door."

The festival will resume tomorrow night with a Haydn-Debussy-Sibelius program. When the first half closes Sunday afternoon, concerts will not be resumed until next Thursday.

CLEVELAND, O.
NEWS

AUG 5 - 1938

Six Thousand Cheer 10 Minutes At Symphony in 'Music Shed'

BY JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Mass. — The labor of 600 volunteer workers who created the fifth season of the Berk-

ETC. as above

130

BIRMINGHAM, ALA.
NEWS

AUG 5 - 1938

MUSIC FESTIVAL OPENS AMID GLORY

Audience Thrills To Concert By Boston Symphony At "Tanglewood"

BY JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Mass.—(AP)—The labor of 600 volunteer workers who created the fifth season of the Berkshire Symphonic Festival was justified by last night's opening concert at "Tanglewood," the festival home here.

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The performance was, however, only the logical outcome of an unusual policy, rigidly adhered to.

For one thing, Koussevitzky insists on having with him at the festival his entire orchestra, just as it plays in Symphony Hall, Boston, through the Winter.

For another, he refuses to conduct more concerts than he can rehearse adequately. Although the festival runs two weeks, there are but six concerts. Each is prepared with the greatest care. There are no soloists glittering with Hollywood fame and short on musical gift, and no traps for the tourist.

The festival resumes Saturday night with a Haydn-Debussy-Sibelius program. When the first half closes Sunday afternoon, concerts will not be resumed until next Thursday.

KEENE, N. H.
SENTINEL

AUG - 1938

BOSTON'S SYMPHONY ORCHESTRA RENDERS BEETHOVEN PROGRAM

Serge Koussevitzky Directs Concert Before an Audience of 6,000

SERGE KOUSSEVITZKY

By JOHN SELBY
(Associated Press Arts Editor)
Stockbridge, Mass., Aug. 5, (AP)—The labor of 600 volunteer workers

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PHILADELPHIA, PA.
BULLETIN

AUG 5 - 1938

SUMMER CONCERT CLICKS

6,000 Cheer Boston Symphony Orchestra for 10 Minutes

Stockbridge, Mass., Aug. 5—(AP)—The labor of 600 volunteer work-

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LYNN, MASS.
ITEM

AUG 5 - 1938

Koussevitzky Triumphs at the Berkshire Festival

Boston Symphony Orchestra Is Attraction for 6000 Music Lovers at Stockbridge

By JOHN SELBY.
STOCKBRIDGE, Mass., Aug. 5, 1938.—(AP)—The labor of 600 volun-

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CONCORD, N. H.
Monitor & N. H. Patriot

AUG 5 - 1938

Cheers Pour On Koussevitzky For Berkshire Festival

STOCKBRIDGE, Mass., Aug. 5 (AP)—The labor of 600 volunteer workers who created the fifth season of the

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JACKSONVILLE, FLA.
JOURNAL

AUG 5 - 1938

Labor of 600 Volunteers In Symphony Is Justified

STOCKBRIDGE, Mass., Aug. 5.—(AP)—The labor of 600 volunteer

PHOENIX, ARIZ.
GAZETTE

AUG 5 - 1938

Boston Symphony Orchestra Inspires 'Riot' At Festival

STOCKBRIDGE, Mass., Aug. 5—(AP)—The labor of 600 volunteer

READING, PA.
EAGLE

AUG 5 - 1938

Symphony Win Plaudits In 'Music Shed' Concert

Stockbridge, Mass., Aug. 5 (AP)—The labor of 600 volunteer workers who

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BRIDGEPORT, CONN.
POST

AUG 5 - 1938

Audience Cheers Boston Symphony, Koussevitsky at Berkshire Festival

STOCKBRIDGE, Mass., Aug. 5.—(AP) The labor of 600 volunteer

WOONSOCKET, R. I.
CALL

AUG 5 - 1938

Concert By Koussevitzky Acclaimed By Music Followers At Stockbridge

By JOHN SELBY
Associated Press Arts Editor
STOCKBRIDGE, MASS., Aug. 5 (AP) — The labor of 600 volunteer

NEW ORLEANS, LA.
ITEM

AUG 5 - 1938

6000 Hail Concert At Music Fete

Boston Symphony Orchestra Opens Berkshire Festival

(By The Associated Press)
STOCKBRIDGE, Mass., Aug. 5.—The labor of 600 volunteer workers

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BINGHAMTON, N. Y.
PRESS

AUG 5 - 1938

Concert Wins Highest Praise at Tanglewood

Boston Symphony Festival Opens Before 6,000 for Fifth Season

Stockbridge, Mass., Aug. 5 (AP)—The labor of 600 volunteer work-

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BURLINGTON, VT.
NEWS

AUG 5 - 1938

AUDIENCE OF 6,000 APPLAUDS "NINTH" FOR TEN MINUTES

Koussevitzky Leads Boston Symphony in Beethoven Masterpiece at Berkshire Music Festival

STOCKBRIDGE, Mass., Aug. 5. (AP)—The labor of 600 volunteer

BRATTLEBORO, VT.
REFORMER

AUG 5 - 1938

BOSTON SYMPHONY OPENS FESTIVAL

6,000 at First Concert at Stockbridge Cheer 10 Minutes

STOCKBRIDGE, Mass., Aug. 5 (AP)—The labor of 600 volunteer workers

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STAMFORD, CONN.
ADVOCATE

AUG 5 - 1938

Beethoven's Ninth Symphony Hailed At Berkshire Fete

Stockbridge, Mass., August 5. (AP)—The labor of 600 volun-

AUGUSTA, ME.
KENNEBEC JOURNAL

AUG 5 - 1938

Capacity Crowd Hears Berkshire Music Opening

Stockbridge, Mass., Aug. 4—(AP)—Before more than a capacity crowd

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LAWRENCE, MASS.
TRIBUNE

AUG 5 - 1938

BERKSHIRE FESTIVAL ATTRACTS BIG CROWD

STOCKBRIDGE, Mass., Aug. 4—(AP)—Before more than a capacity crowd of music lovers, the Fifth Berkshire Symphonic Festival opened tonight at "Tanklewood" near here with music and equipment unique among all American summer music ventures.

Serge Koussevitzky, permanent conductor of the Boston Symphony orchestra, led that unexcelled body of musicians through a program consisting of two works of J. S. Bach and Beethoven's Great Choral Symphony which ends with a setting of Schiller's "Ode to Joy."

The "Ode to Joy," seemed especially appropriate with the performances close to perfection in the new "Music Shed."

Thanks to a combination of scientic planning and good luck, the "Shed's" acoustics were amazing. The lightest piannissimo could be heard, undistorted, in the farthest reaches. One could sit on the stone of the "Mansion House"—300 yards away—and hear perfectly. No amplication is needed.

The $800,000 shed was opened with a chorus from Bach's contata "Ein Feste Burg Ist Unser Gott," the singers being the Cecilia Society of Boston.

The choral from the same contata followed and after an intermission came the Beethoven Ninth Symphony with the Cecilia Society and Jeanette Vreeland, soprano, Anne Kaskas, contralto, Paul Althouse, tenor, and Norman Gordon, bass, as soloists.

"Tanglewood," home of the concerts, is the gift of Mrs. Gorham Brooks to the Boston Symphony, and its setting is probably the handsomest owned by any festival in the country. Except for the "shed," and parking provisions, the 210 acres, including the gardens, have been left undisturbed.

It was here that Nathaniel Hawthorne lived and wrote "The House of the Seven Gables," "The Wonder Books" and sketched his "Tanglewood Tales."

Bentley W. Warren, president of the symphony, tonight suggested to the audience that in future seasons the purely orchestral character of the festival might be changed to include an orchestral school.

There will be other concerts Saturday night and Sunday afternoon and on Thursday, Saturday and Sunday of next week.

PROVIDENCE, R. I.
JOURNAL

AUG 5 - 1938

THRONG ATTENDS MUSIC FESTIVAL

Fifth Berkshire Symphonic Series Opens in $800,000 "Shed" at Stockbridge.

ACOUSTICS PROVE PERFECT

Offerings of Artists Are Heard Plainly 300 Yards from Stage; Koussevitzky Leads Orchestra

Stockbridge, Mass., Aug. 4.—(AP)—Before more than a capacity

BRIDGEPORT, CONN.
TELEGRAM

Aug. 5, 1938 19

ers Appl d phonic Festival

Fifth Series Opens at Tanglewood With Boston Orchestra, Choral Society.

BY JOHN SELBY
STOCKBRIDGE, Mass., Aug. 4.—(AP) Before more than a capacity

SPRINGFIELD, MASS.
REPUBLICAN

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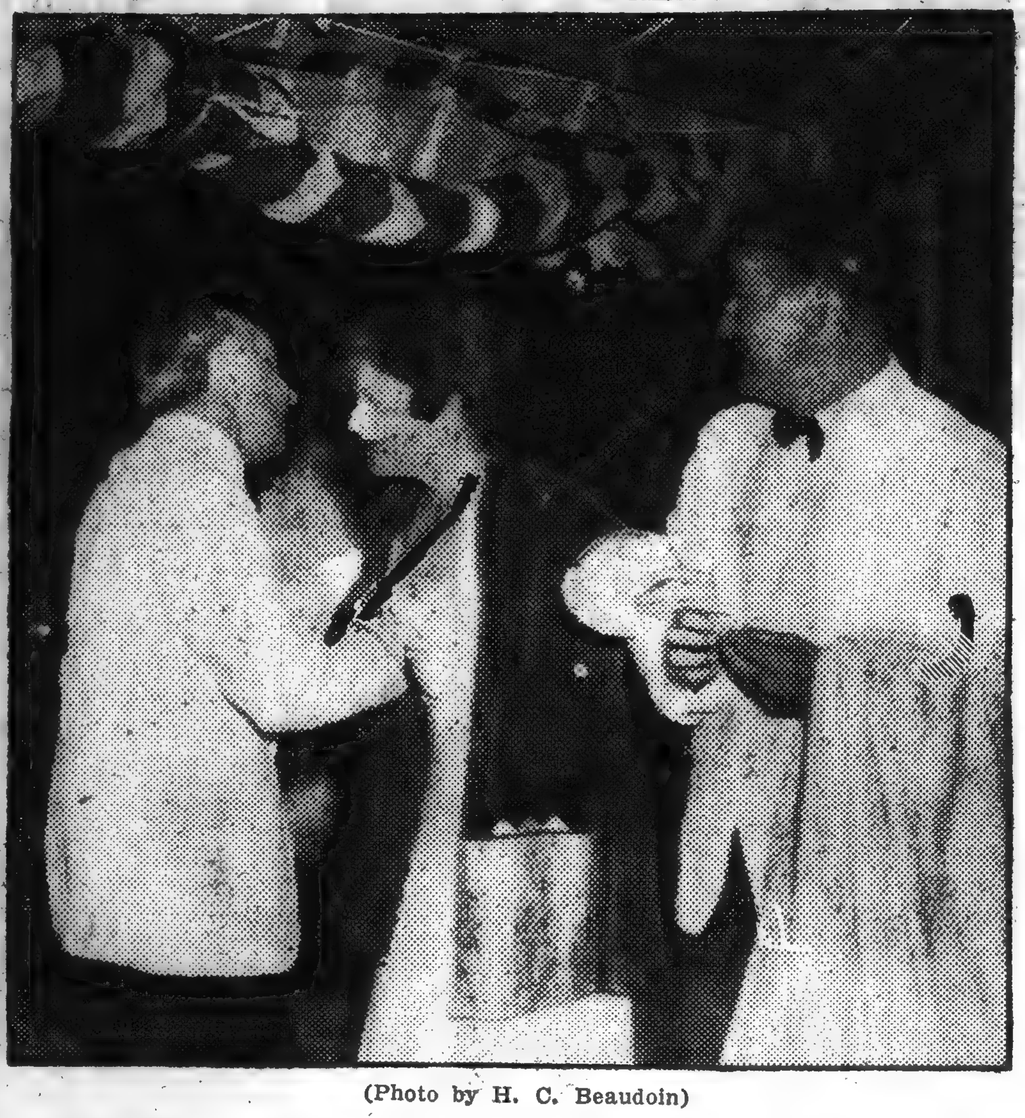
AUG 5 - 1938

A Maestro's Greeting



(Photo by H. C. Beaudoin)

Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, greets Mrs Albert Spalding at the opening night of the fifth Berkshire Music festival at Stockbridge. Looking on is Rev Clyde H. Roddy.

Symphonic Festival Opening Attracts More Than 6000

New Music Shed Is Dedicated In Initial Concert

Dr Koussevitzky Given Ovation by First Night Audience at Stockbridge Symphonic Event

Stockbridge, Aug. 4—More than 6000 persons assembled tonight at Tanglewood, and helped to dedicate the new music shed of the Berkshire Symphonic circle. It was a night of triumph for Miss Gertrude Robinson Smith, president of the festival corporation, and for Bentley W. Warren, president of the Boston Symphony orchestra, whose conductor, Dr Serge Koussevitkzy, was given a tremendous ovation.

Every seat in the new shed was taken and hundreds were standing in the colonnade or were seated still farther out out on the lawn. It was an ideal summer night. The dedicatory exercises took place after the first Bach composition. The crowd was the largest that has even attended any of the concerts in the Berkshire festival in the past five years. At the conclusion of the final number which was the Beethoven symphony No 9, Dr Koussevitzky was recalled to the stage eight times.

Traffic Jam Delays Many

There was a traffic jam which delayed the arrival of several hundred patrons of the concert. When the conductor opened the first Bach number, at least 500 persons were lined up at the red ticket gate, trying to get their "passports." At the conclusion, there was another traffic jam, but it was soon straightened out by the state police under the direction of Lieut William Sullivan and High Sheriff James Bruce McIntyre who had charge of traffic arrangements. A part of the field intended for parking could not be used because recent rains had made it a swamp. The awning-covered paths leading from the platform where passengers alighted from cars direct to the music shed were a new feature and much appreciated. The Western Union had four special wires leading from the Tanglewood cottage to Pittsfield and about 40 newspapermen were using the typewriters and telephones.

The concert was broadcast in its entirely by the WJZ network of the National Broadcasting company. About 3000 theater seats were occupied by blue ticket holders and other outside the boxes used the settees as in other years.

The festival corporation is asking for additional contributions which total $57,342. The officers of the association want $22,000 for iron curtain to close in the shed against storm, $13,500 for chairs, $5000 for permanent lighting of the parking field and grounds, $3000 for landscaping, $2500 to complete the stage and shell, $4220 to cover, panel and paint inside walls and $2000 to encase the steel columns. The second concert of the series will be given Saturday night.

Cecilia Chorus And Orchestra Divide Program

Audience Invited to Join in Bach Hymn—Boston Symphony Presents Beethoven's Ninth

By FRANCIS REGAL

Stockbridge, Aug. 4—The Berkshire Symphonic festival opened impressively tonight with a concert by the Boston Symphony orchestra, the Cecilia chorus of Boston and a group of solo singers, under the direction of Dr Serge Koussevitzky. This was the dedication of the orchestra's great music shed which has transformed the festival from a tent show to a more substantial and dignified basis, and the program was well chosen to celebrate this notable event.

First came the stately hymn from Bach's cantata "Ein Feste Burg Ist Unser Gott," in which the audience in a revival of the old custom, was

(Continued from First Page)

invited to join. The second part o the concert was a noble performanc of Beethoven's ninth symphony, wit Jeannette Vreeland, Anna Kaskas Paul Althouse and Norman Cordo as soloists.

Interest Divided

It was inevitable that interest o the opening night should be divide between the music and the ne temple of music which the Bosto Symphony orchestra has erecte among the Berkshire hills. Many o those present had vivid memories o the tremendous rain a year ag which demonstrated the unwisdom of asking the muse of classical music to go and join the raggle-taggle gypsies, Oh.

That ferocious storm not only settled the tent question but was a sharp reminder that in building a music shed the drumming of rain on the roof could not be ignored. The sturdy building, which has been completed in essentials just in time for the festival, is roofed with two-inch planks guaranteed to withstand Berkshire's midwinter snows, and a heavy layer of felt is expected to shut out the sound of rain and even of hail. Music has been taken indoors, but not at all in a citified way. Even in its somewhat rough and unfinished state the new shed fits its environment well and the open sides retain contact with Nature.

A more elaborate design provided by a famous specialist in buildings for music was regretfully rejected because of the cost, but the cheaper design substituted is acoustically satisfactory and presents several points of novelty and interest. To meet the needs of the festival it had to be large, and, in fact, it covers an acre and a half and seats 5700 people, with the possibility of providing for 3000 more if that should become necessary.

Yet the hall, shaped like a half-opened fan with the stage at the narrow end, does not seem extravagantly large, and does not dwarf the music as vast auditoriums are likely to do—one of Theodore Thomas's troubles in Chicago was in getting a hall of the right size to give symphonic music its proper dynamic and emotional effect.

This festival, by its very nature, involves some expansion from the scale of the winter season, but fortunately both the Boston Symphony orchestra and its eminent conductor have reserves that can be drawn upon for what almost any occasion can require. This superb body of instrumentalists is now at the hight of its power and virtuosity, with a fineness capable of the most delicate beauty of detail, yet with massiveness, too, and no fear of letting out the tone when grand effects are called for.

Plans On Large Scale

Mr Koussevitzky is no niggler; without neglecting refinements he plans on a large scale and seems to draw inspiration from great masses, in the audience as well as in the orchestra. These qualities are invaluable in a festival of this kind, drawing not only music lovers from distant places but bringing together great numbers of residents and summer visitors of Massachusetts and neighboring states, many of whom have had little experience of symphonic music. Under Mr Koussevitzky the Boston Symphony orchestra always makes them feel that the journey to Tanglewood has been worth while.

In the brief word which he added to the addresses of dedication Mr Koussevitzky explained that he had chosen Beethoven's ninth symphony for the occasion, not because it was the greatest musical work ever composed but because of Beethoven's use of Schiller's "Ode to Joy," adjuring all nations to embrace.

His interpretation of the whole symphony may be viewed as a splendid building up to that climax. Seldom is the measured development of the opening allegro out of next to nothing into thrilling power made so bold and exciting. Rare is so brilliant and flawless a performance of the amazing scherzo with its wealth of humor and creative power, and the orchestra almost surpassed itself in the deep and moving adagio.

Thus the audience was brought to just the right mood for the great emotional climax of the choral finale, and both the soloists and the Cecilia chorus deserve unstinted praise for their singing of this difficult and usually rather ungrateful music in which the symphonic form came to the verge and passed over.

This movement is crucial, and sometimes it mars a fine production of the symphony, but tonight it was possible to realize why Beethoven felt it necessary to cross the dividing line. All of the singers collaborated with full appreciation of the greatness of the music and of their task, and a deep impression was made on the immense audience.

NEW YORK, N. Y.
HERALD - TRIBUNE
AUG 7 - 1938

Boston Orchestra Gives 2d Berkshire Concert

Program Offers Symphonies by Haydn and Sibelius

Special to the Herald Tribune

LENOX, Mass., Aug. 6.—Serge Koussevitzky conducted the Boston Symphony Orchestra tonight in the second concert of the fifth Berkshire Symphonic Festival in the new music shed on the Tanglewood estate here, offering a well contrasted program including Haydn's symphony in E flat op. 99 Debussy's La Mer and the First Symphony of Sibelius. The audience was estimated as equal or superior in size to that of Thursday's opening concert, which, judging by the number of programs distributed was about 6,700. There were threats of showers and an actual mild shower before the concert, but up to the intermission no downpour had yet tested the rainproof properties of the music shed during a performance.

Arrangements for improving the facilities for arrival and departure of cars and parking had been extensively studied yesterday and today by Joseph Franz, engineer and superintendent of the grounds for the festival; George W. Edman, clerk and chairman of the co-ordinating committee and other festival executives and the arrival and parking of the more than 2,000 cars was reported to be much swifter than on Thursday.

NEW YORK, N. Y.
SUN
AUG 6 - 1938

Berkshire Hills Society to Attend Concert Tonight in New Music Shed

Special Dispatch to THE SUN.

BERKSHIRE HILLS, Mass., Aug. 6.—Berkshire roads these days lead to Tanglewood at Stockbridge, where the second concert of the music festival is being given tonight by the Boston Symphony Orchestra. Practically all of the 5,700 seats in the new $82,000 music shed have been sold and it is expected the assemblage in size will be second only to the record-breaking audience of the first night. Tanglewood gardens, fresh as in early spring from copious rains, will be illuminated.

Mrs. August Belmont is remaining over the week end as the guest of Miss Gertrude Robinson Smith at her Stockbridge log cabin.

A number of hostesses are having small dinner or supper parties for festival guests. One is Miss Mabel Choate, who has at Naumkeag, Stockbridge, Mr. and Mrs. Geoffrey Platt of New York, Mrs. Randall Morgan of Philadelphia and Chester H. Aldrich of Rome. Mrs. Platt is the former Miss Helen Choate, niece of Miss Choate.

Mr. and Mrs. Henry Bigelow Jackson of Belmont, Mass., are to be with Mrs. Jackson's brother-in-law and sister, Mr. and Mrs. Helm George Wilde, at High Lawn Farm, Lenox, for a portion of the second series.

Many Box Parties Planned.

With Mr. and Mrs. Shaun Kelly at Glen Crannie Farm, Richmond, for the second series starting next Thursday, will be Mr. and Mrs. William Barclay Parsons Jr. of New York, Mrs. Lawrence K. Lunt and Miss Hilary T. Lunt of Concord, Mass.

In Miss Mary Parsons's festival box party tonight will be her sister, Mrs. Montgomery Hare; Mr. and Mrs. Pierre Jay of New York and Mrs. Laurence F. Rainsford of Mount Kisco, N. Y. Mrs. Jay is the former Miss Louisa S. Barlow, daughter of the late Mrs. Francis C. Barlow, who for more than fifty years was a summer resident of Lenox.

Mrs. Schuyler Schieffelin, Mrs. Arnold Whitridge, Mrs. E. Parmalee Prentice, Mrs. John Barry Ryan, Princess Diana Eristavi and Mrs. Edward Harkness are among others who will be in tonight's box division.

Wyantenuck Country Club at Great Barrington will have several of its highlight events of the summer next week. On Tuesday the men's Western New England tennis championships will start a five-days' tournament with dinner at the club on Friday night for players and the annual costume ball on Saturday night.

This afternoon's Wyantenuck tea is in charge of Mrs. Frances Sayre Starbuck and among those assisting are Mrs. Charles E. Bayliss Jr., Mrs. Hugh Peters, Mrs. Dwight Partridge, Mrs. John Bross Lloyd, Mrs. Henry R. Powell, Mrs. Herbert N. Bradley.

Golf Tourney to Start.

Pittsfield's leading golf tournament is starting at the Country Club next Friday for three days, with the annual tournament ball next Saturday night. A. Park Shaw is general chairman and among others on the committee are Dr. George S. Reynolds, Dr. Thomas Flournoy, Monroe B. England, Daniel England Jr. and W. Prince Smith, president of the club.

Williamstown Garden Club is to hold its annual one-day flower show in Lasell gymnasium on Tuesday, with seventy-one classes scheduled. Mrs. George Alfred Cluett is giving a trophy to the winner of the highest score in the decorative classes and the club is to give a prize in the horticultural division.

At the Berkshire Garden Center, in Stockbridge, on Tuesday the Lenox Garden Club Council will hear a report by A. Kenneth Simpson, horticulturalist, on the trial gardens at the Center and the experiments that have been tried out there. Mrs. Owen Johnson is president of the club.

Mrs. George Grenville Merrill, who has been at her cottage on Yale Hill, Stockbridge, for several weeks, is to sail on the seventeenth for a year's sojourn abroad. She and Mrs. Nicholas Brown, who is now in France, will pass September with their sister, Viscountess d'Osmoy, in England.

Stockbridge art exhibition is to be held at the Playhouse for two weeks from Friday, September 9, when the varnishing day reception will be held.

GREENWICH, CONN.
TIME

AUG 5 - 1938

First Berkshire Festival Concert Held Last Night

Music Lovers And Society Well Represented At First Affair

Music lovers and society folk from all over the country were represented at the first Berkshire Music Festival concert last night at Tanglewood, Stockbridge, Mass. All of the eighty boxes were occupied, and the first offering was a great success.

With Beethoven's Ninth Symphony sounding its tremendous theme of joy and the brotherhood of man, the Festival was off to its fifth year. That great orchestra the Boston Symphony, was conducted by that greater leader Serge Koussevitsky.

The music shed was dedicated by Miss Gertrude R. Smith, president of the Festival Corporation and in so doing she described the history of the Festival, and praised its struggles and purposes. The audience was then invited to join in the chorale from the Bach Cantata.

Miss Smith gave a dinner at her Stockbridge home for her weekend guest, Mrs. August Belmont. Others in the company were Mr. and Mrs. Bentley Wirt Warren and Mr. and Mrs. Corham Brooks, Boston; Miss Miriam Oliver, Mr. Malcolm Vaughan, New York, and Mr. Max Vivier, Paris. Mr. Warren is president of the Boston Symphony Orchestra and Mrs. Brooks, with er aunt, Miss Mary Aspinwall 'appan, gave Tanglewood to the rganization.

Miss Mabel Choate had in her ox at the concert Mr. and Mrs. eoffrey Platt, Mrs. Randall Moran and Mr. Chester H. Aldrich.

With Miss Mary Parsons in the ox section were Mr. and Mrs. Pierre Jay, Mrs. Montgomery Hare and Mrs. Laurence F. Rainsord.

Guests of Mr. and Mrs. Carl A. le Gersdorff were Mrs. Philip S. Sears, Mrs. Francis B. Crowinshield and Miss Virginia Latrobe.

Mrs. John Henry Hammond was with Mr. and Mrs. Helm George Wilde and Mrs. Thomas Frederick Davies had Mrs. John E. Thayer as a guest.

Mr. Beckman Winthrop was with his brother, Mr. Grenville Lindall Winthrop, and Mr. and Mrs. Norman H. Davis had Mr. and Mrs. J. Paschall Davis.

With Mrs. George Baty Blake were the Misses Jane B. and Elizabeth Hunnewell, of Boston, and Mary Louisa and Julia O. Boit, of Paris.

At the Lenox Club for the festival are Mr. Albert Eugene Gallatin, New York, and Mr. and Mrs. Edward F. MacNicol, Mrs. James Dean, Miss Dorothea Dean, and Mr. Edward A. Taft, Boston.

Among others seen last night were Mrs. Chumasero McAvoy, Chicago, with Mrs. Arthur F. Schermerhorn; Mrs. Edward S. Avery, New York, with Mrs. Thomas H. Blodgett; Mrs. George Cook Kimball and Miss Marjorie S. Kimball, Lake Forest, Ill., with Carol Cook, Mr. John Finch and Mrs. Louis Sherman Taylor; Miss Mr. Gordon Allen, Boston, with Mr. and Mrs. William Ellery Sedgwick.

With Mr. and Mrs. John Shepard, Jr., of Palm Beach, Fla., were Mr. and Mrs. Robert Shepard, Providence, Mrs. Horatio Parker, of New York, was with Mr. and Mrs. Edwin T. Rice.

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COLUMBUS, O.
DISPATCH

AUG 5 - 1938

Colorful Dedicatory Ceremonies Mark Opening of Berkshire Music Festival

Traditional Way Of Aiding Culture Used

Speaker Prefers Individual Patronage to Government's Plan of Spending Huge Sums

By Samuel T. Wilson

(Dispatch Music Editor attending festival)

LENOX, MASS., AUG. 5.—With some 6000 persons in attendance the Berkshire Symphonic Festival opened its fifth season of concerts Thursday night in the recently constructed music shed at Tanglewood between Stockbridge and Lenox, Mass.

Appropriately enough the dedicatory ceremonies were primarily musical and opened with a deeply moving performance of the first chorus and final chorale from the Bach cantata, "Ein Feste Burg Is Unser Gott," by the Boston Symphony orchestra, Serge Koussevitzky, conductor, and the Cecelia Choral society of Boston. The audience joined with the chorus in the singing of the second verse of the chorale.

Two short addresses were given by Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, and by Bentley W. Warren, president of the Boston Symphony Orchestra, Inc.

In speaking of the achievement of the Berkshire group in bringing the annual festivals to their present state of emminence and in having successfully financed the building of the music shed, Miss Smith said:

"In these recent years of financial strain when the federal government has spent tremendous sums of money in an attempt to support the hard-hit sphere of culture, the Berkshire Symphonic Festival has followed the older tradition of aiding culture by individual patronage and support."

MR. WARREN called attention to the fact that the aim of the festival is wider than that of the mere giving of a series of annual concerts.

It would be impossible to imagine a more beautiful setting for festival concerts than that provided by Tanglewood in the heart of the Berkshire hills and the new music shed.

Its open sides looking out over vistas of lawns and gardens sloping down to the crest of a hill overlooking the lake in Stockbridge bowl, is an ideal auditorium for the performance and hearing of great music.

The vast, accustically perfect edifice covering an acre and a half of ground will later be provided with rolling curtains of steel for use in stormy weather and decorative masking devices will be devised to cover the structural steel, the roof supports and hearing pillars.

The inaugural concert of the festival's fifth season was in every respect a magnificent one. Following the Bach music and the intermission came a performance of the Beethoven Ninth Symphony. The final movement was sung by the Cecelia chorus and a solo quartet composed of Jeannette Vreeland, Anna Kansas, Paul Aultohouse and Norman Cordon.

Leading Figures as Music Festival Opened

Springfield Republican - Aug. 5/38

(Photos by H. C. Beaudoin)

Left, Miss Gertrude Robinson Smith, president of the Berkshire Music festival, opens the dedication ceremonies at the festival's new music shed at Stockbridge. Right, Olin Downs, eminent music critic, and Edward Stillman-Kelley, noted composer, talk things over before the opening concert.

Speaker Pays Tribute To Late Henry Hadley

Stockbridge, Aug. 4—Miss Gertrude Robbinson Smith, president of the Berkshire Symphonic Festival, inc., at the music festival dedication tonight, said in part: "Had a clairvoyant predicted five years ago that today the Berkshire Symphonic Festival would be inaugurating this great music shed, no one would have paid the least attention. It is, however, an inspiring reality. But nothing worth while ever happens without someone having dreamed a dream. It was the late Henry Hadley who had this dream, feeling as he did that the Berkshires were an ideal spot for symphonic music 'under the moon and stars.' The residents of the Berkshires became intrigued with this idea of an out of door musical festival and put their shoulders to the wheel to make it a success. After two summer festivals, Dr Hadley resigned because of his failing health and the trustees of the Berkshire Symphonic Festival approached Dr Koussevitzky and his great orchestra, the Boston symphony.

"Words cannot express the enthusiasm that greeted his acceptance nor the inspiration that his vision for the development of a great musical center gave to everyone with his understanding of the hunger for music in the summer of a large and music-loving public.

"Most of you know what happened one night last summer when the elements and Wagner got into conflict. This seemingly tragic event proved a blessing in disguise for immediately after it the board of trustees decided to start a campaign for money to build this music shed. Many of you responded most generously and a month ago, thanks to Joseph Franz, the engineer, the shed was ready for the 1938 festival. Mr Saarinen's conception was the basis for this music shed which we are this evening so happily dedicating. This does not mean that it is entirely completed—there is still much to do to make it as beautiful and perfect as it should be for the perfection Dr Koussevitzky and his orchestra are entitled to. It is true that a fine roof covers one acre and a half of land, thus permitting nearly 6000 people to sit within the building proper; that half of the public can sit on chairs; that the musicians have a fine tuning room, and that Dr Koussevitzky has his own suite. But still more important is the excellent study on the acoustics made by Prof Richard D. Fay of the Massachusetts Institute of Technology.

"In these recent years of financial strain when the federal government has spent tremendous sums of money in an attempt to support the hard-hit sphere of culture, the Berkshire Symphonic Festival has followed the older American tradition of aiding culture by individual patronage and support. It has been a struggle but the results achieved thus far have justified the effort. Today the operation of the concerts is self-sustaining through the sale of tickets. But the building has come from private contributions and future improvements must come the same way. At the present moment we are in need of $58,000 to carry out immediate plans —funds for beautifying the grounds by the planting of trees and shrubs near the building, funds for covering the steel pillars with fluted columns, for permanent lighting of the parking fields, for iron roll curtains to close in the auditorium against storms, for permanent chairs for the audience, and similar needs. It is our conviction that individual persons who believe in the old American tradition of individual support of culture in America will help us in the future and help us now.

"The trustees of the Boston Symphony orchestra and the Berkshire Symphonic Festival work in the closest cooperation and Dr Koussevitzky is always an inspiration. His orchestra is too much loved throughout the land for it to be necessary to eulogize them.

"There is, however, behind the scenes of the Boston Symphony orchestra, a great lawyer who is its guilding spirit, a summer resident of the Berkshires and a true friend of the Berkshire Symphonic Festival. It is my privilege to present the president of the Boston Symphony orchestra, a distinguished man and a loyal friend of distinguished music in America, Mr Bentley Warren."

Orchestra President Praises the Festival

Stockbridge, Aug. 4—Bentley W. Warren, president of the Boston Symphony, Orchestra, inc., said in part: "The Boston Symphony orchestra rejoices in this opportunity to bring its tribute of appreciation and praise to the Berkshire Symphonic festival for its foresight, energy, and success in making available this adequate and admirable auditorium. With such a result of only three years of coop-eration between the two organiza-tions, who can predict how great may be the contribution of Berkshire to the musical culture of America?

"In 1881, a beloved citizen of Bos-ton founded its Symphony orchestra. Alone and unaided he promoted and supervised its activities and met its annual deficit for 37 years. His ob-jective was not merely to enrich the musical culture of his own city; he wished also to further the apprecia-tion and enjoyment of the universal language of music throughout the country. At the age of 82 he retired from this most fruitful work. Since then the present corporation organ-ized under his direction, has, with the financial support of generous patrons of the concerts, continued his pur-poses and polcies. The number of ex-cellent orchestras now in America, yearly furnishing music of the high-est merit from the Atlantic to the Pacific, proves the soundness of his confidence that the American people were eager for a national music cul-ture.

"Throughout its existence the or-chestra has constantly broadened its field of activities. At the beginning there were only 24 concerts a year, all in Boston. Both locally and over the country this number has been greatly multiplied. Instead of ap-pealing to local audiences only, the Berkshire Festival is now offered to a national public.

"The gift of the beautiful Tangle-wood estate by Mrs Gorham Brooks, in memory of her parents, has pro-vided a perfect setting for these con-certs. It has also opened a wide vista of increasing usefulness. Our dis-tinguished conductor, after 14 years in this country of his adoption—for he has now become an American citizen —has long cherished a vision of a music center of the first importance. He is convinced that America is now ripe for it. Here he believes it is possible to develop orchestral conduc-tors as accomplished as any that Eu-rope can provide. The personnel of the orchestra contains artists unex-celled anywhere as teachers of ad-vanced pupils in the use of the vari-ous instruments. After experience with many amateur choruses, Dr Koussevitzky believes that the possi-bilities of choral and community sing-ing are almost unlimited if properly trained leaders are made available. What does all this suggest?

"It is the hope of our conductor— a hope, I am happy to say, shared by the Berkshire Symphonic Festival cor-poration and the Boston Symphony orchestra—that the annual festival may be supplemented by a school or academy holding annual sessions, pre-ceding the concerts themselves, and devoted to the cultivation of the high-est standards in the work of orches-tral conductors, choral leaders, and separate instrumentalists. Tangle-wood is the ideal location for such a school. The mansion house and other buildings included in Mrs Brooks's gift will furnish the facilities imme-diately needed. This auditorium can-not be excelled as a place for the instruction of prospective orchestra conductors with a small but adequate orchestra of some of the members of the Boston Symphony itself, aug-mented by students attending the school for instruction in the use of their special instruments.

We all believe that here stands such an opportunity as Mr Higginson seized when he founded the Boston Sym-phony orchestra, and as Miss Robin-son Smith and her associates have realized in the establsihment of these Berkshire concerts. The opportunity transcends by far any local limits of Boston and the Berkshires. Happily the music lovers assembled here con-stitute no merely local audience. Surely many will agree with Dr Koussevitzky as to the national value of the musical enterprise that he en-visions. May not the Tanglewood concerts become historic, as forerun-ners of a great artistic and educa-tional reality—the establishment of an outstanding summer musical center for this country!"

HOLYOKE, MASS.
Transcript Telegram

AUG 5 - 1938

The Oracle

ATHEIST'S ADMISSION
There must be something else
Besides a sanded wave of shore
With tangled shells and seaweed,
There must be something more.

A tree with icy lacquer,
That catches last moon-strains,
Is not its own creator.

A band of crimson sunset,
Which streaks the limpid sky,
Flames only for a moment
Before the colors die.

There must be something else
Besides a rainbow sprung from sod,
A thing that wills this beauty;
I think men call it—God.
—Gladys Zulauf in The New Hampshire Student Writer for 1938.

☼ ☼

Have you watched the moon these nights and observed the intense yellowish color? It is a "hot" moon all right.

☼ ☼

Another note on the Berkshire symphony—Jeannette Vreeland who sang in the quartet at last night's concert, was one of the soloists in "Elijah," which the Holyoke Oratorio society presented here in 1923.

☼ ☼

Serge Koussevitsky was himself an ode to joy last night when he conducted the Cecilia society chorus, Jeannette Vreeland, Anna Kaskas, Paul Althouse, Norman Cordon, and the Boston Symphony orchestra in the final chorus of Beethoven's Ninth symphony. His face wore a roseate beam, and when the whole assemblage joined together in unison he leaned forward in the rostrum and mouthed the notes of the chorus with an enthusiasm that lifted the whole group to the level of his own excitement. It's exciting to watch Koussevitsky conduct anyway, especially if you are sitting where you can see his face. His mouth moves as if he were singing, but if a very soft passage comes sometimes you can hear that it is more whispering than singing. His face takes on a hundred expressions a minute—he frowns, scolds, beams, and his face is calm, pleased, excited, all in accordance with the music. A motion picture of his face alone might tell you what he is conducting. And his hands call forth the music with even more fascinating variety. He strikes single notes with his forefinger, he wiggles short melodic passages out of the horns with the same commanding finger. He worries some of the music forth, and then with a broad gesture he smooths out an adagio. It almost seems as if he could pull a symphony from a row of instruments on a music store shelf, but when you look around at the orchestra you see the finest musicians in this country and you know better.

Berkshire Music Festival Attracts Audience Of 6000

The Berkshire Symphonic Festival dedicated its new music shed at Tanglewood last night with a stirring program in which the Boston Symphony orchestra, the Cecelia society chorus of Boston, four soloists, and even an audience of almost 6000, led by Dr. Serge Koussevitsky, took part. A number from this city attended.

The occasion was one of triumph for the achievement of the Festival, which was started only five years ago by the late Dr. Henry Hadley as a three concert affair held in a horse show ring, and the program was auspiciously chosen.

The program began with the first chorus and the chorale from Bach's "Rin Feste Burg ist unser Gott," and rose to a climax with Beethoven's Ninth symphony with final chorus on Schiller's "Ode to Joy." Dr. Koussevitsky said during the dedicatory remarks in an intermission that he had chosen the Ninth symphony, not only because it is "the greatest masterpiece in musical literature," but also because it repeats Schiller's words calling all nations to brotherhood.

Following an old festival custom, Dr. Koussevitsky invited the audience to join in the chorus of the Bach cantata, and after the chorus and orchestra had first performed it, he faced the audience and led the entire assembly in the impressive Lutheran hymn.

The Ninth symphony, growing from the first light notes to a majestic outpouring, was a thrilling experience, and seemed by that single performance to be the justification for the festival's whole career. Its wealth of melodic threads and of dynamic variety, its surge onward to the final chorus were performed in a matchless interpretation. The quartet and chorus gave themselves to the fullest appreciation of this final stage in the symphony, which the composer felt had to pass the limits set by insruments. The end of the concert left the audience in a spirit of exaltation which was a tribute to Dr. Koussevitsky and to all who had made the concert possible.

The new shed, with seating accommodations for 5700, was filled last night and an overflow audience stood in the arcade and even on the lawn outside. Constructed like a half-open fan, the shed is built with a stage as large as that of Symphony hall in Boston, and with a huge auditorium uninterrupted by beams or posts. The sides are entirely open.

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CUE
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HOLYOKE, MASS.
Transcript Telegram

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AUG 5 - 1938

The Oracle

ATHEIST'S ADMISSION

There must be something else
Besides a sanded wave of shore
With tangled shells and seaweed,
There must be something more.

A tree with icy lacquer,
That catches last moon-strains,
Is not its own creator.

A band of crimson sunset,
Which streaks the limpid sky,
Flames only for a moment
Before the colors die.

There must be something else
Besides a rainbow sprung from sod,
A thing that wills this beauty;
I think men call it—God.
—Gladys Zulauf in The New Hampshire Student Writer for 1938.

✿ ✿

Have you watched the moon these nights and observed the intense yellowish color? It is a "hot" moon all right.

✿ ✿

Another note on the Berkshire symphony—Jeannette Vreeland who sang in the quartet at last night's concert, was one of the soloists in "Elijah," which the Holyoke Oratorio society presented here in 1923.

✿ ✿

Serge Koussevitsky was himself an ode to joy last night when he conducted the Cecilia society chorus, Jeannette Vreeland, Anna Kaskas, Paul Althouse, Norman Cordon, and the Boston Symphony orchestra in the final cho[illegible] Beethoven's Ninth symphony. His face wore a roseate beam, and when the whole assemblage joined together in unison he leaned forward in the rostrum and mouthed the notes of the chorus with an enthusiasm that lifted the whole group to the level of his own excitement. It's exciting to watch Koussevitsky conduct anyway, especially if you are sitting where you can see his face. His mouth moves as if he were singing, but if a very soft passage comes sometimes you can hear that it is more whispering than singing. His face takes on a hundred expressions a minute—he frowns, scolds, beams, and his face is calm, pleased, excited, all in accordance with the music. A motion picture of his face alone might tell you what he is conducting. And his hands call forth the music with even more fascinating variety. He strikes single notes with his forefinger, he wiggles short melodic passages out of the horns with the same commanding finger. He worries some of the music forth, and then with a broad gesture he smooths out an adagio. It almost seems as if he could pull a symphony from a row of instruments on a music store shelf, but when you look around at the orchestra you see the finest musicians in this country and you know better.

Berkshire Music Festival Attracts Audience Of 6000

The Berkshire Symphonic Festival dedicated its new music shed at Tanglewood last night with a stirring program in which the Boston Symphony orchestra, the Cecelia society chorus of Boston, four soloists, and even an audience of almost 6000, led by Dr. Serge Koussevitsky, took part. A number from this city attended.

The occasion was one of triumph for the achievement of the Festival, which was started only five years ago by the late Dr. Henry Hadley as a three concert affair held in a horse show ring, and the program was auspiciously chosen.

The program began with the first chorus and the chorale from Bach's "Rin Feste Burg ist unser Gott," and rose to a climax with Beethoven's Ninth symphony with final chorus on Schiller's "Ode to Joy." Dr. Koussevitsky said during the dedicatory remarks in an intermission that he had chosen the Ninth symphony, not only because it is "the greatest masterpiece in musical literature," but also because it repeats Schiller's words calling all nations to brotherhood.

Following an old festival custom, Dr. Koussevitsky invited the audience to join in the chorus of the Bach cantata, and after the chorus and orchestra had first performed it, he faced the audience and led the entire assembly in the impressive Lutheran hymn.

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NEW YORK, N. Y.
HERALD - TRIBUNE
AUG 6 - 1938

Second Concert Slated Tonight In Berkshires

Boston Orchestra Will Play Works by Haydn, Debussy and Sibelius, Beethoven 9th Opens the Festival

By Francis D. Perkins

LENOX, Mass., Aug. 5.—The second concert of the Boston Symphony Orchestra under Serge Koussevitzky's direction in [illegible] annual Berkshire Symphonic Festival in the new music shed on the Tanglewood estate here will take place tomorrow night with a program including Haydn's symphony in E flat, No. 99; Debussy's "La Mer" and Sibelius's first symphony.

For the third concert on Sunday afternoon Dr. Koussevitzky has made a change in the last number, substituting Ravel's second "Daphnis et Chloe" suite for Respighi's "Pines of Rome." Other numbers as already announced will be Mozart's "Eine Kleine Nachtmusik," Brahms's fourth symphony and Copland's music for the theater.

There was no festival concert today, but the orchestra passed the morning in a long rehearsal at Tanglewood. Meanwhile, festival officials expressed great satisfaction over the musical results of last night's opening program, the first concert in the music shed, and the general public interest and enthusiasm. Immediately after the appeal made by Gertrude Robinson Smith, president of the festival, during the concert for $58,000 to finance completion of plans for the building and grounds, donations of $1,000 each were made by Mrs. Alonzo Sexton, of New York and Stockbridge, and John Snepard jr., of Palm Beach and Lenox. Another contribution was made this morning by J. C. Freeman, of Stockbridge.

Handel Work Withdrawn

The dedicatory character of the occasion undoubtedly influenced Dr. Koussevitzky's choice of program for the first festival concert last night, when the Cecilia Society of Boston sang with the orchestra in the opening chorus and closing chorale from Bach's Cantata, "Ein Feste Burg," and Beethoven's ninth symphony. Handel's concerto in D minor, op. 6, No. 10, had been announced in the advance lists, but was withdrawn probably for reasons of time, considering the length of the Beethoven symphony. In his brief speech after the addresses by Miss Robinson Smith and Bentley W. Warren, presidents of the Berkshire symphonic festival and the Boston Symphony Orchestra, Dr. Koussevitzky gave two more reasons for offering the ninth symphony, its eminence as a musical masterpiece and the call for brotherhood among nations made by Schiller in his "Ode to Joy," the text of the Choral Finale.

The sentiments expressed by the conductor in his speech found realization in the performance of the symphony, which was perhaps the most eloquent interpretation of one of Beethoven's major works under Dr. Koussevitzky's direction which this reviewer has heard thus far. As compared with the performance of the same work by the Boston Symphony at Carnegie Hall in November, 1935, there was the difference between a good and a memorable interpretation. Last night brought a more convincing realization of the lyric meditative serenity of the third movement, and a communicative expression of the emotional heights of the finale—heights which, what with the technical difficulties of the movement, are not always reached. The broader tempi adopted by the conductor for the two latter movements, as compared with the New York performances of 1935, contributed to this result, and there was little found for cavil from an interpretative point of view, except that the subtle pianissimo adopted for the first statement of the main heme of the finale in the lower strings, while effective, was not altogether according to the indications in the score.

Choral Sung in English

The orchestra maintained the high standards which mark its work in the regular winter season, playing with sympathetic responsiveness to the conductor's interpretative wishes. The chorus, trained by Arthur Fiedler, also merited praise on [illegible] and expressive grounds, singing with a generally well blended and balanced quality of tone, notable volume and spirit and faithfulness to pitch. The soloists, Jeannette Vreeland, Anna Kaska, Paul Althouse and Norman Cordon, coped laudably with what generally proves to be the least grateful feature of the symphony, although the familiar impression of difficulty in this taxing music was stiill noticeable. Mr. Cordon sang his opening solo with satisfying sonority and distinctness, if not with an unruffled tonal surface.

Schiller's verse was sung in English, in a translation of average merit. But since few if any English versions of the hymn to joy have proved entirely adequate, and not all the words are necessarily heard by the audience in concerted passages, it might have been better to adhere to the German original.

Applaud for Five Minutes

In the opening Bach chorus the vigorous vocal volume sometimes overwhelmed the orchestral tone unduly, except for a penetrant high trumpet, and there was a certain lack of clarity of detail. That this was not due to acoustic condition in the music shed was shown by what followed, especially by the performance of the symphony, which confirmed the highly favorable initial impression gathered from the afternoon's rehearsal. The often incomparable quality of this orchestral tone was heard to entire advantage, with full sonority and distinctness of fine points of instrumental detail, even at a considerable distance behind the structure. At the close there were five minutes of continuous applause for the conductor and his collaborators.

Dr. Koussevitzky's invitation to the audience to join the singing of the Bach chorale received a hearty response, and also the audience deserved praise for prompt arrival. Although many came from considerable distances, the proportion of latecomers was small, despite the fact that the arrival and parking of more than 2,000 cars require considerable time under the best conditions. Members of American Legion posts co-operated with the police in parking arrangements, which were accomplished with relatively little delay.

NORWALK, CONN.
HOUR
AUG 8 - 1938

40,000 WILL ATTEND FESTIVAL

First Half Of Berkshire Program At Stockbridge Attracts 19,000

Stockbridge, Mass. (AP) — Directors of Berkshire Symphonic Festival, basing their estimate on concerts already held, today said they expected the total attendance would reach 40,000 when the program concludes next Sunday.

Three concerts, which comprised the first half of the program, concluded yesterday, attracted 19,000 music lovers. The concerts, resuming Thursday night, will be repeated Saturday night and Sunday afternoon.

The first three concerts attracted audiences from every section of the United States, Canada and many parts of Europe, including children in camp uniforms and many of the nation's social leaders.

Their numbers were so great that extra chairs had to be added to the regular seating capacity of 5,628 at two of the Boston Symphony's three programs. At every break in the concerts, Serge Koussevitzky, director, was obliged to respond to bravos and cheers.

The new, fan-shaped "music shed," used this summer for the first time, proved perfect acoustically and everyone, from those in the lowest priced to the most expensive seats, heard every note of three beautifully chosen programs.

GREENWICH, CONN.
TIME
AUG 6 - 1938

Bernie Yudain:

Taking the Ether

THE MALE BAG

Dear B. Y.:

You were muttering the other day about the scarcity of good programs on the air during the summer months. No doubt you were referring to the lamentable absence of Fred Allen, Jack Benny and other top-notchers from the air during the hot weather. Listeners who like that type of program are left high and dry now, but in another field of broadcasting there has been no let-down just because the mercury soars.

I refer to symphonic music, of which I am a devotee. Now, I know hot weather and "serious" music aren't supposed to be compatible but that's a lot of piffle—as the networks now realize. I have never understood why a person shouldn't like to hear Wagner, if he likes Wagner, as much in July and August as in November and December. The answer of course is that he does. The belief that "heavy" music is fit only for sub-zero weather is as silly as the equally-prevalent belief that everybody wants light, fluffy fiction in the summer, no matter if they read nothing but Shakespeare and Milton the rest of the year.

All the networks are doing right well by the symphonic addicts nowadays during the hottest as well as the coldest weather. You can hear almost as much good music any week now as you can during the winter. The Philadelphia Orchestra has been holding forth at Robin Hood Dell in Fairmount Park, Philadelphia, and a goodly number of these concerts have been broadcast. The Boston Symphony is being heard from the Berkshire Festival. The New York Philharmonic is being heard from the Lewisohn Stadium in New York. The Toronto Symphony is on the air every week. Alfred Wallenstein's concert orchestra goes right ahead with its excellent broadcasts, maugre the heat.

That was a magnificent opening concert by the Boston Symphony last week at the dedication of the new music shed of the Berkshire Festival. Bach choral selections and Beethoven's Ninth Symphony — great music played by a great orchestra that was as enjoyable on a hotter than hot night as it would be in drear-nighted December (particularly if you happened to have a couple of bottles of beer beside your chair.)

Returning for a moment to the time-and-season angle of listening to symphonic music, it has been amply demonstrated that people who like it will listen to it in all kinds of weather and at practically any time of day, if they're near a radio. For instance, one of the smaller New York stations—WQXR if I remember correctly—experimented recently with a recorded "Breakfast Symphony" program, and it made an instant hit. You wouldn't think offhand that people would want Beethoven and Brahms with their toast and marmalade but there you are. Facts is facts. Well, when you get right down to it, most people are more in the mood for music early in the morning than they are for silly chatter on the radio.

These recorded-music stations are a boon to the listener. Everybody knows by now that WQXR presents several hours of good recorded music daily, plus some uncanned concerts. WNYC's Masterwork Hour (at 9 a. m. and 7 p. m.) is another program that is always good. WEVD and some others are catching on and doing their bit in this direction.

Oh, yes—the Columbia Symphony on Sunday afternoon (filling, or partly so, the spot held by the N. Y. Philharmonic during the winter and spring) is a first-rate program. Furthermore, it has a progressive director who doesn't stick to the heavily-traveled roads of music but branches out now and then, giving American composers of today a break and also introducing less-familiar but excellent works from the recent musical literature of other lands.

ST. PAUL, MINN.
DISPATCH
AUG 6 - 1938

Classic Themes Well Handled In New Records

By FRANCES BOARDMAN

Victor's co-operation with the New Friends of Music, to the end that the beautiful performances staged for that organization may be shared by listeners everywhere, and not alone by the members of the New York organization, has been greatly appreciated, one must believe, by all lovers of expert and unusual chamber music.

Among the releases resulting from the liaison is the Mozart Divertimento No. 15, in B-flat major (K.287) as played by the ensemble known as Arthur Fiedler's Sinfonietta, under the baton of Mr. Fiedler, who is perhaps best known as conductor of the Boston "Pops" orchestra. It is scored for two violins, two horns, viola and bass, the first violinist of the executive group being Richard Burgin, concertmaster of the Boston Symphony orchestra.

This is delightful music, skillfully played, and offered without the slightest affectation or concert-stage pretentiousness, and it comes in a set of five discs, four of them in the ten-inch size.

CHICAGO, ILL.
NEWS
AUG 6 - 1938

* * *

The Venezuelan government has recently issued a stamp bearing the likeness of Teresa Carreno, eminent pianist, commemorating the repatriation of her ashes which were brought to her native land last February.

Mme. Claire Croiza, in a recent recital at the Salle Chopin, Paris, sang four totally unknown Debussy songs, namely, "Jane," "Serenade," "Sounait" and "O Floraison Divine des Lilas." These are still in manuscript and await permission by the composer's heirs for publication. The owner is M. Pierre Schneider.

The date of composition is uncertain, except for "O Floraison," which is marked April 20, 1882. The poem for "Jane" was written by Leconte de Lisle, while Th. de Banville is the author of the others.

The Boston Symphony recently issued a volume of concert programs presented during its past (57th) season. John N. Burk is responsible for all historical and descriptive data.

Dr. H. C. Colles is editing a new edition of Grove's "Dictionary of Music and Musicians," which is being prepared by the Macmillan Company. The third edition of five volumes, published 10 years ago, is being revised. A sixth volume is being added which will contain new articles.

All Acclaim Sound Reception in Shed

Mercury New Bedford

Auditorium at Tanglewood Works Magic on Ninth Symphony

Aug. 6 1938

On the way home through those nearer green rock-studded and far blue hazed Berkshire hills and peaceful valleys, the effort has been made to formulate some impressions of the jubilant first day of the Berkshire Symphonic Festival at Tanglewood. Even the phlox cried out in joy of brilliant bloom from every garden. It was a day of triumph for the Festival organization and the hero of the hour bore the coveted name "perfect acoustics." Stockbridge will be visited by builders of the future to study the secret of its open air auditorium.

The "shed" at Tanglewood had been tried out by a first night capacity audience for the Thursday dedicatory program and found not only sufficient, but amazingly refining, supporting, glamoring, in its sound acceptance. As one who has heard the Beethoven Ninth Symphony many times in Symphony Hall, Boston, by the same body of orchestral virtuosos who were happily conducted by Dr. Serge Koussevitzky on the stage of the new Tanglewood building, we protest that Thursday we felt it was being heard for the first time in full realization of its inherent thrills and poetic beauties.

Dr. Koussevitzky's sensitive imaginative musicianship demanded a pace in the vivace and received it in clarity and fire. His well known gift of subtlety in phrasing, always visualized in his hands, seemed almost afloat in a benison of gratified old Ludwig throughout the adagio. That supremely silken gold of the Boston Symphony string section exceeded in a refinement so magically lovely that one said, "Surely these men have put aside for the occasion their sufficiently fine instruments and have had loaned them the rarest treasures of Strad and Guarnerius collections." It might have been a 'cello from fairyland upon which Jean Bedetti played his brief pianissimo.

Here for the first time one had the experience of listening to human voices chorally interwoven with orchestral passages without any sense of incongruity in their easefully taken staccati. The four soloists: Vreeland, Kaskas, Althouse and Cordon, met all requirements without strain; the sections of the Cecilia Society came out in resonant enrichment. The whole fourth movement was like a brilliant opera performance.

The stout old Luther chorale that opened the program we met halfway by hearing it with eyes closed and mind transferred to its original locale, some early 18th century German church where congregations sang out nobly "Ein' feste Burg ist unser Gott" and trumpets echoed their proclamation of faith. When Eva meets Walter von Stolzing in "Die Meistersinger" it is in just such a setting.

Manager Judd, looking as pleased as Punch over the success, hailed yesterday morning on Stockbridge's main street, explained that the omission of the late addition, a Handel Concerto Grosso, was because of the length of the speeches.

It was an audience too content to complain that laughed cheerfully at each other as, evening gowns lifted high, the multitude ploughed through freshly made pathways under kindly canopies of snakelike lengths. Heels of dress shoes sank in the developing mire; their wearers tottered, lurched, pulled out and struggled on, to stumble, had they impatiently gone under the ropes, over short stumpy ground. Cars in the parking lots had to be towed out; one bus was immovable for 40 minutes.

A little elderly Canadian lady who came alone to Stockbridge for the six concerts and four Olin Downes lectures was delighted to drive out the five miles with us in comparative safety. She typified the interest in our American Salzburg from all parts of the country.

A. C. R.

HUDSON, N. Y.
REGISTER
AUG 8 - 1938

+ + +

Miss Carrie Winslow, Miss Ruth L. Jessup and Gerald S. Bliss of this city, Mrs. J. Sanderson Hand and son, George Hand, of Stuyvesant Falls, and Mrs. Pauline Avery of West Taghkanic, attended the rehearsal of the Boston Symphony Orchestra which Dr. Serge Koussevitsky conducted Saturday at the music shed at "Tanglewood."

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HACKENSACK, N. J.
BERGEN-RECORD
AUG 6 - 1938

Music News And Views

By ROGER S. VREELAND

Berkshire Symphonic Festival, Stockbridge (Tanglewood), Mass., Aug. 6—The Berkshire Symphonic Festival began its fifth season Thursday night, inaugurating the new 5,700-capacity shed with an audience of 6,000 persons. Standing-room-only and extra seats in the collonade accommodated the overflow crowd, however, so that all could have been under the roof had the weather made it imperative. Many, however, were content to remain outside on the grass, and audibility there within an extensive range of the shed was good.

As early as 6 o'clock traffic lines were formed on the various highways approaching Tanglewood, and by 8 o'clock traffic was jammed and remained so, moving but slowly, until long after the concert had begun. For the most part patrons, police, Legionnaire volunteers from Pittsfield, and Festival officials remained in good humor, and those forced to be late realized the circumstances were unavoidable.

Beethoven's great Ninth Symphony was held largely responsible for the unprecedented turnout. Of course many were curious to see the much publicized shed, but many more are expected to arrive for the week-end performances.

The shed did not disappoint in the excellence of its predicted acoustics. I was able to listen only from one point, but apparently patrons in all sections were pleased.

The Boston Symphony Orchestra and its celebrated conductor, Serge Koussevitzky, appeared in dark trousers and white jackets. Although it was admittedly warm, the musicians and conductor did not have the excuse they did last year, under the tent, to remove their coats.

It may seem a bit trite to say that the Ninth Symphony was tremendous. It always is. This performance was particularly so, nevertheless. Dr. Koussevitzky, a little ponderous in his Beethoven, sometimes, I think, drove this dynamic work to its limits in power. On a hot night, of all times. The first and last movements are to be remembered most. Punctuation in the first was with heat-defying energy, perhaps the scherzo lacked a little of that unnamed kind of mirth of Beethoven's; perhaps the lack of necessity to drive in the adagio permitted that movement to go into a little too much relapse. The last movement rose to all even to more than it seemed possible for its potentialities. Climaxes, contrasts, pauses were all in the truest of Beethoven vigor. Personally, I do not recall ever having heard bass viols played at such pianissimo, as when they were called upon to introduce, in unison, the "Ode to Joy" theme. The building-up here to the full orchestra was unusually impressive.

Soloists were Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, bass. As soloists and in quartet they filled their great demands excellently. The chorus, the Cecilia Society of Boston, also did well. The balance between these vocal ensembles and the orchestra was as good its ever been my experience to hear.

As for the first part of the program, I must confess that although I was within a quarter of a mile from the Tanglewood gates forty minutes before the concert was to begin, I was unable to get under the shed in time. Sights of the shed and surroundings were therefore nocturnal for me.

The first half consisted, however, of two Bach chorales from the "Ein feste Burg ist unser Gott" cantata, No. 80. The audience participated.

Dedicatory remarks were made by Miss Gertrude Robinson Smith, president of the Festival, between the first chorus and the chorale. Bentley W. Warren, president of the Boston Symphony Orchestra, and Dr. Koussevitzky also spoke.

Miss Smith said in art: " Had clairvoyant predicted five years ago that today the Berkshire Symphonic Festival would be in auguring this great music shed, no one would have paid the least atention. It is, however, an inspiring reality. But nothing worthwhile ever happens without someone having dreamed a dream." Miss Robinson gave a brief resume of the festival's history.

NEW YORK, N. Y.
HERALD - TRIBUNE
AUG 7 - 1938

Pierre Luboschutz and Genia Nemenoff, duo-pianists, have been engaged to play Mozart's concerto in E flat with the Boston Symphony Orchestra on [redacted].

DR. KOUSSEVITZKY DIRECTS THIRD BERKSHIRE CONCERT

STOCKBRIDGE, Aug. 7 — Amid natural splendor of Berkshire Hills, Dr. Serge Koussevitzky conducted Boston Symphony Orchestra in impeccable performance this afternoon in third concert of Berkshire Symphonic festival.

It was found necessary to change the last number on the program, Ravel's Suite No. 2 from Ballet "Daphnis and Chloe" being substituted for "Pines of Rome" by Respighi. The two Ravel compositions, Ballet and his "Mother Goose" suite were characterized by their delicacy of interpretations.

Feature of second half of program was Aaron Copland's "Music for the Theatre" with composer playing piano part. Amateur critics in audience, commenting on it, said "Gershwin does it better."

Program began with Mozart's "Eine Kleine Nachtmusik," played in precise fashion best suiting Mozart.

Highlight of afternoon was Brahms' Symphony No. 4 in E Minor, which drew prolonged applause.

Globe Aug 8

PAWTUCKET, R. I.
TIMES
AUG 6 - 1938

Huge Stockbridge 'Shed' Blends Symphony Notes

STOCKBRIDGE, Mass., Aug. 4—Serge Koussevitsky chose Bach and Beethoven for the dedication of the music shed of the Berkshire Symphonic festival at Tanglewood. More than 6000 listeners were thrilled as they heard the great Boston Symphony Orchestra and the Cecilia Society of Boston give the First Chorus and Chorale from the Bach cantata Ein Feste Burg Ist Unser Gott, No. 80 and the Beethoven symphony No. 9 with the final chorus on Schiller's Ode to Joy, op. 125.

Koussevitsky was given a tremendous ovation as he appeared on the stage, the audience rising instantly. The atmosphere was tense as the time came to test the acoustics of this huge fan-like structure. The box stage is the size and shape of that in Symphony Hall and the seats radiate from the stage in a widening semi-circle. A vaulted roof covers the audience from the sky but the sides of the shed are open. As all but the starlights were dimmed, the green lawns edged by tall trees were visible in the moonlight, suggesting the eerie atmosphere of another world.

Only the occasional flash of news cameras brought back the realization that this event was real and of great importance in the world of music. Koussevitsky said "On this significant day in musical life, I have selected the Beethoven 9th not only because it is the greatest masterpiece in musical literature but also to hear the voice of Tanglewood repeat it calling all nations to brotherhood."

It was on this high note that the entire program was given and it was an exhilarating moment when Dr. Koussevitsky turned and invited the audience to join the orchestra and chorus in singing "A Mighty Fortress Is Our God." The playing of the orchestra was excellent as usual, and the chorus, trained by Arthur Fiedler, was very fine. Soloists in the Beethoven were Jeanette Vreeland, soprano; Anna Kaskas, contralto, Paul Althouse, tenor, and Norman Gordon, bass.

The shed is remarkably sensitive to every detail of shading and the softest tone was heard perfectly. Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival and Bentley W. Warren, president of the Boston Symphony Orchestra, outlined plans for future festivals at Tanglewood. These include a school for training orchestral and choral directors and eventually the production of opera there. The Berkshire Festival is assuming national importance and it is expected that it will become a musical center the equal of any of the festival centers of Europe.

Rhode Islanders noted in the huge opening throng were Mr. and Mrs. Arthur M. Allen of Providence (Mrs. Allen is Martha Baird who was soloist in Providence last season with the orchestra) Miss Kathleen Miller, also of Providence, Miss Louise B. Fish and Theodore E. Dexter of Central Falls and Mrs. Henrietta Staton of Barrington.

R. T.

KOUSSEVITZKY PLANS TANGLEWOOD SCHOOL

10 Promising Conductors to Study Under Him

B. Globe Aug. 7/38

STOCKBRIDGE, Aug. 6 (A. P.)—A unique music school, unlike any other in the United States, is the aspiration of the Berkshire Symphonic Festival which tonight heard the Boston Symphony Orchestra under Serge Koussevitzky.

The audience, which filled the new music shed at "Tanglewood" in spite of preliminary showers for the second of the current concerts, heard a superbly played program from three masters of different periods—Hayden, Debussey and Sibelius.

And most of those attending had a sense of participating in the new undertaking—the school which the festival group expects to be an actuality in the Summer of 1940.

The school is a dream of Dr. Koussevitzky's. Its inception was announced Thursday night by Bentley Mirt Warren, president of the Boston Symphony.

A very small group will live at "Tanglewood," the estate given the Boston Symphony in December, 1936, by Mrs. Gorham Brooks of Brookline, which is the permanent home of the Berkshire Festival. This group, probably not more than 10, will be made up of the most promising young orchestra conductors to be found.

Another, and larger group will study choral conducting and choral music. Koussevitzky will supervise the work of the orchestral conductors. No musician has been designated for choral music, but Archibald Davidson of Boston is considered a likely choice.

In addition, there will be a group of talented young instrumentalists who will work through the Summer with Boston Symphony musicians, participate in programs and sit in on rehearsals for the festival proper.

A chorus of major ability will probably emerge as well.

NEW YORK, N. Y.
TIMES
AUG 6 - 1938

HAYDN ON PROGRAM OF BERKSHIRE FETE

E Flat Symphony and 'La Mer' by Debussy Are on List of Tonight's Offerings

SIBELIUS MUSIC IS ON BILL

500 Attend South Mountain String Quartet Concert Given at Pittsfield

By H. HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 5.—The Berkshire symphonic festival continues tomorrow night, and if the weather remains good, a larger crowd than attended the opening night is expected. Serge Koussevitzky and the Boston Symphony Orchestra will play a substantial program: Haydn's Symphony in E flat No. 99, Debussy's "La Mer" and Sibelius's First Symphony.

If today was an open date as far as the symphonic festival proper was concerned, it was not bereft of other musical attractions. Various chamber music organizations in the vicinity which ordinarily, present Saturday or Sunday programs, shifted their concerts to Friday. Among these was the South Mountain String Quartet, which gives a series of eight Summer programs on South Mountain in Pittsfield.

Concert on Mountain Top

About 500 persons drove up to the top of South Mountain to hear this afternoon's concerts. The church-like temple of music, with its pews instead of chairs, was filled and some listeners sat on benches out-of-doors. The South Mountain Quartet was founded by Mrs. Elizabeth Sprague Coolidge, who has deservedly been called "the fairy godmother of chamber music." She also established the center on South Mountain, and next month there will be a chamber music festival observing the twentieth anniversary of the founding of this shrine of a subtle and ennobling art.

The South Mountain Quartet consists of Katherine Parlow, first violin; Edwin Edeler, second violin; Conrad Held, viola, and Willem Willeke, 'cello, and has Gunnar Johansen, pianist, as resident collaborator. He joined with the quartet in the Brahms F minor piano quintet. The program began with Hindemith's F minor quartet, Op. 10. Then followed Handel-Halvoren's "Passacaglia," played by Miss Parlow and Mr. Willeke.

The most striking quality of the quartet's playing is its masculine vigor. This is especially impressive, since a woman is the leader. But the explanation is precisely Miss Parlow. She plays with a generous, full-bodied tone and with an emotional urgency that can only be the harvest of experience as a solo artist and of deep musical conviction.

Hindemith Quartet Discussed

The Hindemith Quartet, his first, is perhaps the most grateful to ears accustomed to old-fashioned musical fabric. There is a rich melodic flow, seasoned, of course, by some peppery harmonies. It seemed rather long winded, in spite of cuts in the last movement. But it demands playing of bite and crispness, and these attributes it had. The quintet was most effective in its stirring fortissimo pages, such as those in the scherzo.

But to return to the Berkshire symphonic festival and last night's program. The Bach chorus from "Ein' Feste Burg Ist Unser Gott" had weight and impressiveness and in the chorale the audience joined with a will. What if it reminded one of the dear dead days when the organist in the movie house played the tune and a dancing ball on the screen told you what word to sing?

Dr. Koussevitzky and his men have seldom given a more dramatic interpretation of Beethoven's Ninth Symphony. There was grandeur and exaltation in his conception. And how the orchestra played. Can it be that the surroundings and the time of the year have something to do with it? Can it be that conductor and men are especially fresh and keen for the job?

Quartet Is Praised

In any event, the first movement went with irresistible fire and majestic sweep. The second had an Olympian jocosity, and the third was matchless in its purity and serenity. The chorale movement was made to belong to the work. The quartet of singers, Jeannette Vreeland, Anna Kaskas, Paul Althouse and Norman Cordon. At least one of them, Mr. Cordon, was singing this music for the first time—was well balanced and sang the cruel music with assurance. The chorus of the Cecilia Society, trained by Arthur Fiedler, sang with impressive sonority. At the end the response was thunderous.

In response to the dedicatory remarks of Miss Gertrude Robinson Smith, president of the festival, wherein she invited contributions to a fund of $58,000 needed to complete the music shed and the grounds around it, two gifts of $1,000 each were made immediately after the concert.

Tomorrow afternoon Olin Downes will give the second of his series of four lectures discussing the music of the festival programs at the Pittsfield Museum.

CATSKILL, N. Y.
MAIL
AUG 6 - 1938

About the Town and County

By BETSY

Berkshire Festival

A number from this section were thrilled by the opening performance of the Boston Symphony Orchestra at the Be[redacted]Music Festival, "Tanglewood," Stockbridge, Mass., on Thursday and others will attend subsequent performances throughout the season. Dr. Koussevitzky, conductor of the orchestra, views the Berkshire Festival not as an entertainment for Summer people but as a center of art for the nation. Eighty thousand dollars has been subscribed for the new music shed. Three hundred and eight tons of steel and 150,000 feet of lumber have gone into its making. The opening performance served to remind the audience that there is a country today where liberty and democracy still exist and where art may unite its citizens in a faith that embraces present and future.

Sunday, Aug. 7, 3:30 p. m.

"Eine Kleine Nachtmusik," serenade for string orchestra (K. No. 525) .. .. Mozart
Symphony in E minor, No. 4, Op. 98 .. .. Brahms
Music for the Theatre ...... Copland
(Composer, piano soloist)
"Ma Mere l'Oye"—Five Children's Pieces .... Ravel
Symphonic Poem, "Pines of Rome" .. .. Respighi

Series B

Thursday, Aug. 11, 8:30 p. m.

Final scene from Act I, Wagner's "Die Walkuere":
Siegmund .... Paul Althouse
Sieglinde .... Beal Hober
Act III, Wagner's "Siegfried":
The Wanderer (Wotan) .... Norman Cordon
Erda .... Anna Kaskas
Siegfried .... Paul Althouse
Bruennhilde .... Beal Hober

Saturday, Aug. 13, 8:30 p. m.

"Angelus." from Symphony No. 3, in B minor, Op. 60 .... Hadley
Symphony No. 6, in F, Op. 68, "Pastoral" .... Beethoven
Symphony No. 6, in B minor, "Pathetique", Op. 74 ...... Tschaikowsky

Sunday, Aug. 14, 3:30 p. m.

Symphony in B flat, No. 1, Op. 38 ... . Schumann
"Lieutenant Kije", Orchestral Suite" Op. 60 .... Prokofieff
Symphony No. 2, in D, Op. 73 .... Brahms

Lectures by Olin Downes will be given in conjunction with the above concerts, at the Berkshire Museum, Pittsfield, Aug. 6, 11 and 13, at 3 p. m.

RADIO DAILY
NEW YORK, N. Y.
AUG 8 - 1938

John F. McNamara, program director of WBZ, journeyed to Stockbridge, Mass., to announce over an NBC-Blue network the inaugural concert of the Fifth Annual Bershire Symphonic Festival given by the Boston Symphony Orchestra.

Mayor Childs of Newton, Mass., has been made a member of the WORL Flat Foot Floogie Club, and receives his morning "get-up" call along with other members.

Once every year for the past ten years, Ben Hadfield, oldest WNAC announcer in point of service, has been receiving a huge bouquet of flowers from a Mrs. Churchill of Somerville, Mass. Many years ago. Ben was the emcee of "The Smilers' Club." Mrs. Churchill still sends her flowers and still signs herself "a smiler."

HACKENSACK, N. J.
BERGEN-RECORD
AUG 6 - 1938

Music News And Views

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The shed did not disappoint in the excellence of its predicted acoustics. I was able to listen only from one point, but apparently patrons in all sections were pleased.

The Boston Symphony Orchestra and its celebrated conductor, Serge Koussevitzky, appeared in dark trousers and white jackets. Although it was admittedly warm, the musicians and conductor did not have the excuse they did last year, under the tent, to remove their coats.

It may seem a bit trite to say that the Ninth Symphony was tremendous. It always is. This performance was particularly so, nevertheless. Dr. Koussevitzky, a little ponderous in his Beethoven, sometimes, I think, drove this dynamic work to its limits in power. On a hot night, of all times. The first and last movements are to be remembered most. Punctuation in the first was with heat-defying energy, perhaps the scherzo lacked a little of that unnamed kind of mirth of Beethoven's; perhaps the lack of necessity to drive in the adagio permitted that movement to go into a little too much relapse. The last movement rose to all even to more than it seemed possible for its potentialities. Climaxes, contrasts, pauses were all in the truest of Beethoven vigor. Personally, I do not recall ever having heard bass viols played at such pianissimo, as when they were called upon to introduce, in unison, the "Ode to Joy" theme. The building-up here to the full orchestra was unusually impressive.

Soloists were Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, bass. As soloists and in quartet they filled their great demands excellently. The chorus, the Cecilia Society of Boston, also did well. The balance between these vocal ensembles and the orchestra was as good its ever been my experience to hear.

As for the first part of the program, I must confess that although I was within a quarter of a mile from the Tanglewood gates forty minutes before the concert was to begin, I was unable to get under the shed in time. Sights of the shed and surroundings were therefore nocturnal for me.

The first half consisted, however, of two Bach chorales from the "Ein feste Burg ist unser Gott" cantata, No. 80. The audience participated.

Dedicatory remarks were made by Miss Gertrude Robinson Smith, president of the Festival, between the first chorus and the chorale. Bentley W. Warren, president of the Boston Symphony Orchestra, and Dr. Koussevitzky also spoke.

Miss Smith said in art: "Had a clairvoyant predicted five years ago that today the Berkshire Symphonic Festival would be inaugurating this great music shed, no one would have paid the least atention. It is, however, an inspiring reality. But nothing worthwhile ever happens without someone having dreamed a dream." Miss Robinson gave a brief resume of the festival's history.

DR. KO[illegible] [illegible]CTS THIRD [illegible] CONCERT

STOCKBRIDGE, Aug. 7 — Amid natural splendor of Berkshire Hills, Dr. Serge Koussevitzky conducted Boston Symphony Orchestra in impeccable performance this afternoon in third concert of Berkshire Symphonic festival.

It was found necessary to change the last number on the program, Ravel's Suite No. 2 from Ballet "Daphnis and Chloe" being substituted for "Pines of Rome" by Respighi. The two Ravel compositions, Ballet and his "Mother Goose" suite were characterized by their delicacy of interpretations.

Feature of second half of program was Aaron Copland's "Music for the Theatre" with composer playing piano part. Amateur critics in audience, commenting on it, said "Gershwin does it better."

Program began with Mozart's "Eine Kleine Nachtmusik," played in precise fashion best suiting Mozart.

Highlight of afternoon was Brahms' Symphony No. 4 in E Minor, which drew prolonged applause.

Globe Aug 8

PAWTUCKET, R. I.
TIMES
AUG 6 - 1938

Huge Stockbridge 'Shed' Blends Symphony Notes

STOCKBRIDGE, Mass., Aug. 4—Serge Koussevitsky chose Bach and Beethoven for the dedication of the music shed of the Berkshire Symphonic festival at Tanglewood. More than 6000 listeners were thrilled as they heard the great Boston Symphony Orchestra and the Cecilia Society of Boston give the First Chorus and Chorale from the Bach cantata Ein Feste Burg Ist Unser Gott, No. 80 and the Beethoven symphony No. 9 with the final chorus on Schiller's Ode to Joy, op. 125.

Koussevitsky was given a tremendous ovation as he appeared on the stage, the audience rising instantly. The atmosphere was tense as the time came to test the acoustics of this huge fan-like structure. The box stage is the size and shape of that in Symphony Hall and the seats radiate from the stage in a widening semi-circle. A vaulted roof covers the audience from the sky but the sides of the shed are open. As all but the starlights were dimmed, the green lawns edged by tall trees were visible in the moonlight, suggesting the eerie atmosphere of another world.

Only the occasional flash of news cameras brought back the realization that this event was real and of great importance in the world of music. Koussevitsky said "On this significant day in musical life, I have selected the Beethoven 9th not only because it is the greatest masterpiece in musical literature but also to hear the voice of Tanglewood repeat it calling all nations to brotherhood."

It was on this high note that the entire program was given and it was an exhilarating moment when Dr. Koussevitsky turned and invited the audience to join the orchestra and chorus in singing "A Mighty Fortress Is Our God." The playing of the orchestra was excellent as usual, and the chorus, trained by Arthur Fiedler, was very fine. Soloists in the Beethoven were Jeanette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor and Norman Gordon, bass.

The shed is remarkably sensitive to every detail of shading and the softest tone was heard perfectly. Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival and Bentley W. Warren, president of the Boston Symphony Orchestra, outlined plans for future festivals at Tanglewood. These include a school for training orchestral and choral directors and eventually the production of opera there. The Berkshire Festival is assuming national importance and it is expected that it will become a musical center the equal of any of the festival centers of Europe.

Rhode Islanders noted in the huge opening throng were Mr. and Mrs. Arthur M. Allen of Providence (Mrs. Allen is Martha Baird who was soloist in Providence last season with the orchestra) Miss Kathleen Miller, also of Providence, Miss Louise B. Fish and Theodore E. Dexter of Central Falls and Mrs. Henrietta Staton of Barrington.

R. T.

KOUSSEVITZKY PLANS TANGLEWOOD SCHOOL

10 Promising Conductors to Study Under Him

B. Globe Aug. 7/38

STOCKBRIDGE, Aug. 6 (A. P.)—A unique music school, unlike any other in the United States, is the aspiration of the Berkshire Symphonic Festival which tonight heard the Boston Symphony Orchestra under Serge Koussevitzky.

The audience, which filled the new music shed at "Tanglewood" in spite of preliminary showers for the second of the current concerts, heard a superbly played program from three masters of different periods—Hayden, Debussey and Sibelius.

And most of those attending had a sense of participating in the new undertaking—the school which the festival group expects to be an actuality in the Summer of 1940.

The school is a dream of Dr. Koussevitzky's. Its inception was announced Thursday night by Bentley Mirt Warren, president of the Boston Symphony.

A very small group will live at "Tanglewood," the estate given the Boston Symphony in December, 1936, by Mrs. Gorham Brooks of Brookline, which is the permanent home of the Berkshire Festival. This group, probably not more than 10, will be made up of the most promising young orchestra conductors to be found.

Another, and larger group will study choral conducting and choral music. Koussevitzky will supervise the work of the orchestral conductors. No musician has been designated for choral music, but Archibald Davidson of Boston is considered a likely choice.

In addition, there will be a group of talented young instrumentalists who will work through the Summer with Boston Symphony musicians, participate in programs and sit in on rehearsals for the festival proper.

A chorus of major ability will probably emerge as well.

NEW YORK, N. Y.
HERALD - TRIBUNE
AUG 7 - 1938

Pierre Luboschutz and Genia Nemenoff, duo-pianists, have been engaged to play Mozart's concerto in E flat with the Boston Symphony Orchestra on [redacted].

NEW YORK, N. Y.
TIMES
AUG 6 - 1938

HAYDN ON PROGRAM OF BERKSHIRE FETE

E Flat Symphony and 'La Mer' by Debussy Are on List of Tonight's Offerings

SIBELIUS MUSIC IS ON BILL

500 Attend South Mountain String Quartet Concert Given at Pittsfield

By H. HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 5.—The Berkshire symphonic festival continues tomorrow night, and if the weather remains good, a larger crowd than attended the opening night is expected. Serge Koussevitzky and the Boston Symphony Orchestra will play a substantial program: Haydn's Symphony in E flat No. 99, Debussy's "La Mer" and Sibelius's First Symphony.

If today was an open date as far as the symphonic festival proper was concerned, it was not bereft of other musical attractions. Various chamber music organizations in the vicinity which ordinarily present Saturday or Sunday programs, shifted their concerts to Friday. Among these was the South Mountain String Quartet, which gives a series of eight Summer programs on South Mountain in Pittsfield.

Concert on Mountain Top

About 500 persons drove up to the top of South Mountain to hear this afternoon's concerts. The churchlike temple of music, with its pews instead of chairs, was filled and some listeners sat on benches out-of-doors. The South Mountain Quartet was founded by Mrs. Elizabeth Sprague Coolidge, who has deservedly been called "the fairy godmother of chamber music." She also established the center on South Mountain, and next month there will be a chamber music festival observing the twentieth anniversary of the founding of this shrine of a subtle and ennobling art.

The South Mountain Quartet consists of Katherine Parlow, first violin; Edwin Edeler, second violin; Conrad Held, viola, and Willem Willeke, 'cello, and has Gunnar Johansen, pianist, as resident collaborator. He joined with the quartet in the Brahms F minor piano quintet. The program began with Hindemith's F minor quartet, Op. 10. Then followed Handel-Halvoren's "Passacaglia," played by Miss Parlow and Mr. Willeke.

The most striking quality of the quartet's playing is its masculine vigor. This is especially impressive, since a woman is the leader. But the explanation is precisely Miss Parlow. She plays with a generous, full-bodied tone and with an emotional urgency that can only be the harvest of experiance as a solo artist and of deep musical conviction.

Hindemith Quartet Discussed

The Hindemith Quartet, his first, is perhaps the most grateful to ears accustomed to old-fashioned musical fabric. There is a rich melodic flow, seasoned, of course, by some peppery harmonies. It seemed rather long winded, in spite of cuts in the last movement. But it demands playing of bite and crispness, and these attributes it had. The quintet was most effective in its stirring fortissimo pages, such as those in the scherzo.

But to return to the Berkshire symphonic festival and last night's program. The Bach chorus from "Ein' Feste Burg Ist Unser Gott" had weight and impressiveness and in the chorale the audience joined with a will. What if it reminded one of the dear dead days when the organist in the movie house played the tune and a dancing ball on the screen told you what word to sing?

Dr. Koussevitsky and his men have seldom given a more dramatic interpretation of Beethoven's Ninth Symphony. There was grandeur and exaltation in his conception. And how the orchestra played. Can it be that the surroundings and the time of the year have something to do with it? Can it be that conductor and men are especially fresh and keen for the job?

Quartet Is Praised

In any event, the first movement went with irresistible fire and majestic sweep. The second had an Olympian jocosity, and the third was matchless in its purity and serenity. The chorale movement was made to belong to the work. The quartet of singers, Jeannette Vreeland, Anna Kaskas, Paul Althouse and Norman Cordon. At least one of them, Mr. Cordon, was singing this music for the first time—was well balanced and sang the cruel music with assurance. The chorus of the Cecilia Society, trained by Arthur Fiedler, sang with impressive sonority. At the end the response was thunderous.

In response to the dedicatory remarks of Miss Gertrude Robinson Smith, president of the festival, wherein she invited contributions to a fund of $58,000 needed to complete the music shed and the grounds around it, two gifts of $1,000 each were made immediately after the concert.

Tomorrow afternoon Olin Downes will give the second of his series of four lectures discussing the music of the festival programs at the Pittsfield Museum.

CATSKILL, N. Y.
MAIL
AUG 6 - 1938

About the Town and County

By BETSY

Berkshire Festival

A number from this section were thrilled by the opening performance of the Boston Symphony Orchestra at the Be[illegible] Music Festival, "Tanglewood," Stockbridge, Mass., on Thursday and others will attend subsequent performances throughout the season. Dr. Koussevitsky, conductor of the orchestra, views the Berkshire Festival not as an entertainment for Summer people but as a center of art for the nation. Eighty thousand dollars has been subscribed for the new music shed. Three hundred and eight tons of steel and 150,000 feet of lumber have gone into its making. The opening performance served to remind the audience that there is a country today where liberty and democracy still exist and where art may unite its citizens in a faith that embraces present and future.

Sunday, Aug. 7, 3:30 p. m.

"Eine Kleine Nachtmusik," serenade for string orchestra (K. No. 525)	Mozart
Symphony in E minor, No. 4, Op. 98	Brahms
Music for the Theatre (Composer, piano soloist)	Copland
"Ma Mere l'Oye"—Five Children's Pieces	Ravel
Symphonic Poem, "Pines of Rome"	Respighi

Series B

Thursday, Aug. 11, 8:30 p. m.

Final scene from Act I, Wagner's "Die Walkuere":	
Siegmund	Paul Althouse
Sieglinde	Beal Hober
Act III, Wagner's "Siegfried":	
The Wanderer (Wotan)	Norman Cordon
Erda	Anna Kaskas
Siegfried	Paul Althouse
Bruennhilde	Beal Hober

Saturday, Aug. 13, 8:30 p. m.

"Angelus," from Symphony No. 3, in B minor, Op. 60	Hadley
Symphony No. 6, in F, Op. 68, "Pastoral"	Beethoven
Symphony No. 6, in B minor, "Pathetique", Op. 74	Tschaikowsky

Sunday, Aug. 14, 3:30 p. m.

Symphony in B flat, No. 1, Op. 38	Schumann
"Lieutenant Kije", Orchestral Suite" Op. 60	Prokofieff
Symphony No. 2, in D, Op. 73	Brahms

Lectures by Olin Downes will be given in conjunction with the above concerts, at the Berkshire Museum, Pittsfield, Aug. 6, 11 and 13, at 3 p. m.

RADIO DAILY
NEW YORK, N. Y.
AUG 8 - 1938

John F. McNamara, program director of WBZ, journeyed to Stockbridge, Mass., to announce over an NBC-Blue network the inaugural concert of the Fifth Annual Bershire Symphonic Festival given by the Boston Symphony Orchestra.

Mayor Childs of Newton, Mass., has been made a member of the WORL Flat Foot Floogie Club, and receives his morning "get-up" call along with other members.

Once every year for the past ten years, Ben Hadfield, oldest WNAC announcer in point of service, has been receiving a huge bouquet of flowers from a Mrs. Churchill of Somerville, Mass. Many years ago, Ben was the emcee of "The Smilers' Club." Mrs. Churchill still sends her flowers and still signs herself "a smiler."

[illegible] Aug. 7/38

THE LIVING LYRE

Nathaniel Hawthorne had a good deal to say about ghosts. If his own could see today the "Tanglewood" where he lived and wrote, it would gape. The Berkshire Symphonic Festival is in full career. No longer under canvas at the mercy of weather, it is housed in its new Music Shed—as that acoustically flawless auditorium is quaintly termed in fidelity to New Englanders' inveterate preference for the unpretentious.

The Boston Symphony Orchestra has been making news enough—not to say history. It is one of the few institutions that have not slackened pace since the world-mortgage was foreclosed. On the contrary, it has lengthened out its stride. Dr. Koussevitzky's conviction has been that the orchestra should go forward, giving more and more, and he has been justified of his faith.—Give, and it shall be given unto you; that you may give the more—Not only does the orchestra give more Winter concerts, it has taken over the free public concerts on the Esplanade in July, and in August going to the Berkshires it goes in some sort to the nation, which is the intent, and one to be fulfilled by still more ambitious plans in that quarter for a Summer school of creative arts at "Tanglewood." In return, it has been given that manorial estate and, next, a legacy for the erection of an adequate concert platform on the Esplanade.

Have we any institution which carries Boston's repute as a cultural center farther or wider than does the Symphony Orchestra? Its closest competitor is Harvard University. The cash value of such reputation to the city is known to the Governor when he allocates a fund of $5000 to the orchestra on behalf of the Commonwealth. In the presence of neighbors from New York and Philadelphia it may not be polite to say what is now the fact, but among ourselves there can be no harm in coming out with it: the fact is that within the past half-dozen years the Boston Symphony Orchestra has regained the position it held in the first decade of the present century; and that position is the top.

* * *

Not an end, but a beginning, this achievement is national, and wider. The fortune of America in what remains of the 20th century would be presumptuous to tell; but one of its few clear trends is that we are headed full tilt for a vigorous musical culture. Much of it is still fumbling; but we are on our way. Noticeable fifteen years ago, in the last ten the tempo has accelerated. Our ship of State may be rocking like the rest of them; but if she stays right side up, be sure of this: we shall have music aboard.

Moreover, we have played in luck. One of the most dramatic inventions in history has dropped an artistic treasure-trove in our laps exactly when it was most needed. Only those who as children were brought up on good music before the days of radio can fully realize what this means. It means that great classics which we were then fortunate if we heard once in two-to-ten years can now be heard sometimes as often as twice a week; it means that one of the largest mints of human genius (here, for once, that word is used in its true sense) is pouring its gold coinage daily into the houses of poor and rich alike. Nor is "gold" mere metaphor. Those who know the cash value of concert tickets can hardly look themselves in the face as night after night they twist the dials of [illegible] mounts weekly to at least $25 worth of music free. Even as recently as two years ago, Summer in music meant a long dry spell; unless you made it yourself or went to Bayreuth or Salzburg, you kissed orchestra and opera goodby from April to October. But within two years the aerial garden of radio has bloomed with Summer concerts of good music thick as phlox and as fragrant.

The miracle of all this is so happy that one can scarcely write of it without excitement. As these classics of music now come flooding by radio alike into drawing room and hall bedroom it is as though the masterpieces of Greek and Elizabethan drama were being performed in our houses several times a week by television. It is even better than that. For in all the literatures of the spoken word (an authority says) there are not more than twenty-five tragic dramas of the first rank, not enough to keep a repertory theatre going; and tragic dramas, even the best, will not bear as frequent repetition as will their musical equivalents. No one wants to hear "Hamlet" or "Oedipus Rex" night after night for two weeks; plenty of persons like to hear a symphony by Brahms or Sibelius as often as that or oftener—indeed must if they would learn to know it well. . . . To all of which, as climax, let it be said that the literature of good music is enormous: the free gold is plentiful; in the strict sense of that devout expression, there is "any God's quantity."

* * *

Whether these riches are being dumped into our laps before we are qualified to appreciate them at their true value is a question; but at all events, ours they are. We are in flood-tide of a golden age. It is doubtful whether anything quite like it ever happened before. One can even imagine people in the future looking back at us of today and saying:

"Those lucky brutes in the early twentieth century! when the musical classics, which are seldom if ever played today in our barbarized twenty-first century, were played constantly till they were as familiar as hymn tunes. Did those people realize what they had?"

To prevent the twenty-first century from being barbarized, music may be one of the agents. Its potential is high. But potential the word will have to be, for no miracle, not even radio, can do for man that which he can only do for himself. All hangs on the use that is made of it. Nothing may come of all this: the clear spring water of the classics may be overflowed by the foul deluge of fouler music. In the fifteenth century when the printing press was new and none but the classics were printed, men's hopes were high: they did not foresee that the press could also be an open sewer of trash. On the other hand, much may come of this clear current from the springs of musical genius: its pure water does educate taste.

In this historic moment the Boston Symphony Orchestra holds a key position. It had the advantage of a head start; it has the advantage of being, under Dr. Koussevitzky, in another of its great ages. Boston is a community whose people are prone to take good work as a matter of course. This has its virtue: it stiffens the pace and keeps it stiff. But occasionally it is well to speak out and remind ourselves, and them, that we have in our midst certain institutions which are as good as any of their kind anywhere, and one or two that are better. For more than half a century our orchestra has, like a Druid oak, been sinking its roots deep in the soil of one of the most highly cultivated musical publics in existence, until now, only at the beginning of its prime, this great bardic harp shouts and sings to every wind of genius, a living lyre that fills the land with music.

UNCLE DUDLEY.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 7 - 1938

BOSTON SYMPHONY AUDIENCE GROWS ON SECOND NIGHT

Dr Koussevitzky Receives Ovation After Each Number and He's Recalled Five Times at Close

Pittsfield, Aug. 6—An audience even larger than the dedication night of the new music shed at Tanglewood, Stockbridge, greeted the Boston Symphony orchestra at the second concert of the fifth annual music festival tonight. Many unreserved settees were placed outside the colounade and Joseph Franz, architect of the building ,estimated the number present as 6500. Every seat throughout the great structure, including all of the 80 boxes, was taken.

The boundless enthusiasm of the assemblage was fully equal to that of the opening night. Dr Serge Koussevitzky, conductor, received an ovation after each number and at the close he was recalled five times.

It was a perfect midsummer evening and during the intermission hundreds visited the Tnglewood garden. Parking conditions were improved over Thursday night and there was no delay in reaching the parking areas.

There was some delay in getting away, which could not be avoided with more than 3000 drivers trying to leave the field at the same time. A battalion of state police under Lieut William Sullivan did excellent work in directing traffic. Sheriff James Bruce McIntyre worked out and improved parking scheme which will be in effect at the four remaining concerts.

The third one of the series will be held tomorrow at 3.30 p. m. It is expected from the advance sale of tickets that tomorrow's audience will be even larger than for the two preceding concerts.

Koussevitzky Dreams Of Unique Music School

Stockbridge, Aug. 6 — (AP) — A unique music school, unlike any other in the United States, is the aspiration of the Berkshire Symphonic festival which tonight heard the Boston Symphony orchestra under Serge Koussevitzky.

The audience, which filled the new music shed at Tanglewood in spite of preliminary showers for the second of the current concerts, heard a superbly played program from three masters of different periods — Haydn, Debussy and Sibelius.

And most of those attending had a sense of participating in the new undertaking—the sohool which the festival group expects to be an actuality in the summer of 1940.

The school is a dream of Dr Koussevitzky's. Its inception was announced Thursday night by Bentley Mirt Warren, president of the Boston symphony.

A very small group will live at Tanglewood, the estate given the Boston symphony in December, 1936, by Mrs Gorham Brooks of Brookline, which is the permanent home of the Berkshire festival. This group, probably not more than 10, will be made up of the most promising young orchestra conductors to be found.

Choral Classes, Also

Another, and larger, group will study choral conducting and choral music. Koussevitzky will supervise the work of the orchestral conductors. No musician has been designated for choral music, but Archibald Davidson of Boston is considered a likely choice.

In addition, there will be a group of talented young instrumentalists who will work through the summer with Boston symphony musicians, participate in programs and sit in on rehearsals for the festival proper.

A chorus of major ability will probably emerge as well. This fall a questionnaire will be sent all former Harvard and Radcliffe chorus members, asking whether they would be interested in a course of study in the Berkshires, to be interspersed with programs and climaxed with appearances at the Berkshire festival.

It is expected also that an effort will be made to interest lay musiciansin the school's program, and probably a course in musicology will be offered as well. Olin Downes, who is prefacing the programs of the current festival with lectures on the music, has been mentioned as possible conductor of a course in musicology.

The school will become, it is planned, another service by the Boston symphony, which already works through 46 weeks of the year in Boston, New York, and on such tours for which there is time. It will not be organized for profit, and could not be built at all were it not that on the 210-acre estate of Tanglewood there exist buildings which will house the classes, and perhaps a few of the students.

NEW YORK, N. Y.
TIMES

AUG 7 - 1938

BERKSHIRES HEAR HAYDN SYMPHONY

Debussy and Sibelius Also Are Featured on 2d Program at Tanglewood Festival

CAPACITY CROWD ATTENDS

Serge Koussevitzky and His Boston Orchestra Will Be Seen This Afternoon

By H. HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 6.—An audience larger than that of the opening night turned out for the second program of the Berkshire symphonic festival at Tanglewood here tonight. Because of the demands for seats, the unreserved section was moved back under the colonnade to make room for additional reserved tickets in the rear of the new music shed. Despite this change, it was impossible by mid-afternoon to obtain two reserved seats together for tonight's concert.

The listeners continued to be as enthusiastic as they were numerous. Approval is not manifested here by polite beating of the palms. Shouts, whistles and pounding of benches and the ground abet the applause. Tonight was no exception.

Performance Well Received

The performances of the Haydn E flat symphony, No. 99; Debussy's "La Mer" and Sibelius's first symphony evoked spontaneous and tumultous responses.

The prospects are that the largest crowd of the first week will attend tomorrow afternoon's program. Advance reservations indicated that people who are free only on Sunday are planning to travel as far as 150 miles each way to be present as the first half of the festival ends. Tomorrow Serge Koussevitzky and his Boston Symphony Orchestra will play Mozart's "Eine Kleine Nachtmusik" Brahms's fourth symphony, Aaron Copland's "Music for the Theatre" with the composer himself at the piano, Ravel's "Mother Goose" and his second "Daphnis et Chloe" suite.

As evidence of the public's interest in this festival, consider what happened this morning when the rehearsal at Tanglewood was thrown open to season subscribers. About 2,000 persons appeared early in the morning and sat with the quietness and concentration of an audience at a formal concert. More than two-thirds of this gathering remained through the full three hours of the rehearsal.

$10,000 Budget Increase

It was learned today that the budget for this year's festival has been increased by $10,000 over last season's expenditure. The total is $51,000. The increase was necessitated by the engagement of soloists and chorus. But the demand thus far and the continued interest of the public over a wide area suggest that the festival again will be able to meet operating costs from the sale of tickets.

In the two days between opening night and the second concert festival officials worked tirelessly to smooth out parking difficulties which made the movement of cars slow on Thursday. The rains of recent weeks have left some sections of the parking fields too heavy and soft for use. An additional parking space was opened this morning and a road was widened to assure easier and more rapid movement of the 3,000 and more cars that entered Tanglewood tonight.

This year, like last, a group of hardy orchestra men and their families have pitched tents on the edge of Stockbridge bowl and are living there through the festival fortnight. All the musicians of the orchestra will hold a picnic on the lake's edge on Monday, with Lester Roberts of the Curtis Hotel in charge of the provisioning.

WORCESTER, MASS.
TELEGRAM

137

AUG 7 - 1938

Berkshire Audience Won By Koussevitzky

Symphonic Festival Season Makes Auspicious Bow With Appropriate Program

By CLIFFORD FOWLER GREEN

STOCKBRIDGE, Aug. 6.—The Berkshire Symphonic Festival, with Serge Koussevitzky and the Boston Symphony Orchestra, is now in the midst of its fifth season, having two concerts with four more to follow. As was the case last year the Festival is being held on the spacious and picturesque estate "Tanglewood," made famous by Nathaniel Hawthorne's "Tanglewood Tales," situated between Lenox and Stockbridge, bordering Lake Mahkeenac.

For the opening concert last Thursday evening, at which the newly constructed music shed was inaugurated, the orchestra was assisted by the Cecelia Chorus of Boston (Arthur Fiedler, conductor) and for this gala occasion Koussevitzky chose selections from Bach's cantata, "Ein Feste Berg ist Unser Gott," (A Stronghold Indeed, is Our God), and Beethoven's "Ninth Symphony," both works for orchestra and chorus. The soloists for the latter were: Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, bass.

Like Huge Fan

The new shed is an eminently practical and interesting structure shaped like a huge open fan, with a seating capacity of about 6000 It is said to be the only one of its kind in existence. Main supports are of structural steel, with open sides and back, double roof of wood and felt, to insure its being sound proof against heavy rain. This will prevent a recurrence of what happened last year when a torrential rainstorm wrought havoc and seriously challenged the orchestra on "Wagner Night." Certainly an important consideration in building a structure of this size is its acoustical properties. Much study was given to this feature so that it is no accident that the acoustics are as near perfect as possible and without any amplifica-

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, where this elemental music matches its charms with nature.

Appropriate Choice

The choice of Beethoven's Ninth Symphony, with its magnificent theme of joy and exaltation, was most appropriate for this dedicatory concert. Here the composer employs, in addition to a symphony orchestra, a huge chorus and soloists for the final section, using the words of Schiller's "Ode to Joy," calling all mankind to brotherhood and friendship.

The orchestra and conductor gave a demonstration of their usual fine playing, indeed, it has come to be understood that when the Boston men, with their beloved conductor perform, one is certain that the result will be as good as can be heard anywhere.

Undoubtedly the orchestra and conductor were more than usually inspired. In addition to the dedication of the music shed, it was the celebration of substantial and huge progress of the Festival in the short five years and the hope, with the permanent attraction of the Boston Symphony Orchestra, to make this Berkshire Symphonic Festival the peer of the well-known European ones. Dr. Koussevitzky showed skill in program building in arranging one to suit the occasion ideally.

For his program Saturday night Dr. Koussevitzky chose two complete symphonies, one by Joseph Haydn, the earliest of the great symphony writers, and one by our contemporary, Jean Sibelius, illustrious son of Finland, whose contributions to symphonic music are being played more and more frequently and who has easily gained the distinction of being the greatest of present day symphonic composers.

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SCHENECTADY, N. Y.
UNION - STAR

AUG 8 - 1938

Moment Musicale

By MAUD WELIN

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SPRINGFIELD, MASS.
REPUBLICAN

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WORCESTER, MASS.
TELEGRAM

AUG 7 - 1938

Berkshire Audience Won By Koussevitzky

Symphonic Festival Season Makes Auspicious Bow With Appropriate Program

By CLIFFORD FOWLER GREEN

STOCKBRIDGE, Aug. 6.—The Berkshire Symphonic Festival, with Serge Koussevitzky and the Boston Symphony Orchestra, is now in the midst of its fifth season, having two concerts with four more to follow. As was the case last year the Festival is being held on the spacious and picturesque estate "Tanglewood," made famous by Nathaniel Hawthorne's "Tanglewood Tales," situated between Lenox and Stockbridge, bordering Lake Mahkeenac.

For the opening concert last Thursday evening, at which the newly constructed music shed was inaugurated, the orchestra was assisted by the Cecelia Chorus of Boston (Arthur Fiedler, conductor) and for this gala occasion Koussevitzky chose selections from Bach's cantata, "Ein Feste Berg ist Unser Gott," (A Stronghold Indeed, is Our God), and Beethoven's "Ninth Symphony," both works for orchestra and chorus. The soloists for the latter were: Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, bass.

Like Huge Fan

The new shed is an eminently practical and interesting structure shaped like a huge open fan, with a seating capacity of about 6000. It is said to be the only one of its kind in existence. Main supports are of structural steel, with open sides and back, double roof of wood and felt, to insure its being sound proof against heavy rain. This will prevent a recurrence of what happened last year when a torrential rainstorm wrought havoc and seriously challenged the orchestra on "Wagner Night." Certainly an important consideration in building a structure of this size is its acoustical properties. Much study was given to this feature so that it is no accident that the acoustics are as near perfect as possible and without any amplification system.

There have been practically no vacant seats at the concerts thus far, in fact an overflow audience has extended out on the lawns and among the stately elms and hemlocks adjoining the shed, where this elemental music matches its charms with nature.

Appropriate Choice

The choice of Beethoven's Ninth Symphony, with its magnificent theme of joy and exaltation, was most appropriate for this dedicatory concert. Here the composer employs, in addition to a symphony orchestra, a huge chorus and soloists for the final section, using the words of Schiller's "Ode to Joy," calling all mankind to brotherhood and friendship.

The orchestra and conductor gave a demonstration of their usual fine playing, indeed, it has come to be understood that when the Boston men, with their beloved conductor perform, one is certain that the result will be as good as can be heard anywhere.

Undoubtedly the orchestra and conductor were more than usually inspired. In addition to the dedication of the music shed, it was the celebration of substantial and huge progress of the Festival in the short five years and the hope, with the permanent attraction of the Boston Symphony Orchestra, to make this Berkshire Symphonic Festival the peer of the well-known European ones. Dr. Koussevitzky showed skill in program building in arranging one to suit the occasion ideally.

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REPUBLICAN

AUG 7 - 1938

Second Festival Concert Draws Another Big Crowd To Berkshire Hills Shed

Most of Those Who Attended Program Thursday Night in Boxes Again Last Night—Fresh Gardens and Lawns Make Tanglewood at Stockbridge Site of Concert, a Charming Spot—Western New England Tennis Tournament Will Start Tuesday at Wyantenuck Country Club—Williamstown Garden Club Flower Show Will Be Held Tuesday at Lasell Gymnasium—This Week Is Phlox Week at Berkshire Garden Center With Meeting There Tuesday Afternoon—Two Symposiums for Music Lovers to Be Held the 18th and the 25th — Playhouse to Present 'Pride and Prejudice'

Special Dispatch to The Sunday Union and Republican

BERKSHIRE HILLS, Aug. 6—All Berkshire roads these days lead to Tanglewood, Stockbridge, where the second Berkshire Music Festival concert was given tonight by the Boston Symphony orchestra. With gardens and lawns as green and fresh as in early spring, Tanglewood is a charming spot at this time, aside from the incomparable music provided on concert nights. Most of the well-known society people who were in boxes Thursday evening attended again tonight. With Mrs W. Rockwood Gibbs of Richmond were Mr and Mrs Henry A. Francis and Mrs Lucy Wadhams Dodge of Pittsfield.

Tennis Tournament to Begin

Wyantenuck Country club at Great Barrington will reach the peak of midsummer events next week. On Tuesday the western New England men's tennis championships will start for a five-days' tournament. Everett Hamilton Pell is general chairman and associated with him are Misses Mary de Windt and Elizabeth La Branche, Albert Spalding, Kimball Spahr, Arthur S. Somers, Ray Palmer and Dudley S. Turner.

Next Saturday comes the annual meeting of Wyantenuck club of which John B. Hull, Jr., is the president, and next Saturday night the annual costume ball will be the largest dance of the summer at the club. Mrs Robert Latimer Redfield, Jr., of New York, is general chairman of the ball.

Starting next Friday, the Pittsfield Country club will open its 20th annual three-day men's golf tournament with a tournament dinner that night and the annual tournament ball is to be a event of Saturday night. A. Park Shaw is general chairman. Built in 1785 the Country clubhouse was formerly called Broadhall.

Tomorrow afternoon's polo game on Z. Marshall Crane field at Pittsfield will be against West Point officers. Pittsfield club, of which Zenas Crane Colt is manager, is western New England champion.

Flower Show Tuesday

Williamstown Garden club is to hold its annual one-day flower show in Lasell gymnasium on Tuesday. Mrs George Alfred Cluett is giving a trophy to the winner of the highest score in the decorative classes while the club is awarding a prize in the horticultural division. There will be 71 classes. Mrs Carl S. Hoar and Mrs Preston Robinson are cochairmen.

The coming week will be phlox week at Berkshire Garden center, Stockbridge, and the Lenox Garden club council meeting will be held there Tuesday afternoon. A. Kenneth Simpson, horticulturist, will report on experiments at the center.

The parsonage at South Worthington, the summer home of Wayne C. Smith of Springfield, will again be opened to the public for the benefit of the South Worthington Community church next Saturday, the 13th. Supper will be served on the lawn from 6 to 7.30 p. m. by women of the church, followed by an entertainment in the house to be given by students at the Springfield Conservatory of Music. In event of rain the supper will be served in the house. There will also be on exhibition for the first time, the original records of the old stage coach tavern on Highland street at Chesterfield, better known as the Marshall Smith farm. These records cover the period from 1790 to 1840. Although some of the records are 150 years old, they are still legible.

A committee of sponsors representing various Berkshire and Litchfield county communities are to present two symposiums for music lovers on Thursday mornings, the 18th and 25th, by Marion Rous, pianist and music commentator, a summer resident of Norfolk. The first symposium will be held at the Scoville library at Salisbury under the title "From a Beethoven Cup" and the second, "Music Manifold," will be given at the Norfolk Country club. Mrs Thomas T. Mackie of Pine Cliff, Great Barrington, who is the former Miss Carolyn B. Van Cortlandt, is a sponsor. The Lakeville list includes Mrs N. Chandler Foot, Miss Harriette Harrison, Mrs John McChesney, Mrs George P. Milmine, Misses Eleanor Prendergast and Margaret H. Williams.

Club Tea Today

Wyantenuck Country club tea this afternoon was in charge of Mrs Frances Sayre Starbuck of New York and South Egremont. Among those assisting were Mrs John Bross Lloyd, Mrs Charles E. Bayliss, Jr., Mrs Dwight Partridge, Mrs Hugh Peters, Mrs Henry R. Powell and Mrs Herbert H. Bradley.

Mr and Mrs Walter B. Smith of 1200 Lake Shore drive, Chicago, were recent guests of Mr and Mrs Samuel Gilbert Colt at Pittsfield. The late Miss Kate S. Buckingham of Chicago bequeathed her summer home on Bald Head at Lenox to Mr Smith and the house is closed this summer.

Visiting Mrs Warren M. Salisbury of 1100 Lake Shore drive, Chicago, at Tor court, Pittsfield, are Mrs C. Morse Ely, Mrs Albert Blake Dick and Mrs Keene Addington of Chicago. Kimball Salisbury, who is visiting his mother at Tor court, played in the Equinox golf tournament at Manchester, Vt., this week.

Mr and Mrs Donald F. McPherson of Pine lane, Winnetka, Ill., have arrived at Court hill, Pittsfield, which Mrs McPherson bought recently from the estate of her mother, the late Mrs Frederick T. West. This property has been in the family 50 years. The hill was so named from the first court established in Pittsfield township in 1761.

Countess Giovanni Cardelli of 1448 Lake Shore drive, Chicago, is occupying for the summer, Mr and Mrs William Felton Barrett's Sky farm at North Egremont. The countess is the former Miss Ruth Lamson of Chicago.

CHICAGO, ILL.
TRIBUNE

AUG 7 - 1938

Concert Fete Event of Week at Pittsfield

PITTSFIELD, MASS.

Most of the Berkshire entertaining this week-end revolves around the fifth annual music festival at Tanglewood in Stockbridge, where the second of six concerts by the Boston Symphony orchestra was given last night in the new $82,000 music shed which has 5,700 seats.

The Chicago colony is well represented among boxholders. With Mrs. Arthur F. Schermerhorn tonight was Mrs. Chumasero McAvoy of the Ambassador East, who is her guest at Schermeer, Lenox. With Dr. and Mrs. Robert Metz is Mrs. Metz's sister, Mrs. Frederick T. Haskell of Lake Shore drive, who has been visiting her daughter, Mrs. H. Ross Luce, at Gladstone, N. J. Mr. and Mrs. Metz entertained at dinner last night at Fernbrook, Lenox, and later took their guests to Tanglewood.

Mr. and Mrs. Henry Francis and Mrs. Lucy Wadhams Dodge of Pittsfield were among the guests of Mrs. W. Rockwood Gibbs, who has a box for the entire festival. Mrs. Gibbs has had charge of the old fashioned herb week program this week at Berkshire Garden center, Stockbridge. Forty varieties of herbs familiar to Berkshire medicine closets a century ago are grown at the center.

Mrs. E. Parmalee Prentice, a supporter of the festival from its start, is a boxholder again this year.

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Festival guests of Mr. and Mrs. Louis Sherman Taylor of Lake Shore drive at Plumsted, Lenox, include Mr. and Mrs. Herbert J. Campbell of Lake Forest, and Mrs. George Cook Kimball and Miss Marjorie S. Kimball of Lake Shore drive, who are en route to Hyannisport, Cape Cod, for August. Miss Helen Campbell Taylor is back at Plumsted from Atlantic City.

Visiting Mrs. James Ransom Walker at Fair Acres, Stockbridge, are Mrs. John Stuart Coonley of the Ambassador and Mrs. Francis King of South Hartford, N. Y., who is the former Miss Louisa Yeomans of Chicago. Arriving for the second series of festival concerts, starting Thursday, will be Mrs. Walker's son and daughter-in-law, Dr. and Mrs. Arthur M. Walker of Gwynedd Valley, Pa.

Mr. and Mrs. Walter B. Smith of Lake Shore drive were recent guests of Mr. and Mrs. Samuel Gilbert Colt of Pittsfield. They inspected Bald Head, the Lenox estate of the late Miss Kate S. Buckingham, who bequeathed the property to Mr. Smith. The house is unoccupied this season.

Visiting Mrs. Warren M. Salisbury at Tor court, Pittsfield, are Mrs. C. Morse Ely. Albert Blake Dick, and Mrs. Keene Addington of Chicago. Kimball Salisbury played in the golf tournament at Manchester, Vt., this last week.

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Mr. and Mrs. Donald F. McPherson of Pine lane, Winnetka, with their daughter, Frances Ogden McPherson, and Donald F. McPherson Jr., have arrived at Court Hill, Pittsfield, which Mrs. McPherson bought recently from the estate of her mother, the late Mrs. Frederick T. West. This property has been in the family fifty years. Court Hill was so named from the first court established in Pittsfield township in 1761.

Mrs. Giovanni Cardelli of Lake Shore drive is occupying for the summer Mr. and Mrs. William Felton Barrett's Sky farm at North Egremont.

Thomas H. Blodgett is passing several weeks in California and Mrs. Blodgett has Mrs. Edward S. Avery of New York City as her guest at Great Pine farm, Great Barrington. Mr. and Mrs. Blodgett's son-in-law and daughter, Prof. Livingston Hall of the Harvard law school and Mrs. Hall, who were at the farm, are taking a three weeks' motor boat cruise up the coast to Bar Harbor. Miss Louise Goddard of St. Louis, Mo., and Mr. and Mrs. Kimball Price of Far Hills, N. J., are their guests.

Mrs. Blodgett is on the Wyantenuck Country club entertainment committee which is sponsoring a costume ball at the club Saturday night.

During the music festival the chamber music concerts at Mrs. Frederick S. Coolidge's temple on South mountain, Pittsfield, are being given Friday instead of Sunday afternoons.

INDIANAPOLIS, IND.
TIMES

AUG 8 - 1938

Mohawk Drama Festival Makes Its 3d Stand at Beautiful Union College

School Is the Scene of What Is Believed to Have Been America's First University Play; President Skilfully Upholds Tradition.

By JAMES THRASHER
Times Staff Writer

SCHENECTADY, N. Y., Aug. 8.—America on wheels may find in this vicinity three fairly new but already distinguished summer festivals.

Forty miles to the east is the Bennington Festival of the Dance, at Bennington, Vt. A like distance to the southeast is found the Berkshire Festival, presented by the Boston Symphony Orchestra, at Stockbridge, Mass. The angle's vertex is here on the campus of 143-year-old Union College, where the Mohawk Drama Festival has taken its stand for the third successive summer.

SPRINGFIELD, MASS.
NEWS

Aug. 8/38

MUSIC FESTIVAL AT STOCKBRIDGE DRAWS CROWDS

Nearly 20,000 Enjoy First Series Programs in Magnificent New Shell

Stockbridge, Aug. 8—Fine weather again prevailed yesterday afternoon at the Berkshire symphonic festival when the third concert in the first series drew another banner crowd, estimated at over 6000 persons, bringing the total for the series close to 20,000. The second series will open Thursday night with a Wagnerian program, in which Dr Koussevitzky and the Boston Symphony orchestra will be assisted by Paul Althouse, tenor; Beale Hober, soprano; Norman Cordon, bass, and Anna Kaskas, contralto.

The weekend drew to the magnificent new shell at Tanglewood audiences from a surprisingly wide variety of states, as disclosed by the number plates on the cars. Saturday night's audience had been treated to thrilling readings of the melodious "Symphony in E flat," by Haydn; the subtle "La Mer" of Debussy, and the interesting, if somewhat forgotten First Symphony of Sibelius.

Yesterday's program again disclosed the artistry of Dr Koussevitzky as a program builder. Just as Thursday's solid program was ideally suited for a dedication program, so was yesterday's program aimed at pleasing an audience that time and circumstance indicated would prefer a lighter program. With one exception, the fourth Symphony of Brahms, the program was of light fare indeed. Perhaps the lightness was more accentuated by the impressiveness of the reading given by Dr Koussevitzky to the Brahms and the intrinsic worth of the work itself.

The Fourth finds Brahms at his most original self. It represents his complete coming of age, hints of which were quite noticeable in the Second. The orchestra yesterday was quite successful in overcoming the more than mental handicaps imposed by such a sultry day.

Mozart's "Eine Kleine Nachtmusik," a gem of its own, opened the program, and immediately the virtuosity of the conductor was apparent in the lightness and gaiety which bubbled from the reading.

The second half of the program opened with the infrequently heard "Music for the Theater" by Aaron Copeland. The Boston orchestra was the first to present this when it was written 13 years ago, and yesterday the composer, at the piano, shared with Dr Koussevitzky, in the applause given this number, which slightly more than presages Dr Goodman and his men.

Two Ravel elections closed the program, the "Mother Goose" suite, and the second "Daphne and Chloe" suite, substituted for the Respighi "Pines of Rome." The first was chuckful of humor, and delightful in its rich, though mischevious orchestration. The second revealed Ravel as he is better known, in a more introspective mood. It distinctly lifted the tone of the program after the drop from the standard achieved in the Brahms.

Unknown to the audience, further tests of the acoustics of the shell have been taken during the first three concerts, and as announced by Prof Richard D. Fay of the Massachusetts Institute of Technology, were just as satisfactory as those taken while the shell was empty. No "dead" spots have been uncovered anywhere throughout the shell. The final test will come when the festival gets its first rainstorm during a program.

WORCESTER, MASS.
GAZETTE

AUG 8 - 1938

Expect 40,000 to Hear Berkshire Concerts

STOCKBRIDGE, ug. 8 (AP) — Directors of Berkshire Symphonic Festival, basing their estimate on concerts already held, today said they expected the total attendance would reach forty thousand when the series concludes next Sunday.

Three concerts, which comprised the first half of the program, concluded yesterday, attracted nineteen thousand music lovers. The concerts, resuming next Thursday night, will be repeated Saturday night and Sunday afternoon.

The first three concerts attracted audiences from every section of the United States, Canada and many parts of Europe, including children in camp uniforms and many of the nation's social leaders.

Their numbers were so great that extra chairs had to be added to the regular seating capacity of 5628 at two of the Boston Symphony's three programs. At every break in the concerts, Serge Koussevitsky, director, was obliged to respond to bravos and cheers.

The new, fan-shaped music shed, used this Summer for the first time, proved perfect acoustically, and everyone, from those in the lowest priced to the most expensive seats, heard every note.

NEW BEDFORD, MASS
STANDARD-TIMES

AUG 9 - 1938

The Berkshire Festival

Music and moonlight, nature in her gentlest mood and the great masters in their mightiest, a symphony of hills and sky and trees and poetry—of such is the Berkshire Festival now being held at Tanglewood in Lenox.

This year, the fifth since the Symphonic Festival was taken into the verdant hills of Eastern Massachusetts, the Boston Symphony Orchestra is playing in a new music shed seating nearly 6,000. Great music, superlatively played in soul-satisfying surroundings, can only intensify the emotional impact it ordinarily makes on the sensitive ear.

The sides of the new shed are open and from every seat one can look out on trees, grass, hills and sky. There Nathaniel Hawthorne wrote his "Tanglewood Tales" and there he gazed up at the Berkshire hills and felt his very being lifted up to a plane as lofty as their peaks.

Such surroundings not only halo the concerts with auras of perfect beauty, they engender a spirit of festival in keeping with the name the organization has chosen. It is a splendid thing to combine the best in nature with the best in music.

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HACKENSACK, N. J.
BERGEN-RECORD
AUG 8 - 1938

Music News And Views

By ROGER S. VREELAND

FIRST SUNDAY CONCERT AT FESTIVAL EXCELLENT

Berkshire Symphonic Festival, Tanglewood, (Stockbridge), Mass., Aug. 8—The first Sunday afternoon concert here attracted another capacity audience to hear master works of Mozart and Brahms, and in the second half, three modern works—"Music For The Theater", Aaron Copland; "Mother Goose" Suite, Ravel, and in place of the programmed "Pines of Rome" of Respighi, another Ravel work, Suite No. 2, from the ballet "Daphine et Chloe."

The orchestra gleamed brightly in Mozart's serenade for strings, "Eine Kleine Nachtmusik", and the Brahms No. 4 in "E" minor, was rounded out majestically. As one glanced out at the stately trees surrounding the shed on three sides, he might wonder if they too were not listening to this masterpiece by Brahms, who was indeed one of the world's great naturalists. Third movement, allegro giocoso, impressed this listener particularly for its splendid performance.

The bright and vigorous Ravel was also met by grand justice. Copland's work, now 13 years old, evoked much comment from the audience. The composer was at the piano. It was difficult for this writer to be enthusiastic.

The brass was a bit overbearing throughout the program. It is warm weather, and at times, such as a poor attack in the second movement of the Brahms, it tells tales with the orchestra. As for effect upon strings, one on an idle harp snapped in the space of a rest during the symphony.

Acoustics Perfect

As for acoustics, Professor Richard D. Fay of the Massachusetts Institute of Technology, reported today: "The entire auditorium is free from dead spots and reception at every seat is found to be substantially perfect."

Saturday night—The second concert of this series is just over. The great climax of the Sibelius First Symphony re-echoes, in the imagination, over the broad, peopled estate.

Over the lighted greens to the refreshment stand—a cold drink—to the office building, into the press room: the sudden contrast, symphony to the clicking of typewriters and telegraph machines over a hum of conversation. Men are trying, all vainly, I fear, to say something adequate about the music.

This symphonic monument by our Finnish contemporary did the uncommon thing for these days of leaving an audience spellbound. After the final strumped chords the audience did not burst into applause as it had done after the previous works. Dr. Koussevitzky waited a moment, then slowly laid his baton upon the stand. The storm of handclapping came almost reluctantly at first.

The previous numbers were Haydn's Symphony in E flat, No. 10 of the London series, and Debussy's "La Mer" three symphonic sketches. The continuity and color of these sketches, their sweeps and contrasting placidities marked them as performances in which conductor and all his forces had but one artistic concept. The same could not be felt about the Haydn symphony. In this relatively pure and simple music, much of its enjoyment depends, especially to our modern ears accustomed to so many tonal devices unthought of in Haydn's day, on wholesomeness of tone, string or wind, on the grace of phrasing and perfection of intonation, precise degree of accentuation, and these things did not comprise nor closely enough approach in a whole the ideal held for them.

This steel and timber parthenon, unfittingly referred to as "The Shed" dedicated to the form of expression that is man's highest—the symphony, is imposing in its colonnaded fan-shaped structure and in its setting. It is beautiful by the laws of nature as well as by man's. When science sets out to construct a thing of maximum efficiency, it very often achieves a thing of aesthetic appearance.

PROVIDENCE, R. I.
BULLETIN
AUG 8 - 1938

FESTIVAL CROWDS MAY TOTAL 40,000

19,000 Music Lovers Drawn by First Half of Berkshire Concerts.

Stockbridge, Mass., Aug. 8.—(AP)—Directors of Berkshire Symphonic Festival, basing their estimate on concerts already held, today said they expected the total attendance would reach 40,000 when the program concludes next Sunday.

Three concerts, which comprised the first half of the program, concluded yesterday, attracted 19,000 music lovers. The concerts, resuming next Thursday night, will be repeated Saturday night and Sunday afternoon.

The first three concerts attracted audiences from every section of the United States, Canada and many parts of Europe, including children in camp uniforms and many of the nation's social leaders.

Their numbers were so great that extra chairs had to be added to the regular seating capacity of 5628 at two of the Boston Symphony's three programs. At every break in the concerts, Serge Koussevitzky, director was obliged to respond to bravos and cheers.

The new, fan-shaped "music shed," used this summer for the first time, proved perfect acoustically, and everyone, from those in the lowest priced to the most expensive seats, heard every note of three beautifully chosen programs.

ALBANY, N. Y.
KNICKERBOCKER NEWS
AUG 8 - 1938

Glade Music Festival Features Composer

By C. R. ROSEBERRY

A luxurious weekend of music, spanning the generations from Papa Haydn to the rambunctious moderns, continued to entice its thousands to the storied glade near Lenox, Mass., where Nathaniel Hawthorne once wandered and write, and where a row of sentinel pines bears his name.

With its Sunday afternoo program—the longest yet played in the series—the Boston Symphony Orchestra reached the half way mark in its 1938 festival. Playing will be resumed Thursday evening with an all-Wagner program.

The novelty of the weekend was the personal appearance of the young American composer, Aaron Copland, to assist the playing of his suite of "Music for the Theater." Yesterday's audience gave him a generous ovation, although probably more for politiness' sake than for any profound appreciation of his dissonant syncopations.

Mr. Copland was at the piano with an abbreviated nucleus of the orchestra for the playing of the five movements, which were labeled Prologue, Dance, Interlude, Burlesque and Epilogue. Modestly, the composer had not over-stressed his own instrument in the writing, and therefore played only as a member, pro tem, of the orchestra, not as a solo performer. The best that can be said for the music is that it is fresh and interesting, and does not pretend to a significance it does not possess. The suite was first performed in 1925 by the same Boston Symphony, although it was new to most of the Tanglewood audience.

The fanciers of impressionism found their most ardent prayers answered Saturday night in a tenuously superb treatment which Serge Kouussevitzky and his musicians gave to Debussy's triad of symphonic sketches entitled "aL Mer." If any contemporary conductor reads Debussy more sensitively than Koussevitzky, this listener has not heard him. The most unbending disdainer of program music must have capitulated to Debussy's shimmering tone pictures of the wind and waves of his beloved Mediterranean.

In this festival, Dr. Koussevitzky is demonstrating himself again as the matchless program builder. Debussy was sandwiched the other night between Haydn (the 99th in E flat), and the first symphony of Sibelius, the prodigious Finn. Yesterday the first half of the program was devoted to Mozart (the Fourth Symphony). Then Koussevitzky plunged unblushingly into the moderns for what will be remembered as the most playful hour of this year's festival. Abandoning his usual intense seriousness of demeanor, the nervous, hard-working conductor relaxed and actually smiled at his men while leading them in Ravel's "Mother Goose" suite.

One of his rare last-minute changes was made in the Sunday program. Instead of Resphighi's "Pines of Rome," Ravel's second "Daphnis and Chloe" suite was substituted, and a positively thrilling, if frankly sensational, performance was given to it—one that left the audience in an ecstatic mood and enhanced the prolonged ovation given the conductor and his orchestra. These unstinted demonstrations of applaus and "bravos" have become an established rite at the festival, and then are obviously a personal tribute to Koussevitzky, since nobody hopes to tempt him into an encore offering.

The festival management estimates that more than 19,000 persons have attended the three concerts thus far—an average of more than 6,000 per concert. Perfect weather has been vouchsafed the event to date, fortunately for the trusting motorists who park their cars in the crowded fields nearby the new music shed.

ALBANY, N. Y.
TIMES-UNION
AUG 8 - 1938

Capacity Audience For Berkshire Music

By EDGAR S. VAN OLINDA

Saturday night's regional rain did not materialize at Tanglewood as the second concert of the Berkshire Symphonic festival brought out another capacity audience to listen to the Boston Symphony orchestra under the direction of its spectacular conductor, Serge Koussevitzky. The immaculately new and delightfully cool music shed justified the sound engineer's official O. K. as to the perfection of its acoustical properties.

Chronologically and structurally, the second concert was a well built exposition of the extreme poles of orchestral composition; the symphony No. 99 in E flat by the father of the modern orchestra, Josef Haydn, and the monumental First symphony by the contemporary, Jan Sibelius, with a cushioning modernistic contribution, "La Mer," Debussy's greatest orchestral contribution to make the transition from the ancient to the modern forms of composition less of an esthetic shock. For the saks of accuracy, however, it must be acknowledged that certain portions of the impressionistic French composer's musical water color not only out-Debussy'd Debussy but crowded the great Finnish composer for honors in allowable dissonance.

Dr. Koussevitzky brought out all the innate grace and beauty, the wealth of invention which permeates the work of Haydn and endowed it with a piquancy that must have gladdened the hearts of the citizens of Valhalla, hearing the work with a modern orchestra, the proportions of which Haydn never hoped to achieve. All the established tonal beauty of the orchestra was heard to the best advantage in "La Mer" while the sonority of the horns, the crecendo of the tympani and the eerie harmonization received understanding treatment by the men under the enlightening guidance of the conductor. Many personal recalls for Dr. Koussevitzky were shared by the men of his splendid group.

Sunday afternoon concert included "Eine Kleine Nachtmusik" by Mozart, the Fourth symphony of Brahms, Aaron Copland's "Music for the Theatre," Ravel's "Mother Goose" and in place of the programmed "Pines of Rome," Ravel's Suite No. 2 from "Daphnis and Chloe." The novelty of hearing Mr. Copland at the piano for his group did not compensate for the lack of merit in his music. Ravel does the thing so much better, as was proven in the remarkably orchestrated fairy tales which followed (unfortunately for Mr. Copland) his musical expression in the modern manner.

The largest audience of the week cheered the orchestra and Dr. Koussevitzky for many minutes after yesterday's concert, but the conductor's inexorable rule of "no encores" prevailed. Tanglewood's beautiful gardens was the mecca of hundreds of the audience during the intermission. An all-Wagner program will inaugurate the second week's series on next Thursday night at 8:30 p. m.

MERIDEN, CONN.
JOURNAL
AUG 8 - 1938

MUSIC LOVERS ARE SWARMING TO STOCKBRIDGE

Stockbridge, Mass. Aug. 8. (AP)—Directors of Berkshire Symphonic Festival, basing their estimate on concerts already held, today said they expected the total attendance would reach 40,000 when the program concludes next Sunday.

Three concerts, which comprised the first half of the program, concluded yesterday, attracted 19,000 music lovers. The concerts, resuming next Thursday night, will be repeated Saturday night and Sunday afternoon.

The first three concerts attracted audiences from every section of the United States, Canada and many parts of Europe, including children in camp uniforms and many of the nation's social leaders.

Their numbers were so great that extra chairs had to be added to the regular seating capacity of 5,628 at two of the Boston Symphony's three programs. At every break in the concerts, Serge Koussevitzky, director, was obliged to respond to bravos and cheers.

The new, fan-shaped "music shed," used this summer for the first time, proved perfect acoustically, and everyone, from those in the lower priced to the most expensive seats, heard every note of three beautifully chosen programs.

HARTFORD, CONN.
COURANT

AUG 8 - 1938

Test Passed By Berkshire Music Shed

Stockbridge, Mass., Auditorium is Proclaimed One of Nation's 3 Open Acoustical Marvels

Stockbridge, Mass., Aug. 7.—(AP.)—Ease with which a program ranging widely in tone was heard today supported scientific tests that have placed the stamp of approval upon acoustic proerties of the Berkshire Symphonic Festival's new fan-shaped "music shed."

The concert, third in the current series, rose from the delicate sonorities of Mozart's "Eine Klene Nachtmusik" to the enoromous climaxes of Brahms's Fourth Symphony.

Unknowingly, the 19,000 persons attending the first three concerts have participated in the tests, made by Professor Richard D. Fay of the Massachusetts Institute of Technology.

"It is gratifying to be able to report," the professor said upon completion of this survey, "that the most optimistic predictions have been realized. The entire auditorium is free from dead spots, and the reception of the music at every seat is found to be substantially perfect."

Volume Tests.

Before the festival opened, the most accurate acoustical examinations possible were made by Professor Fay. An instrument producing a sound of unvarying volume was set up on the stage, and other instruments were moved about the acre-and-a-half floor space to register variation in volume.

There was practically no variation, but the "hall" was empty. Tests again were made at rehearsal, and finally after the audiences moved in, whereupon the professor announced his findings.

Some of the shed's seats are 160 feet from Serge Koussevitzky as he directs the Boston Symphony Orchestra. At the widest part of the fan-shaped hall, the distance is 265 feet.

Although there had been no rain during the concerts, even that is expected to make no difference, for the roof is made of four carloads of two-inch planking, heavily insulated, through which the sound of falling water did not penetrate during preliminary tests.

Apparently the new music shed, completed for this summer's series of concerts, is one of two or three acoustical marvels in the country now being used for summer music.

Another of them is the wooden auditorium at Chautauqua, in western New York State, famous for decades for its acoustical properties. A third, not a building at all, is the Hollywood Bowl, which is almost a whispering gallery.

Concerts here will be resumed Thursday night, and the festival will close with programs under Dr. Koussevitzky Saturday night and next Sunday afternoon. The audiences of the first half will be duplicated, perhaps exceeded. So far they have come from every corner of the United States and many European countries.

NORWICH, CONN.
RECORD

AUG 8 - 1938

THINK MUSIC FESTIVAL MAY ATTRACT 40,000

STOCKBRIDGE, Mass., Aug. 8—(AP)—Directors of Berkshire Symphonic festival, basing their estimate on concerts already held, today said they expected the total attendance would reach 40,000 when the program concludes next Sunday.

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HARTFORD, CONN.
TIMES

[illegible] - 1938

Over 6,000 at Brilliant Concert in Berkshires

By **CARL E. LINDSTROM**
Special to The Hartford Times

Stockbridge, Mass.—The records set on Sunday afternoon by the Berkshire Festival at "Tanglewood" included attendance, high temperature and general excitement, the latter induced by the virtuoso playing of an orchestra which easily holds all previous records in that department.

The display effects had their widest lattitude in Ravel's "Daphis and Chloe" Suite, substituted for Resphigi's "Pines of Rome," inflamed even the classical measures of Brahms's Fourth Symphony in E minor and, as if in utter defiance of a torrid afternoon, got shamelessly "hot" in the provoking rhythms of Aaron Copland's "Music for the Theater" with the perspiring dark-clad composer at the piano.

More than 6,000 people who heard the two hour and a half concert gave vent to their emotion in the now customary "Tanglewood" manner of shouting and clapping clamorously for Dr. Koussevitzky. At the thought of crowded parking lots, some of them edged toward the outgoing lanes, divided between their needless fears of a traffic jam and a desire to do riotous homage to the man who had whipped them to the fever stage of an artistic intoxication with the dionysiac tonal furies of Ravel's antique rhapsody. Under Dr. Koussevitzky's ministrations this brilliant pagan poem fairly made the air quiver as all the orchestral resources which Ravel knew—and they are boundless—were let loose in an inundation which was all the ear could endure of aural beauty.

Magical things happened during this carnival of instruments. Percussion, wind and strings were permitted to help themselves unstintedly to the ripe colors of the orchestral prism and do with them whatever it was within their power to create. An ensemble of virtuoso players knew when their time had come, and the Boston Orchestra individually made the most of it. At the apogee of an indescribably protracted crescendo, for instance, a pianissimo of harmonics and brushed cymbals took flight into the ether as though on wings and listeners held their breath.

It was one of those unbelievable crescendos which concluded the limpid and fragrantly narrative account of the "Mother Goose Suite" by the same composer. One cannot help but think that Copland's music was badly placed. The comparison with Ravel was unavoidable and it is to be feared that the impression of the living and present composer was all but obliterated. Copland's music was compoesd in 1925 but one didn't need the program to be aware of it. Too much has happened since that date to interest anyone in historical exhibits relating to the period when Coolidge was president. Though perfectly willing to pass judgment on "Music for the Theater," the objective reporter prefers to defer to the more illuminating fact that during its performance the audience gained an intimate knowledge of the steel rafters overhead, the pine trees outside enveloped in a sun haze, and other details of the scene which become so conspicuous when the interest flags and eyes begin to rove.

It was the most graphic example of Koussevitzky's musical galvanism to witness at the beginning of the concert how, with every member of the audience and orchestra suffering helplessly in the heat, he assumed an attitude of command and immediately set in motion a graceful and luminous performance of Mozart's "Eine kleine Nacht Musik." It refreshed every spirit in the auditorium and can only be likened to the power of a spellbinder who captures the attention of a fretting crowd and holds it enthralled as long as he wishes.

SATURDAY'S CONCERT

The concert Saturday night was a foretaste of the same virtuosity which came into full flower on Sunday. The pyrotechnics this time centered about the First Symphony of Sibelius with particular honors for the brass division. Koussevitzky uses it without stint and in three concerts so far it has not failed him by so much as a single tone.

When was there a first symphony to compare in stature with this initial effort of the Finnish master? One would have to go to Brahms's in C minor to find a companion piece. Particularly impressive on this occasion were the thumping scherzo and the lyrical slow movement.

If technical faults are to be found—and it is hypercritical to find them—the E flat Symphony **No. 99 of Haydn began** with some slight suggestion of a broken rapport, but it was knitted together before the first movement was over. The songful adagio proved another blessed tie that bound the choirs together and by the time the full orchestra was on the stage for Debussy's "La Mer" there was another instance of that matchless music making which results when some hundred artists unite their skill for an inspired cause.

* * *

Each season at the Berkshire Festival are seen more Hartford faces among the milling crowds at intermission time. There is something about this Festival that gets into the blood. G. E. Judd, manager of the Boston Symphony, said yesterday that if "Tanglewood" needed a slogan it would use the remark an an enthusiastic music lover who declared: "Come once, come always."

* * *

The most frequently heard query in the Berkshire environs is: "Where's George? Have you seen George?" The reference is to George W. Edman of the Berkshire Eagle who, if there were a Pulitzer prize for that sort of thing would long ago have been placed in nomination for the award as public relations counsel. Those who know say that George Edman is the man who has been the spirit and the drive behind the Berkshire Festival.

* * *

Immediately after the appeal of Gertrude Robinson Smith on Thursday evening for more funds to realize the completion of the new music shed, there were two thousand-dollar donations.

* * *

The press delegation includes representatives from Montreal to Pittsburgh and there were motor plates to be seen from Illinois, California and Louisiana.

* * *

At the next concert Thursday night Anna Kaskas will be heard in the role of Erda in a concert version of the last act of Siegfried.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 8 - 1938

BRAHMS SYMPHONY FEATURES CONCERT AT FESTIVAL 'SHED'

Large Crowd Hears Third Program by Boston Orchestra at Berkshire's 'Acoustical Marvel'

By **FRANCIS REGAL**

Stockbridge, Aug. 7—A marvelous performance of the fourth symphony by Brahms was the outstanding feature of this afternoon's concert at the Berkshire Symphonic festival, but the whole program was interesting, even though its specific gravity was reduced by some of the numbers, presumably introduced to relieve the austerity of the symphony. This made the concert rather different from its predecessors, and considerably more varied. Even the orchestration was diverse.

Mozart's exquisite little gem, "Eine Kleine Nachtmusik," for example, is a serenade for strings, often played as a string quartet. Aaron Copland's "Music for the Theater" is for piano, a reduced body of strings, and the jazzier wind instruments and percussion. On the other hand Ravel's "Mother Goose" pieces are for full

(Continued from First Page)

orchestra, and the scoring of Respighi's "Pines of Rome" is notably full and brilliant, including such realistic devices as a phonograph record of the song of a nightingale.

Well Suited for Day

This variety in the orchestral forces required matched the wide range of musical content in the works performed, yet the cumulative effect of the program did not suffer so much as might have been expected, and the large proportion of divertisement was perhaps fortunate, since the day turned out to be sultry with no breath of air penetrating the groves which surround the Tanglewood music shed. The audience showed not the slightest restlessness, and followed each of the strongly contrasted numbers with manifest interest. More severe was the ordeal of the musicians, who might have been forgiven some letting down in the minor numbers, but the remarkable standard which has characterized the festival was kept intact.

What mattered most, however, was the magnificent interpretation by Mr Koussevitzky and the Boston Symphony orchestra of the one of Brahms's symphonies which has been least popular but which is now beginning to take the high place which it deserves. The fourth symphony lacks the fine, bold sweep of the finale of the first, inspired by Beethoven's ninth, and it falls short of the lyric beauty of the second, which was quickest to win wide popularity.

On the other hand, in the first two movements of the fourth symphony is some of the most delicious music that Brahms ever penned, and in the last two movements he rises to one of his most exalted climaxes. The third movement is not a conventional scherzo but an allegro of might and power, and the energetic and impassioned finale goes on from that point. Mr Koussevitzky seldom forgets the adage, "Look to the end," and he made of the symphony a great and inspiring whole. Throughout, he and his associates gave the music as though their hearts were in it, and rich beauty was evoked from every phrase.

Of a very different sort, but also of the highest quality, was the performance of the other major work, "The Pines of Rome," which in addition to its musical merit gives full scope to a great orchestra of the first rank. Mozart's dainty music for strings did not fare quite so well, and the reading given seemed slightly perfunctory and hurried, as though the forces employed were too slight for so great an auditorium. But Ravel's clever trifles were beautifully played, and there was plenty of life in the performance by a small orchestra, with the composer at the piano, of Mr Copland's suite, which was written in 1925 and performed in the same year by the Boston Symphony orchestra.

This 13-year-old work is the only sample of modernism offered at this year's festival, and but one other American composition is included, a movement from the third Symphony Henry Hadley, who conducted the Berkshire Symphonic festivals in their first two seasons. In general Mr Koussevitzky is doubtless well advised in providing programs for audiences of more than 6000 people, many of whom do not constantly frequent symphony concerts, to adhere to great masterpieces and to make the festivals distinguished by extra pains and effort in the interpretation of works which, like the world's greatest books, are theoretically well known by everyone. His record as a conductor, however, shows that he has no prejudice against modernism, and the inclusion of this brilliant and brittle American music may suggest a readiness to test the receptivity of festival audiences.

The ovation given to Mr Copland after the performance was all that either a composer or a musical director could ask. Even so, it seems reasonable to select for such an occasion works in the modern idiom which have been fairly well tested and need not so much a hearing as a chance to survive. America is receptive to novelties; it is less receptive to works which have ceased to be the sensation of the moment, and to fill this gap might be a worthy mission for the Berkshire Symphonic festival.

Music Festival's 'Shed' New Acoustical Marvel

By **JOHN SELBY**
Associated Press Arts Editor

Stockbridge, Aug. 7 — (AP) — Ease with which a program ranging widely in tone was heard today supported scientific tests that have placed the stamp of approval upon acoustic properties of the Berkshire Symphonic festival's new fan-shaped "music shed."

Unknowingly, the 19,000 persons attending the first three concerts have participated in the tests, made by Prof Richard D. Fay of the Massachusetts Institute of Technology.

"It is gratifying to be able to report," the professor said upon completion of his survey, "that the most optimistic predictions have been realized. The entire auditorium is free from dead spots, and the reception of the music at every seat is found to be substantially perfect."

Before the festival opened, the most accurate acoustical examinations possible were made by Prof Fay. An instrument producing a sound of unvarying volume was set up on the stage, and other instruments were moved about the acre-and-a-half floor space to register variation in volume.

There was practically no variation, but the "hall" was empty. Tests again were made at rehearsal, and finally after the audiences moved in, whereupon the professor announced his findings.

Some of the "shed's" seats are 160 feet from Serge Koussevitzky as he directs the Boston Symphony orchestra. At the widest part of the fan-shaped hall, the distance is 265 feet.

Although there had been no rain during the concerts, even that is expected to make no difference, for the roof is made of four carloads of two-inch planking, heavily insulated, through which the sound of falling water did not penetrate during preliminary tests.

Apparently the new "music shed," completed for this summer's series of concerts, is one of two or three acoustical marvels in the country now being used for summer music.

Another of them is the wooden auditorium at Chautauqua, in western New York state, famous for decades for its acoustical properties. A third, not a building at all, is the Hollywood bowl, which is almost a whispering gallery.

NEW HAVEN, CONN.
REGISTER

AUG 8 - 1938

RECORD AUDIENCE TO HEAR SYMPHONY AT STOCKBRIDGE

Stockbridge, Mass., Aug. 8.—(AP)—Directors of Berkshire Symphonic Festival, basing their estimate on concerts already held, today said they expected the total attendance would reach 40,000 when the program concludes next Sunday.

Three concerts, which comprised the first half of the program, concluded yesterday, attracted 19,000 music lovers. The concerts, resuming next Thursday night, will be repeated Saturday night and Sunday afternoon.

The first three concerts attracted audiences from every section of the United States, Canada and many parts of Europe, including children in camp uniforms and many of the nation's social leaders.

Their numbers were so great that extra chairs had to be added to the regular seating capacity of 5,628 at two of the Boston Symphony's three programs. At every break in the concerts, Serge Koussevitsky, director, was obliged to respond to bravos and cheers.

The new, fan-shaped "music shed," used this summer for the first time, proved perfect acoustically, and everyone, from those in the lowest priced to the most expensive seats, heard every note of three beautifully chosen programs.

PROVIDENCE, R. I.
JOURNAL

140

AUG 8 - 1938

Acoustics in New Strawbridge 'Music Shed' Approved in Tests

M. I. T. Professor Reports Entire Auditorium Free From Dead Spots; Audiences at Present Festival Find Reception Substantially Perfect

Stockbridge, Mass., Aug. 7.—(AP)—Ease with which a program ranging widely in tone was heard today supported scientific tests that have placed the stamp of approval upon acoustic properties of the Berkshire Symphonic Festival's new fan-shaped "music shed."

The concert, third in the current series, rose from the delicate sonorities of Mozart's "Eine Klene Nachtmusick" to the enormous climaxes of Brahm's Fourth Symphony.

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Another of them is the wooden auditorium at Chautauqua, in western New York State, famous for decades for its acoustical properties. A third, not a building at all, is the Hollywood Bowl, which is almost a whispering gallery.

Concerts here will be resumed Thursday night, and the festival will close with programs under Dr. Koussevitzky Saturday night and next Sunday afternoon. The audiences of the first half will be duplicated, perhaps exceeded. So far they have come from every corner of the United States and many European countries.

WATERBURY, CONN.
REPUBLICAN

AUG 8 1938

KOUSSEVITZKY WINS ACCLAIM IN 3D CONCERT

Berkshire Music Festival Has Attracted 19,000 At Concerts

(Special to The Republican)

Stockbridge, Mass., Aug. 7—The third concert of the Berkshire festival here this afternoon was attended by the largest audience since the series started. The weather was perfect although extremely warm.

A very enthusiastic audience greeted Serge Koussevitzky's conducting of the Boston Symphony orchestra. The program included part of Mozart's "Eine Kleine Nachtmusik," and Brahms' "Fourth Symphony." The second part was devoted to works of the moderns with the composer Aaron Copland playing the piano part of his own composition, "Music for the Theater." A large portion of the last half was devoted to Ravel's "Mother Goose," children's pieces, and the same composer's "Suite No. 2" from the ballet, Daphnis and Chloe."

Applause Thunderous.

The Mozart serenade for string orchestra was a work of exquisite beauty and a decided favorite. The Brahms symphony was such a success that after the first movement many in the audience began to applaud the performance. The Copland music, with its five parts, won for the composer much acclaim. Two particularly popular parts of it were the dance sections. At the close a ripple of applause broke into a thunderous ovation.

Ravel's children's pieces were delicately and beautifully played.

Fourth Concert Thursday.

For the final number, Dr. Koussevitzky decided to substitute for Respighi's "Pines of Rome," originally planned, Ravel's "Suite No. 2" from "Daphnis and Chloe." It was enthusiastically received.

Today's concert brought the series to its midpoint. More than 19,000 persons have heard the first three concerts.

The fourth concert will be played Thursday night, and the festival will close with programs under Dr. Koussevitzky Saturday night and next Sunday afternoon. So far the audience has included persons from every corner of the United States and from European countries.

SPRINGFIELD, MASS.
MORNING UNION

141

AUG 8 - 1938

MORE THAN 6000 HEAR FESTIVAL IN STOCKBRIDGE

Brahms' Fourth Symphony and Ravel Numbers on Program

By Willard M. Clark

STOCKBRIDGE, Aug. 7—Nature bestowed her warmest, sunniest smile upon the Berkshire Symphonic Festival this afternoon. Another enormous audience heard the third and last program in the first series of concerts.

Over 6000 Attend

The audience numbered more than 6000 persons many of whom came great distances for the fame of the festival has already spread far beyond the confines of the Berkshire hills.

Saturday night Dr. Koussevitzky had roused his audience [illegible] with his unmatched readings of the Haydn "Symphony in E Flat" and Debussy's "La Mer." His eloquent reading of the first symphony by Sibelius earned a volley of bravos.

This afternoon he offered a program skillfully calculated to please so great and varied an audience. It opened with "Eine Kleine Nachtmusik" by Mozart and offered such fare as the Fourth Symphony by Brahms; "Music for the Theater" by Copeland; Ravel's "Mother Goose" suite and the second "Daphne and Chloe" suite by the same composer.

Exquisitely Played

The incomparable strings of the Boston Orchestra sang beautifully the gay lightsome music by Mozart. It was vital, ingratiating music, exquisitely played.

The music of Mozart and Beethoven, heard during these three concerts, has lost nothing during the years, but today the more sophisticated music of Brahms finds a readier response than when he was alive. Called cold and intellectual, it has taken some years for the vast public to realize that beneath a somewhat gruff exterior there is a sensitiveness and emotional message which Brahms has given us in his own way, often in long, highly embellished sentences but none the less maintaining his own conviction that nothing music could express was equal in significance to the sheer beauty of the music.

In the Fourth Symphony we find the mellowed Brahms, revealing his complete originality and fearlessness of self expression, symptoms of which were first revealed in his second symphony. The Boston players and Dr. Koussevitzky provided a superb reading of this work, a reading of searching completeness, rich in color and fire and lightsome as the vagrant breezes which penetrated the music shed, when light and gaiety were required.

One wonders if the occasion, the beauties of Tanglewood and the freshness of the players is not responsible in some measure for the heights they reached during these concerts.

American Composer

From Brahms to Copeland is a long journey but the audience had a 25-minute recess in which to make it and they appeared to enjoy this American composer's "Music for the Theater." Copeland has divided his work into five episodes, Prologue, Dance, Interlude, Burlesque and Epilogue. It is not music one would want to hear every day but is virile music, imaginative and even if written in 1925, shows signs of streamlining. Last year in behalf of American composers, Dr. Koussevitzky offered a work by William Burlingame Hill. Mr. Copeland was at the piano during the performance of his work and with Dr. Koussevitzky received much applause.

Following the Copeland work, one heard the delightful, humorous "Mother Goose" suite by Ravel. These little pieces written for the piano to be played by children have a charm and blitheness all their own. They are richly scored and a wealth of imagination has gone into their making.

Virtuoso Performance

The final work played was the second "Daphne and Chloe" suite, a work in the interpretation of which Dr. Koussevitzky excels. Mere words cannot describe the shimmer of the strings, the gold of the brasses or the colors painted by the woodwinds. It was a virtuoso performance, a fitting finale to this first series of monumental, unforgettable concerts.

Thursday night a Wagner program will be given with the assistance of Paul Althouse, tenor, and Beal Hober, soprano. The final scene of the first act of "Die Walkure" will be sung as well as the entire third act of "Siegfried." Norman Cordon and Anna Kasaks will appear in the latter work with the first mentioned singers.

Acoustic Properties Win Approval

STOCKBRIDGE, Aug. 7 (AP)—Ease with which a program ranging widely in tone was heard today supported scientific tests that have placed the stamp of approval upon acoustic properties of the Berkshire Symphonic Festival's new fan-shaped "music shed."

Third in Series

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Practically No Variation

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NEW YORK, N. Y.
TIMES

AUG 8 - 1938

6,000 AT CONCERT IN THE BERKSHIRES

Largest Crowd in History of Fete Hears Boston Symphony Led by Koussevitzky

MOZART WORK IS PLAYED

'Eine Kleine Nachtmusik' Is Opening Number—Ravel and Brahms Also on Program

By H. HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 7.—The first half of the fifth annual Berkshire Symphonic Festival came to an end this afternoon with a series of performances that were as polished and as stirring as those that marked the first two concerts. Once again the audience filled the music shed and overflowed under the Colonnade. Today's concert attracted the largest attendance of the festival's history, well over 6,000, including many youngsters.

There was a heavy downpour at about dawn, but the skies were clear at concert time, even if the air was humid. Hundreds who planned to drive long distances for this program were able to do so. And those who have been here all week-end had an opportunity in the daylight to appreciate the beauty of Tanglewood with its formal gardens, its majestic lane of hawthorne pines and its superb view of Stockbridge Bowl and the hills beyond.

This afternoon's program, like the first two, was carefully devised, if overlong. It began with Mozart's delectable "Eine Kleine Nachtmusik," played with joyous lilt by Serge Koussevitzky and the Boston Symphony Orchestra strings. Then came the Fourth Symphony of Brahms, which caught the dark, passionate glow that suffuses the music.

Copland at the Piano

For contemporary representation there was Aaron Copland, whose suite, "Music for Theatre," was presented with the composer at the piano. Written in 1925, the score is still largely vivid and fresh. It has sweet and acrid, witty and urbane pages. The musicians played it with relish, and the audience gave Mr. Copland a generous greeting.

The program ended with two works by Ravel, in commemoration, no doubt, of his recent death. His "Mother Goose" and second "Daphnis et Chloe" suites received performances that underlined the daring and individuality of one of the great instrumentaters of our times. The "Daphnis et Chloe" suite, which is one of Mr. Koussevitzky's fortes, was brilliantly set forth in its contrasts and iridescent colors.

But the highlight of this week's performances, at least to one listener, was the interpretation of Debussy's "La Mer" at last night's concert. There are some who believe that Mr. Koussevitzky's conception of this work is the finest of the present period. That is a claim that covers a lot of territory, including one or two conductors who have wrought personal wonders with "La Mer." But last night's performance was a cogent argument for the Koussevitzky partisans.

Praise for Orchestra

Give some of the credit to the band of players that are the Boston Symphony Orcestra. They were like a single instrument in the hands of a great virtuoso. Every color, every half light, every sonority that Debussy and Mr. Koussevitzky asked for they commanded. The collective tone had a matchless transparency. The dawn rose over Debussy's sea, first mistily, gently, coolly, and then accumulated into a majestic sunrise and high noon.

One could dilate at length on the felicities of this performance, but let it suffice to recall the brilliance of the end of the first section, the shimmering lights of the waves at play in the second and the seething grandeur of moments of the last section.

Last night's program began with a measured, lyrical performance of Haydn's E flat symphony, No. 99, which served as a proper preface in its grace and meticulous proportion to the elemental sweep of "La Mer." For some, Sibelius's first symphony must have seemed an anti-climax after "La Mer." But so grandiloquently did Mr. Koussevitzky and his men capture the spirit and context of the score—for example, the savagery and barbaric intensity of the third movement—that even the unwilling listener had to give ear.

Crowds Are Enthusiastic

There seems, however, to have been few surfeited listeners at any part of the three programs. The enthusiasm has mounted in a continuous crescendo. At the end of each concert Mr. Koussevitzky was recalled repeatedly, and he and his men were obliged to take numerous bows.

The measure of this audience, which is made up in about equal part of knowing and veteran symphonic listeners and of people whose experience is limited to the radio, to previous festivals and to scattered concerts, may be gauged from the fact that perhaps the most spontaneous outburst of the week came after "La Mer."

It is clear, as one watches groups and individuals in the audience, that the festival is making new friends for music. This observer noted a young couple during last night's concert. They gazed at each other, chatted in whispers and seemed unaware that an orchestra was playing, but one could see that the Sibelius symphony was beginning to draw their attention, and in the last movement, when in one passage the entire string section seethes with mounting intensity, the two youngsters were sitting up straight, gripping their chairs tensely and listening as if the vibrations of the music were surging through their very pores.

NEW YORK, N. Y.
EVENING POST

AUG 8 - 1938

Classical Music On the Air Keeps Its Popularity

WQXR Survey Shows Lighter Programs Suffer in Hot Weather

By LEONARD CARLTON

Statisticians of WQXR have concluded that serious music is no less popular during hot weather than at other times.

While checks on high-priced comedy, variety and feature programs show a steady decline in their listening audiences, those who have come to depend on WQXR for a regular diet of the best recorded music, the station avers, remain faithful. This conclusion is based on the sales figures of their monthly program booklets which lists full details of classical music to be broadcost.

For the first time since these were offered to the public, more than two years ago, summer sale has kept pace with that of cooler months. In 1936 program sales for July declined 6 per cent from the June figure. Next year the drop was only 6.5 per cent, while the figure for 1938 has been a mere half of 1 per cent.

The ever-increasing audience for the type of program WQXR offers is evidenced by the fact that sales for July, 1938, were ten times as large as those of July, 1936. The Breakfast Symphony program alone, broadcast from 8 to 9 A. M. daily, is estimated to have an audience of 5,000 families in the New York area.

Disgruntled Swingsters may report that only confirmed symphony hounds pay out 10 cents a month for program booklets, but there is no doubt that serious summer music is attaining a new popularity with radio audiences. One indication of that is the changed attitude of orchestra leaders toward lengthy compositions.

Until recently, hot weather programs were made up almost entirely of short selections and single symphonic movements. Our memory may be bad, but we can't remember any previous August week with quite so many full symphonies scheduled. Last Thursday Dr. Koussevitzky and the Boston Orchestra performed the entire Beethoven Ninth Symphony—most ambitious project in music at any time of year. The following day, Van Hoogstraten at Robin Hood Dell took the entire program for just one work, the Fourth Symphony of Brahms. Over the week-end, radio brought us the Seventh of Beethoven, the Fourth and Fifth of Tschaikovsky.

Tomorrow, Hans Lange conducts Beethoven's Second Symphony from Grant Park; Tuesday it's the Brahms Third at Lewisohn Stadium, while on Thursday the Toronto Promenade Orchestra plays Beethoven's Fifth. If it's really true that summer audiences won't sit through so much heavy stuff, everybody's gone crazy at once.

NEW YORK, N. Y.
SUN

AUG 8 - 1938

FESTIVAL REACHES HALFWAY POINT

Koussevitzky Gives Aaron Copland Score.

By IRVING KOLODIN.

STOCKBRIDGE, Mass., Aug. 7.—With half of the 1938 Berkshire Festival completed it becomes increasingly apparent that a major musical movement is taking shape in this quiet green countryside. Ideals, man-power, an audience—all these have been available for the past festivals. But with the erection of the $80,000 permanent shed for the concerts the committee has in effect committed itself to a long range plan of activity bound to be important in the country's musical life.

What direction that activity may take no man can guess, but there was a broad hint in the performance yesterday afternoon of Aaron Copland's "Music for the Theater" under the direction of Serge Koussevitzky. Since the thirty-eight-year-old Copland is regarded by many of America's younger composers as their dean, the choice may foreshadow a larger attention to such music at future festivals. The most provocative score yet performed in these historically conservative surroundings, it was received with heartening warmth by the audience of 6,000 odd, with a solo bow for Mr. Copland midway in the work, and many more at its conclusion. As music, it is a good deal more transparent than it was thirteen years ago (when it was new), but the gain in clarity is decidedly to the composer's advantage.

However, there was obviously a larger affection among the listeners for the afternoon's more traditional music, especially for Mr. Koussevitzky's large-lined and cohesive performance of the Brahms Fourth Symphony. This program began with a bright (sometimes flashy) playing of Mozart's "Kleine Nachtmusik" and continued with a tribute to the late Maurice Ravel, his "Mother Goose" suite and the second of the "Daphnis and Chloe" suites.

Thus, in two days the audience had an opportunity twice to experience the liquid strings and glowing brass of the Boston Orchestra at their unparalleled best, for the "Daphnis and Chloe" is only exceeded, as a Koussevitzkyan miracle, by his reading of Debussy's "La Mer," which was played on Saturday evening. If any factors were needed to complete the blended magic of Debussy's fancy and Mr. Koussevitzky's re-creation, they were amply supplied by the night wind without the glint of water in the distance. Granting Debussy's tone-poem to be in fact a symphony of wind and waves, this was wholly a symphonic program, beginning with the E flat (No. 99) of Haydn and concluding with the E minor (No. 1) of Sibelius. Both were superbly well-performed, with no edge in quality to indicate that Mr. Koussevitzky is more commonly considered a Sibelius rather than a Haydn specialist. The festival resumes on Thursday with an all-Wagner program.

NEW YORK, N. Y.
WORLD - TELEGRAM

AUG 8 - 1938

'Cello Solos at Stadium

2 Numbers Played by Joseph Emments

By ROBERT C. BAGAR.

Joseph Emonts, first 'cellist of the Philharmonic-Symphony during its Lewisohn Stadium concerts, was the soloist last evening in the program conducted by Alexander Smallens. Mr Emonts played the Bruch "Kol Nidrei" and the Boellmann "Symphonic Variations," assisted by the orchestra.

The artist's genuine musicianship and his undeviating understanding of the works more than made up for the thinness of his tone, although, to be perfectly fair, the wide-open spaces are not congenial to strings, as a rule. Anyway, Mr. Emonts had technic to spare in the Boellmann number and also sustained an expressive legato for the Bruch piece. He was enthusiastically applauded.

Mr. Smallens, besides providing the soloist with sympathetic accompaniments and delivering an authoritative reading of the Strauss "Don Juan," led the musicians in the fifth symphony of Tschaikowsky. An audience of moderate size attended.

On Saturday evening Arnold Belnick, 1-year-old violinist, furnished a creditable reading of the Bruch concerto in G minor. The list also included music by Wagner, Schumann and Sibelius. Mr. Smallens was the conductor.

* * *

Music Notes.

Aaron Copland's "Music for the Theater" was the American work played yesterday by the Boston Symphony Orchestra, directed by Serge Koussevitzky, in the program that ended the first half of the Berkshire Symphonic Festival. The composer played the piano part. Other numbers were Mozart's "Eine kleine Nachtmusik," the fourth symphony of Brahms and two Ravel pieces, "Mother Goose" and the "Daphnis and Chloe" suite. A capacity audience in the new music shed at the Tanglewood estate applauded enthusiastically.

* * *

Alexander Bloch will conduct the Greenwich Orchestra next Wednesday at the Theater of Music in pieces by Arensky, Haydn, Schubert and others.

TORRINGTON, CONN.
REGISTER

AUG 8 - 1938

40,000 Expected At Music Festival

Stockbridge, Mass., Aug. 8 (AP).—Directors of Berkshire symphonic festival, basing their estimate on concerts already held, today said they expected the total attendance would reach 40,000 when the program concludes next Sunday.

Three concerts, which comprised the first half of the program, concluded yesterday, attracted 19,000 music lovers. The concerts, resuming next Thursday night, will be repeated Saturday night and Sunday afternoon.

The first three concerts attracted audiences from every section of the United States, Canada and many parts of Europe, including children in camp uniforms and many of the nation's social leaders.

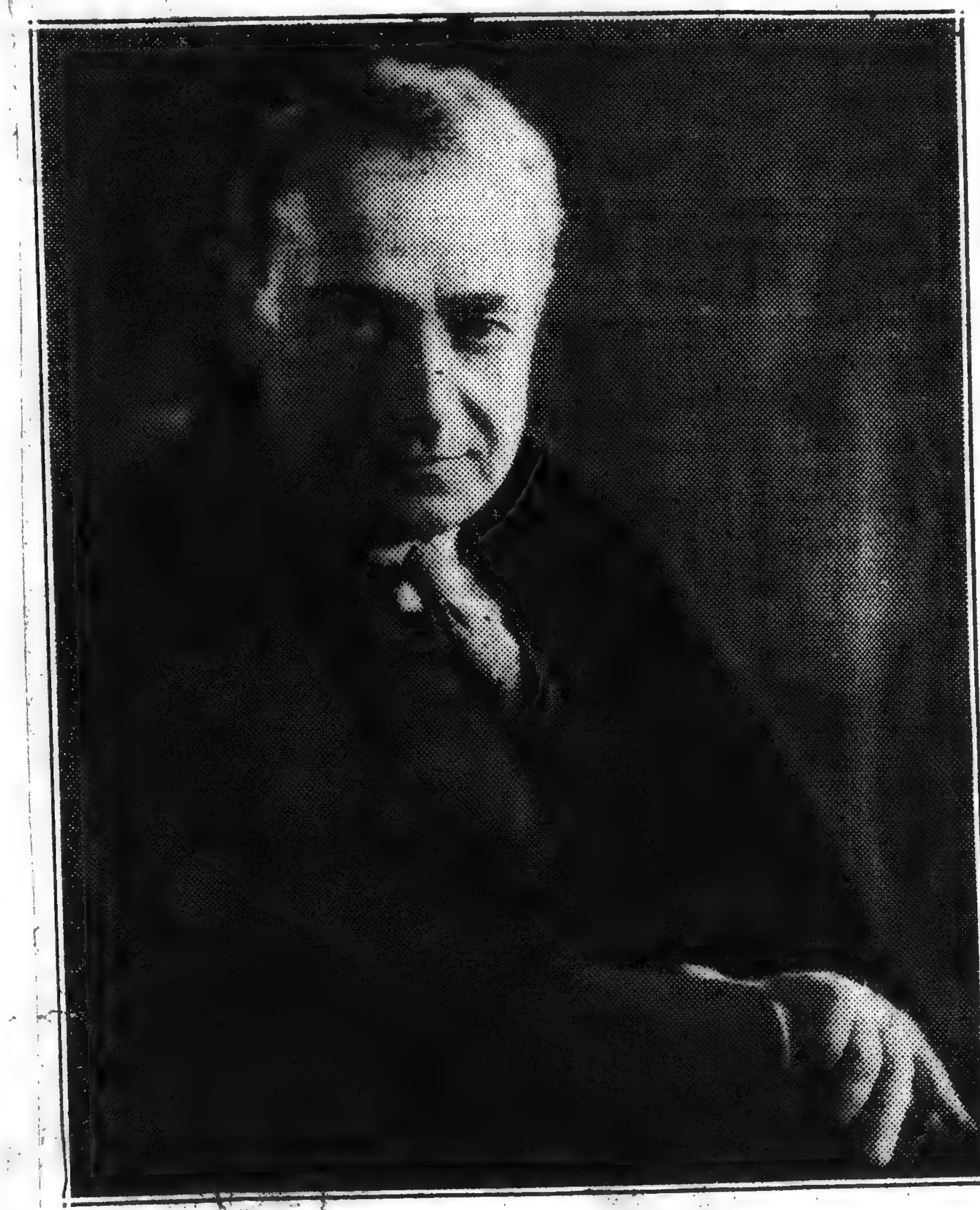
Their numbers were so great that extra chairs had to be added to the regular seating capacity of 5,628 at two of the Boston symphony's three programs. At every break in the concerts, Serge Koussevitzky, director, was obliged to respond to bravos and cheers.

The new, fan-shaped "music shed," used this summer for the first time, proved perfect acoustically, and everyone, from those in the lowest priced to the most expensive seats, heard every note of three beautifully chosen programs.

HARTFORD, CONN.
COURANT

AUG 8 - 1938

Festival's Famed Leader



DR. SERGE KOUSSEVITZKY.

International Acclaim For Koussevitzky

Conductor of Berkshire Festival Has Led Boston Orchestra for Fourteen Years

Whether or not we are creating an "American Salzburg" at Stockbridge with the Berkshire Symphonic Festivals—the fifth of which is now going on—there is no doubt but what we are hearing there one of the world's great orchestras, led by one of the world's greatest conductors, Serge Koussevitzky.

For 14 years now, Dr Koussevitzky has conducted the Boston Symphony—and unless memory fails, he has been with his orchestra longer than any other conductor now on the country's podiums. When his appointment to the post was made in 1924, he was a kind of legendary figure. Nothing much was known of him here, except that he had conducted with a kind of sudden fame, orchestras in London and Paris, and that, as Howe says in his semi-centennial book on the Boston orchestra, "There were reports of his friendliness toward new music, and his freedom with the old; and of his ability to excite an audience by goading an orchestra to a sort of furious eloquence."

As a matter of fact, his Western reputation was very new at the time. Born in a remote northern province of Russia in 1874, he had studied conducting at the Petrograd Conservatory as a youth. There it was required of each student that he play some instrument, and the young Koussevitzky strangely elected the double bass, from which he proceeded to draw music of a sweetness and fluency that was the marvel of his professors and his fellow students.

Strange Apostle.

Graduating from the Conservatory, and being a person of considerable private means, he was able to organize his own private orchestra, in Petrograd, take it to Moscow, and in each city, give classical "festivals" choral concerts and series advancing contemporary Russian music. In 1909, he and his wife founded the Edition Russe de Musique. Then came the fantastic venture of a pioneer and apostle, says Mr. Howe, when he took his orchestra 2000 miles up the Volga into the heart of rural Russia, where he excited the natives by playing Beethoven and Scriabin. From 1916 to 1920 he conducted the state-subsidized orchestra, but soon left it as his sympathies were not of a communistic sort. Going to Paris, he organized the Concerts Koussevitzky, and it was here and in London where he was a guest conductor, that he came to the attention of the Western world.

His First U. S. Program.

It is interesting to consider his first program with the Boston Orchestra. He opened with a concerto of Vivaldi, "prelude to many more delightful Eighteenth century excursions. It was also characteristic of him to choose such a classic as Brahm's 'Haydn Variations,' a touch of 'parade' and no more in Berlioz's 'Roman Carnival' Overture. From living composers, this notorious 'modernist' detained his audience only 10 minutes to introduce Honegger's 'Pacific 231.' And finally the 'Poeme d'Extase' of Scriabin, who by his Slavic blood and soaring style was bound to be a composer after Koussevitzky's heart."

Certain superannuated customs of the Boston Symphony were abolished by Dr. Koussevitzky, very shortly after he took over the orchestra. The first to go was the tradition of having soloists for practically every concert, thereby preventing the concert from being held up for an inserted "recital." Those soloists who did appear were largely to play concertos of symphonic importance.

Dr. Koussevitzky also fixed the tendency toward guest conductors. Previous to his coming there had been two, each with a pair of concerts. Now each season there are two, while the regular conductor rests up for a fortnight.

As for Dr. Koussevitzky's being a modernist, Mr. Howe has compared his record with that of Dr. Karl Muck, and finds that Koussevitzky's ratio is about three new works to every two programs, while Muck gave about one new work to each two programs.

As Beethoven's Ninth Symphony was played at the dedication of the new music shed at Tanglewood last week, and as this was one of the works which brought Dr. Koussevitzky pre-eminently to the fore in Europe, it would be interesting to quote Ernest Newman on the matter. Dr. Koussevitzky, it seems, conducted it in London shortly after Weingartner had given it. Mr. Newman said then:

Ninth Symphony.

"Had I the requisite space, I would argue here again a thesis I put forward a little while ago—that Koussevitzky's Beethoven is the genuine classic and Weingartner's the romantic.

"The popular belief of course is to the contrary—that the sober elderly German gentleman shown us in the ordinary German reading is the true Beethoven, while the volcanic spirit that Koussevitzky makes of it, is only Koussevitzky himself. I believe this to be a fallacy. The classic is never a classic to himself; he only becomes a classic to later generations. To himself, he is an ardent, very lively romantic. To make for yourself a fancy picture of this classic, a hundred years after his death, and to insist on his behaving in the decorous way that you think the classics ought to behave, is really to romanticize him. Koussevitzky, by playing the Ninth Symphony as if it were written yesterday by a powerful genius whose muscles were twice the size of those of the ordinary man gives us, I contend, a Beethoven which Beethoven himself would recognize. Koussevitzky's reading is therefore the genuinely classic one; it reproduces the vigour and tension the work must have had for its creator and for the men of his day, not this vigour and tension watered and slackened down through a century of false realization."

Mr. Howe's book sums up Dr. Koussevitzky as follows:

Homage to Conductor.

"If there is a single trait which will encompass everything notable Dr. Koussevitsky has done, it is his tireless capacity for enthusiasm. Assimilating the music of youth and its point of view, he believes in it, for the time being at least, with all his being. And he carries the same eager attitude toward the music which the world has heard too often. He can always re-study, freshly conceive, keep its emotions 'first hand.' His surprising flair for the mood of a composer is seen in such a score as Sibelius's Third Symphony, in which he has divined the simple but elusive beauties which the others have passed by. He likewise strives to draw his audience into a sort of receptive unanimity, accounting a performance successful only so far as this accord is reached. Coming to a strange country, he has exercised, even more completely than he did in France, his ability for self identification with a people and their art. The music of our composers he has made his own. He has studied the Orchestra as musician and men; the public wit htheir manifold inclinations and responses, and found in both a rapport which grows with the seasons. In contrast with the arbitrary conductor who turns his back upon an audience, or the unprogressive one who merely courts applause, he is the leader in every sense of the world. Pursuing his artist's vision he takes the world with him."

SPRINGFIELD, MASS.
EVENING UNION

AUG 8 - 1938

MORE THAN 6000 HEAR FESTIVAL IN STOCKBRIDGE

Brahms' Fourth Symphony and Ravel Numbers on Program

By Willard M. Clark

STOCKBRIDGE, Aug. 8 — Nature bestowed her warmest, sunniest smile upon the Berkshire Symphonic Festival Sunday afternoon. Another enormous audience heard the third and last program in the first series of concerts.

Over 6000 Attend

The audience numbered more than 6000 persons many of whom came great distances for the fame of the festival has already spread far beyond the confines of the Berkshire hills.

Saturday night Dr. Koussevitzky had roused his audience to a frenzy with his unmatched readings of the Haydn "Symphony in E Flat" and Debussy's "La Mer." His eloquent reading of the first symphony by Sibelius earned a volley of bravos.

Yesterday he offered a program skillfully calculated to please so great and varied an audience. It opened with "Eine Kleine Nachtmusik" by Mozart and offered such fare as the Fourth Symphony by Brahms; "Music for the Theater" by Copeland; Ravel's "Mother Goose" suite and the second "Daphne and Chloe" suite by the same composer.

Exquisitely Played

The incomparable strings of the Boston Orchestra sang beautifully the gay lightsome music by Mozart. It was vital, ingratiating music, exquisitely played.

The music of Mozart and Beethoven, heard during these three concerts, has lost nothing during the years, but today the more sophisticated music of Brahms finds a readier response than when he was alive. Called cold and intellectual, it has taken some years for the vast public to realize that beneath a somewhat gruff exterior there is a sensitiveness and emotional message which Brahms has given us in his own way, often in long, highly embellished sentences but none the less maintaining his own conviction that nothing music could express was equal in significance to the sheer beauty of the music.

In the Fourth Symphony we find the mellowed Brahms, revealing his complete originality and fearlessness of self expression, symptoms of which were first revealed in his second symphony. The Boston players and Dr. Koussevitzky provided a superb reading of this work, a reading of searching completeness, rich in color and fire and lightsome as the vagrant breezes which penetrated the music shed, when light and gaiety were required.

One wonders if the occasion, the beauties of Tanglewood and the freshness of the players is not responsible in some measure for the heights they reached during these concerts.

American Composer

From Brahms to Copeland is a long journey but the audience had a 25-minute recess in which to make it and they appeared to enjoy this American composer's "Music for the Theater." Copeland has divided his work into five episodes, Prologue, Dance, Interlude, Burlesque and Epilogue. It is not music one would want to hear every day but is virile music, imaginative and even if written in 1925, shows signs of streamlining. Last year in behalf of American composers, Dr. Koussevitzky offered a work by William Burlingame Hill. Mr. Copeland was at the piano during the performance of his work and with Dr. Koussevitzky received much applause.

Following the Copeland work, one heard the delightful, humorous "Mother Goose" suite by Ravel. These little pieces written for the piano to be played by children have a charm and blitheness all their own. They are richly scored and a wealth of imagination has gone into their making.

The final work played was the second "Daphne and Chloe" suite, a work in the interpretation of which Dr. Koussevitzky excels. Mere words cannot describe the shimmer of the strings, the gold of the brasses or the colors painted by the woodwinds. It was a virtuoso performance, a fitting finale to this first series of monumental, unforgettable concerts.

Thursday night a Wagner program will be given with the assistance of Paul Althouse, tenor, and Beal Hober, soprano. The final scene of the first act of "Die Walkure" will be sung as well as the entire third act of "Siegfried." Norman Cordon and Anna Kasaks will appear in the latter work with the first mentioned singers.

HOLYOKE, MASS.
Transcript Telegram

AUG 8 - 1938

Plan All-Wagner Program At Berkshire Festival

Audiences of more than 6000 again went to Tanglewood last week-end to hear the second and third concerts in the first series of the Berkshire Symphonic Festival. Fine weather prevailed both Saturday night and Sunday afternoon, and the crowds even exceeded that of the opening night Thursday.

Following Thursday night's impressive program of Bach and Beethoven, Saturday's program of works by Haydn, Debussy and Sibelius was lighter but interesting and balanced. The program opened with Haydn's Symphony in E-flat major No. 99, the 10th in the London series. Then came Debussy's tone poem, "La Mer," considered by many to be better than his well-known "Afternoon of a Faun." Written by a composer passionately attached to the sea, the work interprets its moods without being too delineative, and its musical structure would make it interesting and valuable to one who knew nothing of its intent to describe the sea. The program ended with Sibelius' powerful First Symphony. This work is less elaborate than Sibelius' later work, but it is full of memorable themes and has the grandeur characteristic of all his work. Each part of the program brought an ovation from the audience for Dr. Koussevitsky and the orchestra, and the performance of the symphony as a climax to the program called forth tremendous applause and five reappearances of the conductor.

Sunday afternoon's program was a full and varied one. Opening with Mozart's "Eine Kleine Machtmusik," it followed a succession of contrasting works. The piece de resistance was Brahm's symphony in E minor, No. 4, the melodic charm and striking climax of which were interpreted in a magnificent performance.

The lighter second half of the program was presented with the brilliance which audiences have learned to expect from the Boston symphony. Aaron Copland's "Music for the Theatre," played by a small orchestra with the composer at the piano, received enthusiastic applause. "The Pines of Rome," by Respighi, and Ravel's "Ma Mere l'Oye," with their colorful scores, gave further evidence that there is no limit to this orchestra's interpretative adaptability.

The second series in the festival will begin next Thursday evening, with an all-Wagner program, and continue Saturday evening and Sunday afternoon.

NEW BEDFORD, MASS
STANDARD-TIMES

AUG 8 - 1938

* * *

Record Crowd at Concert In Berkshires

The first half of the fifth annual Berkshire Symphonic Festival came to an end yesterday afternoon with an audience of well over 6,000 that filled the new $82,000 music shed at Tanglewood.

It was the largest crowd in history of the famous music fete. Dr. Serge Koussevitzky led the Boston Symphony Orchestra in the new, beautiful setting. Tanglewood, with its formal gardens, majestic lane of hawthorne pines and superb view of Stockbridge Bowl and the hills beyond bade a gorgeous background for the festival.

Mozart's "Eine Kleine Nachtmusik" . . . the Fourth Symphony of Brahms as well as Aaron Copland's "Music for Theater" presented with the composer at the piano, delighted. Ravel's "Mother Goose" and second "Daphnis et Chloe" suites were presented—the latter most brilliantly set forth.

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WORCESTER, MASS.
TELEGRAM

AUG 8 - 1938

Music As It Should Be At Berkshire Festival

By NANCY BURNCOAT

Concert goers at the Berkshire Symphonic Festival in the still unfinished music shed at "Tanglewood," between Stockbridge and Lenox, found the Sunday afternoon concert a wholly unique experience yesterday.

Dr. Serge Koussevitzky in white linen conducted his men in cool-looking black trouser-white coat ensemble on the stage of the shed, largest structure for the performance of Symphonic music in the United States. Acoustics of the fan-shaped building are as near perfect as one could wish. Every number of the carefully constructed program was heard with clarity through the impressive shed and along the outskirts where many sat on benches.

In The Boxes

Boxes were filled with directors and early patrons of the festival and their guests, a row of them extending across the center of the shed, overlooking the stage from a sloping floor. There is the illusion of being out of doors on such a day as yesterday, with a mass of pines framed at the left, shimmering birch trees at the right, with the pale green of the buildings frame work and the straw color of the uprights to continue the cool color scheme.

It is difficult to realize that the music can be heard with ease in every part of the shed, with no amplifying devices whatever, although the last bench is 176 feet from the stage and the outer curve of the fan measures 404 feet.

It was impossible to see in an assemblage of over 5000 men, women and children from Boston, New York and less distant points, drawn to the Berkshire hills by this more than ever famous festival, many familiar faces. There were several hundred from Worcester, however, either motoring from their Summer homes nearby or driving up for the day.

Those who find an endless fascination in the conducting of Dr. Koussevitzky, noted the conventional manner of his handling the baton for Mozardt's "Eine Kleiner Nachtmusik," serenade for stringed orchestra, and the Brahms Symphony in E minor, No. 4, Op. 98, as contrasted with his greater informality in the second half of the program, after an intermission of 20 minutes.

The majority of the matinee patrons strolled about the grounds, on invitation of the program, see—ing the gardens with their sculpture, pools and formal hedges, and looking off across the hills to the mountain silhouettes on the horizons. At the house, once a private residence, one heard records of the Respighi Symphonic poem. "Pini di Roma" (Pines of Rome) for which had been substituted the beautiful and familiar Ravel, "Daphnis and Chloe" making a Ravel sequence, with five of the "Ma Mere l'Oye" (Mother Goose) child pieces to close a concert that will long be remembered for performance and setting.

Following Dr. Koussevitzky's custom with contemporary composers Aaron Copland of New York city was on the stage after the intermission, to play the piano part of the interesting "Music for the Theater," a decidedly modern suite, of which "Dance and Burlesque" were most enjoyed, as gauged by th applaus.

Somewhat reminiscent of the Pops was the smoke that floated the heated air, but the transquality of the lovely outdoor concert was as hushed as if the men were playing in Symphony Hall. Those who attended their first concert since the new shed housed the festival were enthralled by the beauty of the music in surroundings no less ideal. Series B start Thursday night and Sunday afternoon's program again at 3.30 will end the present season.

THEATER and SCREEN

Further Thoughts on the Future of Concerts at Stockbridge

B. Her Aug. 8/38

PLAY AND FILM ON JESSE JAMES

By ALEXANDER WILLIAMS

The impressive nature of the new quarters of the Berkshire Symphonic Festival at Stockbridge induces even more than previously thoughts as to the near future of this undertaking. First, a word or two about this building, which has been so modestly and ludicrously described as a shed, to supplement those which we telegraphed from Tanglewood on the opening night. The architect, Eliel Saarinen, was a friend of Dr. Koussevitzky and at his suggestion drew tentative plans, which were carried out by Joseph Franz.

Obviously the first problem in constructing a covered auditorium to seat 6000 and to be open at the sides and the back for the sake of coolness is purely functional. It must not only fit the above specifications but must be designed for good acoustics. After that you can begin to think of beauty. Well, the acoustics are as good as can be expected. It is not Symphony Hall, nor could any building semi-open to the air and seating twice as many people possibly have the same qualities. But it is fully adequate for the clear reproduction of orchestral sound, if nothing subtler as to tone. And, aside from this, the slender steel columns, the broad sweep of the portico, the height and spaciousness of the interior all combine to answer at least one definition of architectural beauty.

Now for the future. It has always been taken for granted that Dr. Koussevitzky does not intend to stop with a mere half dozen concerts which are similarly given during the season in many cities of this country. Presumably he has oratorio and even opera at the back of his mind. We know, too, that he wants to have a school to function along with the festival. Oratorio, judging from the results of the opening concert, would certainly work. And, with the vast public that seems so keen on these festivals at his command, Dr. Koussevitzky might well lead the American people back into the road of a love for choral music, from which in recent years it has strayed. As to opera, there is at once the question of the size of the audience to be surmounted. Clearly no opera of any intimate appeal, such as Mozart, or theatrical effect, such as Verdi and Puccini, could stand the test. But perhaps some pageant-like work, in which the audience does not have to catch each small dramatic incident, might go. We are inclined to be skeptical, but stranger successes have been scored in the history of opera.

HOLYOKE, MASS.
Transcript Telegram

AUG 9 - 1938

Bentley Warren's announcement that summer music school at Tanglewood may be an actuality by 1940 was one of the most interesting features of the opening of the fifth Berkshire Symphonic festival and the dedication of the new music shed. The house and grounds donated by Mrs. Gorham Brooks of Brookline to the Boston Symphony in 1936 provide good opportunity for such a development. It is expected that a few, probably not more than 10, promising young orchestra conductors will live at Tanglewood itself, and will study under Koussevitsky. A larger group will study choral conducting and choral music, possibly under the direction of Archibald Davidson of Boston, and a group of instrumentalists will work with the Boston symphony musicians and participate in programs. It is also possible that chorus will be part of the development, and to this end a questionnaire is being planned to be sent to former members of the Harvard and Radcliffe choruses to see if they would be interested in a course of study at Tanglewood, including the presentation of programs and participation in the festival. Of interest to laymen is the further possibility of a course in musicology for which Olin Downes is mentioned as possible conductor. The buildings at Tanglewood will house all classes and a few students.

The second series of the Berkshire Symphonic festival begins Thursday night with an all-Wagner program. The final scene of Act. 1 of "Die Walkure" will be presented, with Beale Hober, soprano, and Paul Althouse, tenor; and the entire third act of "Siegfried" will be given, with Norman Cordon, Anna Kaskas, Beale Hober, and Paul Althouse, Saturday evening, the progrm will be dedicated to the late Henry Hadley, founder of the festival, and will open with "Angelus" from his third symphony. The rest of the program will consist of Beethoven's sixths "Pastoral" symphony, and Tchaikovlsy's sixth "Pathetique" symphony. The festival will close Sunday afternoon with the following program: Schumann's symphony in B-flat, No. 1, Op. 38, Prokofieff's "Lieutenant Kije" suite, and Brahms' second symphony.

Those who are attending all the festival concerts and the afternoon lectures by Olin Downes are also including in their musical activities the chamber music concerts by the South Mountain string quartet, which have changed from Sunday to Friday afternoons doring the period of the festival. The concerts are held at the Temple of Music in Pittsfield. The program will be as follows:

Quartet in D major (for two violins, viola and cello), Mozart.

Sonata in F major (for cello and piano), Richard Strauss.

Qaurtet in F sharp minor Opus 121 (for two violins, viola, and cello), Max Reger.

A concert of chamber music by Hydn and Franck will be given at the Playhouse-in-the-hills in Cummington Sunday afternoon by Hugo Kortschak, violin Harris Danziger, violin; Louise Rood, viola; Emmeran Stoeber, violoncello; and Lonny Epstein, piano.

More than 500 singers will participate in the Northfield festival of sacred music to be held at Mount Hermon school Sunday, August 14, under the direction of Dr. John Finley Williamson. The festival is part of the session of the fourth annual summer school of the Westminster choir school.

The Silvermine festival opens at Silvermine, Conn. on Thursday, August 18, with a concert by the New York Philharmonic symphony orchestra under the direction of Eugene Ormandy. The opening concert will include Beethoven's "Leonare" overture Nov. 3, Brahms' fourth symphony, five selections from Wagner. David Blair McCloskey, baritone, will be soloist. Friday night, the 19th, Jose Iturbi will conduct, beginning with Mendelssohn's "Buy Blas" overture, and continuing with Schubert's "unfinished" symphony, Sibelius' "The Swan of Tuonela" and "Finlandia", Gershwin's "Rhapsody in Blue" with Mr. Iturbi at the piano, and Ravel's "Bolero". The final concert, Sunday night, August 21, conducted by Mr. Ormandy, will include Beethoven's ninth symphony and Bach's Passacaglia. The Schola Cantorum of New York and the Federated Choirs of Connecticut, and four soloists, will join in the presentation of the ninth symphony.

On Saturday morning a special children's concert will be given by the orchestra, under the direction of Quinto Maganini.

PITTSFIELD, MASS.
EAGLE

AUG 9 - 1938

Sibelius and Inez Hadley Send Festival Best Wishes

Cable Arrives From Helsinki, Finland—State Police Seek Co-operation of Motorists

A cable from J an Sibelius, famed Finnish composer, and Inez Hadley, widow of Conductor Henry Hadley, carrying their "best wishes" to the Berkshire Symphony Festival arrived this morning to make memorable the interim between the first and second programs of the 1938 series.

Visiting Composer

The cable was sent from Helsinki, where Mrs. Hadley is visiting the composer whose symphony in E minor was one of the highlights of the first three programs. Mr. Hadley is credited with conceiving the idea of the Festival, for whose first two seasons he conducted the New York Philharmonic-Symphony Orchestra.

Meanwhile, concerning itself with more pedestrian matters, the Festival management issued an appeal to those who attended the first series to bring their programs with them. The demand has been so heavy that a shortage is probable.

Wants Public's Aid

Lieut. John Sullivan of the Northampton barracks of the State Police, in charge of traffic on the highways outside Tanglewood, has also issued a request.

"We shall appreciate the continued co-operation of the public," he said, "in helping our men keep the stream of traffic before and after the remaining concerts in motion as effectively as was done at the Sunday concert. With this help, there need be no delay in either entering or leaving the grounds."

Lost and Found

The lost and found departmen of the Berkshire Symphonic Festival has an assorted collection o glasses, scarfs, handkerchiefs, purse with some change, an automobile hub cap, several pair gloves, straw hats, rain coats an top coats. Any of these articles may be claimed by applying to th checking counters in the rear o the music shed on days of performances. An oblong platinum wrist watch has been reported lost by Max Dost who is stopping at the Greenock Inn at Lee. Anyone finding a watch answering its description is asked to communicate with Mr. Dost or the Festival office a Stockbridge.

Among those expected for the second series is Walter Wood of the National Geographic Magazine and Mrs. Wood.

Koussevitzky, Host

Serge Koussevitzky entertained members of orchestra last night at a picnic at the music shed. The party was planned originally for the shores of Stockbridge Bow but was transferred to the shed because of the rain.

ALBANY, N. Y.
KNICKERBOCKER NEWS

AUG 9 - 1938

Festival Sets Attendance Record

WITH all attendance records shattered for the first series of concerts the Berkshire Symphonic Festival is preparing for an even greater influx of music lovers to the new shed at Tanglewood for the second series of concerts, starting Thursday at 8:30 p. m. The opening of the second series will mark the first presentation of opera in concert form at the festival. It will be a Wagner evening.

The response of the music-loving public to the series of concerts being given by the Boston Symphony Orchestra and Serge Koussevitzky has surpassed the most optimistic hopes of the festival trustees, who estimate the attendance for the first concerts at more than 19.000, not including the rehearsals Saturday morning given as a privilege to members and patrons. More than 2,000 attended the rehearsal.

The second series of concerts starting Thursday night will feature the final scene of Act 1 from "Die Walkirie," with Paul Althouse and Bael Hober as soloists. Then will come the complete third act of "Siegfried," with Norman Cordon, Anna Kaskas, Mr. Althouse and Miss Hober as soloists.

Saturday night is dedicated to Henry Hadley, who conducted the first two Berkshire Symphonic Festivals, and first on the program will be his composition, "Angelus," from Symphony No. 3. The rest of the program will include Beethoven's Sixth Symphony and Tchaikovsky's Sixth Symphony. A delegation from the Henry Hadley Foundation will be guests of the festival on this occasion.

The sixth and final program Sunday at 3:30 p. m. will be Schumann's Symphony in B Flat No. 1; Prokofieff's "Lieutenant Kije" Suite and Brahms' Second Symphony.

MONTCLAIR, N. J.
SEMI-WEEKLY TIMES

AUG 9 - 1938

Opening last Thursday, the Berkshire Symphonic Festival will be continued by the Boston Symphony Orchestra this week with programs on Thursday and Saturday nights, and will close Sunday afternoon. The Thursday evening program will be entirely Wagnerian, including the final scene of Act 1 of "Die Walkure," with Beale Hober and Paul Althouse singing the soprano and tenor parts, and the entire third act of "Siegfried." Miss Hober and Mr. Althouse will take the parts of Brunhilde and Siegfried, with Anna Kaskas as Erda and Normon Cordon as Wotan.

The concert on Saturday will open with the "Angelus" (andante tranquillo) movement from the Third Symphony, in B minor, by the late Henry Hadley, who conducted the first Berkshire Symphonic Festival. This will be followed by Beethoven's "Pastoral" Symphony, the Sixth, and Tchaikovsky's "Pathetique" Symphony, also the Sixth. The closing concert Sunday will include Schumann's First Symphony, in B flat; Prokofieff's "Lieutenant Kije" orchestral suite and the Brahms Second Symphony in D major.

Today's News Today
Tonight—Local Showers
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The Berkshire Evening Eagle

City
Edition
2 P. M. Quotations

Volume 45—No. 68 · Pittsfield, Massachusetts, Monday, August 8, 1938. · 18 Pages— Price Three Cents

Lengthy Program Taxes Endurance Of Festival Crowd

Critic Finds Koussevitzky Including Too Much—Praises Saturday Concert

By JAY C. ROSENFELD

THE third concert of the Berkshire Symphonic Festival yesterday afternoon revealed Serge Koussevitzky falling into the avoidable pitfall of including too much on the program with the result that the audience was obliged to stretch its normal supply of endurance rather thin. The length of the program was further emphasized by including so taxing a major work as the Brahms Fourth symphony in E minor.

Record Crowd

An audience probably the greatest of the Festival so far was in attendance. There had been short, sudden showers at various times on both Saturday and Sunday, but fortunately none occured to interfere with the concerts in any way. Parking upon arrival and departure after the concerts were facilitated tremendously by benefiting from the lessons of the initial concert. The audiences were early in arriving, and presented a gay and brilliant spectacle in their colorful gala costumes as they promenaded around the shed and on the esplanade between the rear of the hall and the mansion which was part of the estate given to the Boston Orchestra by Mrs. Gorham Brooks.

"Child's Play"

The concert yesterday opened with Mozart's "Kleine Nachtmusik" for string orchestra. For a string section like the one of which the Boston orchestra may boast, this is really child's play. Not that the players did not accord it the attention it deserves, but such a thing is simply a natural for them. Its charm never diminishes, and in the hands of a leader like Koussevitzky, it receives a resplendent, sparkling finish. We still do not understand why the final rondo is played so fast that it loses some of its clarity and enunciation.

The first movement of the Brahms is marked allegro non troppo. Brahms never intended his allegros to be as fast as, for instance, Mozart's, but, regardless of the indicated tempo, if the pace

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Dwyer Told Lawyer of Slaying

Defense Counsel Testifies for Youth

SOUTH PARIS, Me., Aug. 8, (AP).—The lawyer who defended Paul N. Dwyer, 19, on a charge of strangling Dr. James C. Littlefield, testified today that Dwyer pleaded guilty in fear for his own life and that of his mother. E. Walker Abbott, who represented Dwyer, told a Superior Court jury trying Francis M. Carroll on the same charge, that on the third day of Dwyer's trial last November, the youth told him he had "to plead guilty."

"My life has been threatened," he quoted Dwyer as saying, "my mother has been threatened, and I've got to get out of here." In cross-examination, Abbott said Dwyer told him Carroll had made the threats.

Told Same Story

Two weeks before that trial, at which Dwyer did plead guilty and was sentenced to life imprisonment, the boy told his counsel, the latter said today, a story "substantially the same as at this trial."

In nearly three days of testimony last week, Dwyer laid not only Dr. Littlefield's slaying but that of his wife, Lydia Littlefield, [illegible], to the 43-year-old Carroll, father of Dwyer's erstwhile sweetheart, Barbara Carroll, 18. Dwyer previously had confessed Mrs. Littlefield's strangulation as well as the doctor's.

Carroll, Abbott testified in response to questioning by Special Prosecutor Ralph M. Ingalls, was the officer on guard while Paul told him what the boy now contends is "the true story" about the slayings.

The same night, Abbott added, Dwyer called him to his cell and told him "not to believe the story he had told me that afternoon." Abbott said he never was actually alone with Dwyer.

The "true" confession, Sheriff F. F. Francis earlier testified, was told him by one of his deputies, Sidney Verrill, the day last November when Dwyer pleaded guilty. Francis was being cross-examined by Defense Counsel Clyde R. Chapman.

"Where had he heard it," asked Chapman.

"Paul Dwyer," replied Francis.

Watched Carroll

The sheriff said he assigned Verrill to investigate it, meanwhile keeping Carroll at work where "I could watch him."

John J. Breslin, chief prosecutor for Bergen County, New Jersey, testified Dwyer was "greatly concerned" about Barbara Carroll, his former sweetheart, and a daughter of the defendant. The State has alleged that Dr. Littlefield's knowledge of Carroll's alleged violation of his daughter was the reason for the slaying.

Dearborn Pope, South Paris truckman, testified he found in his truck prior to Dwyer's trial a re-

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New England Waters Take Ten Lives

Two Also Killed By Lightning During Weekend

BOSTON, Aug. 8 (AP).—Ten of the thousands of persons who swarmed New England watering places over the weekend were lifeless today, victims of drowning accidents. Lightning-scarred storms, which failed to sweep away the scorching heat, also took two lives, and five others died in automobile crashes.

The toll was increased by five additional violent deaths, including a murder and a suicide.

Water Victims

Drowning victims included: Lucy Woodward, 10, Bath, Me.; Donald J. Poland, South Portland, Me.; Peter Provocryk, 24, Fall River; Russell Bruce, 46, Whitman; Frank Shafner, 21, Lynn; Edward Burgoyne, 62, Worcester; Mrs. Mary Renfrew, 58, Lincoln, R. I.; Ovide Boisvert, 46, Woonsocket, R. I.; Jorda Peabody, 14, Warwick, R. I.; Leo LaFrance, 28, Woonsocket, R. I.

Victims of automobile accidents: Mrs. Sarah Thayer Winthrop, 54, of Boston and Manchester, Mass., at Portsmouth, N. H.; Ralph Gordon, 19, Concord, N. H.; Lewis Malloy, 27, of Quincy, at Hing-

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Guards Hunt More Bodies, Victims of Lightning Bolt

NEW YORK, Aug. 8 (UP)—Life guards kept a watch on the beach at Jacob Riis Park today for bodies of swimmers who might have been killed by the bolt of lightning known to have killed three and injured 15 on the shore.

The bolt felled everyone within a 200-foot radius on the beach crowded with 80,000 persons Sunday afternoon. It struck with terrifying suddenness. Blue flames played along the sand, between bright umbrellas, beach chairs and loungers in vari-colored bathing suits. Scores who escaped injury were stunned or momentarily paralyzed. Even before they screamed others on the beach had started to run. There was a panic for hours.

The dead were Cesare Cito, 36; Peter Cava, 27, and Mrs. Cava, 34. Inhalator squads worked over them for five hours. Five of the injured were still in a critical condition today. Ten others were treated at the Beach Hospital.

For a minute after the crash, there were more than 50 persons unconscious or helpless. Most were able to rise without help later.

If the bolt struck the water, it would have killed any swimmers nearby and their bodies probably would have been washed out to sea, to return with the tide. Early today no bodies had been found.

A year ago, on Sunday, Oct. 8, lightning struck the same beach a few hundred yards away, killed three and injured 14.

Dog Brings Dollar Bill Home Each Day

SAN ANTONIO, Texas, Aug. 8—The boy with the goose which laid the golden egg had nothing on the San Antonio lady with the "dollar-a-day dog." Each afternoon for two weeks he has come, his nose dirt covered, to drop a dollar bill from his mouth into his mistress's hand. He will give the money to no other.

Folks have been unable to find the supposed buried treasure by tracking the pooch. His hiding place, like his pedigree, is surrounded in mystery.

Hunting Knife Murder Clue

ST. ALBANS, Vt., Aug. 8. (AP).—With a black-handled hunting knife as practically their only clue, investigators today sought to solve the slaying of Wellington Churchill, 31, a railroad worker. Churchill was found dead Saturday on the front steps of his home with the five-inch knife in his back.

Koussevitzky's Other Side

Russia Threatens Totalitarian War

Barkley Is Winner in Kentucky

Majority for New Dealer May Reach 60,000

LOUISVILLE, Ky., Aug. 8, (AP).—Gov. A. B. Chandler today conceded his defeat as Senate majority leader Alben W. Barkley's lead in Saturday's Democratic senatorial primary continued to climb.

Tabulating was resumed after a Sunday decess, required by law.

On the basis of unofficial returns from 3398 of the State's 4313 precincts Barkley had 227,015 votes to 188,856 for the governor, a majority of 38,159.

Chandler in a congratulatory telegram to the senator pledged his "active support" of the nominee in the November election.

Mentions President

The governor said: "President Roosevelt said he desired your return and a majority of Kentucky Democrats agreed to return you. I bow to the will of the majority of my fellow citizens. I have no excuses, alibis or regrets. . . . "

In the Republican primary John P. Haswell of Hardinsburg on the basis of unofficial returns from 1339 precincts was far ahead of his four opponents in the race for the senatorial nomination. Haswell, backed by the State GOP organization, had 9452 votes to 2278 for his nearest opponent, Andrew C. Ritchie.

60,000 Predicted

At his home in Paducah last night Barkley predicted his majority would be "between 60,000 and 70,000." At the same time he told newsmen he knew of "no coercion" of Federal employees to vote for him. The Senate campaign expenditures committee charged political use of public funds in the campaign, which it termed "deplorable."

"However," said Barkley, "I am not naive enough to suppose that most of them did not vote for me."

Doctor Summoned

Dr. J. W. Bryan, Louisville physician who said Chandler's recent illness was due to poisoning, was served with an ordinance warrant charging violation of a city ordinance which requires a physician attending the victim of a gunshot wound or poisoning to report the case to the Chief of Police within two hours. He was summoned to appear in ordinance court, which meets Thursday.

Police Chief John Malley, criticized by the city Civil Service Board for terming Bryan's diag-

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Soviets Prepared To Hurl Planes Against Japanese

Battle Again Rages Along Border as Diplomats Continue Attacks With Communiques

(By the United Press)

Soviet Russia today threatened to abandon diplomatic fencing and resort to drastic artillery and aerial warfare to settle her Siberian frontier quarrel with Japan.

Battle Reported

A four-hour battle in the Changkufeng sector and another fruitless diplomatic exchange in Moscow shoved the far east border conflict to a new crisis after 11 days of sporadic but often severe fighting. Foreign Commissar Maxim Litvinov told the Japanese that hereafter the Red Army will strike with full power at any invader.

The danger of a formal war between Russia and Japan continued remote. Experts who took that view when the current clash began two weeks ago saw little reason to abandon it; the Foreign Policy Association in a summary of the crisis contended neither power wants war now.

But a major battle already has been fought without a declaration of war and, in the totalitarian tempo, current developments might easily make it impossible for either Moscow or Tokyo to prevent the conflict from exploding into a great undeclared war for domination of the Far East.

Reports Conflict

Censorship and inadequate communications clouded the full extent and outcome of fighting along the strategically vital border sector of Siberia, Manchukuo and Korea. Conflicting claims of successes have been issued by both capitals.

On the basis of official announcements, however, the Japanese originally fought their way to the top of Changkufeng Hill—an elevation dominating important Manchukuo rail lines—which had been claimed and occupied by Rus-

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God of War Battalion Beats Japs

Nipponese Having Trouble in Drive On Hankow

SHANGHAI, Aug. 8 (UP).—The Chinese today asserted that their "God of War" battalion, aided by artillery and an aerial squadron, defeated a Japanese effort to land troops on the Yangtse River banks at Wusueh. Chinese claimed they sank four Japanese warships and blasted a dozen launches from transports that attempted to land the troops. Fusueh is 30 miles west of Kiukiang.

The Chinese admitted that 600 Japanese troops had been put ashore opposite Kiukiang. A seesaw battle, causing great losses to both sides was in progress on Ox Hill and Old Tiger mountains south of Kiukiang. Japanese reports indicated that the floods along the north bank of the Yangtse were growing worse.

4000 Casualties

Chinese said they inflicted 4000 Japanese casualties in that area during the most severe fighting since the Japanese started their drive on Hankow. Chinese military authorities said that Japanese warships were withdrawing from Payang Lake and that the Japanese at other points were on the defensive.

Guerillas Busy

In some quarters there was speculation as to whether the Hankow drive had been suspended peding clarification of the Siberian crisis. Despite Japanese military claims that Chinese operations in North China had been sup-

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Corrigan Hailed by Boston

Wrong Way Flier Welcomed by Governor Hurley

BOSTON, Aug. 8 (AP).—His Irish eyes a-smiling, Douglas Corrigan today dropped in on the city he visited seven years ago "flat broke"—this time to receive the acclaim of thousands for the courage that took him across the Atlantic on a "wrong way" flight.

From New York, where he won the hearts of the Gothamites, he came here aboard a big airliner, a far cry from the ancient, $900 "crate" in which he winged his way to Ireland, the land of his forefathers "by mistake."

The "luck of the Irish" brought Boston a perfect day for the seldom—if ever—equalled reception for the daring young man of the flying machine.

Roar of Welcome

From the throats of thousands swelled a mighty roar of welcome as Captain Walter Hughen set down the transport at East Boston Airport, and thousands more lined the narrow, twisting streets to wave a greeting to Corrigan as he passed in parade.

"This was my second trip over Boston Airport," he told the crowd which welcomed him.

"Only the first time," he chuckled, "I thought it was Baltimore. I realize now, of course, that it was Boston."

The grinning flier wore the same clothes in which he flew the At-

Continued on Second Page

Berkshire Life Business In July Best Since 1935

At the end of a 28-day national campaign, the Berkshire Life Insurance Company has announced through the home office in Pittsfield an increase of 84.3 per cent in volume of paid business over July, 1937.

As proof that "sales mean jobs," James B. O'Brien, the company's general agent in Albany and chairman of the campaign, pointed to a 63 per cent increase in the number of sale and an increase of 48 per cent in the number of salesmen.

As a result of the campaign, the company experienced the largest "paid" month since August, 1935.

Mr. O'Brien, Walter Boireau of Boston and S. Samuel Wolfson comprised the committee which planned the campaign. Assisting them as sub-chairmen under Mr. O'Brien were Walter H. Boireau of Boston, William Carroll of New York, W. R. Furey of Pittsburgh and B. C. Bowers of Chicago.

Lincoln Tried To Get Patent On Boat Lifter

NEW YORK, Aug. 8 (AP)—From a long-unopened safe, investigators today removed evidence that Abraham Lincoln tried, 89 years ago, to patent an invention for assisting steamboats through shallow river waters.

The safe, once the property of the United States Patent Office but now owned by Crosby Gaige and Douglas C. Hertz, was opened by locksmith Charles Courtney.

Inside, in addition to several models of inventions by others, was a printed application for a patent, filed March 10, 1849, and signed A. Lincoln, Springfield, Ill.

Lincoln's idea was that river boats should be fitted with pontoons which, filled with compressed air, would lift the vessels "over bars or through shallow water without discharging their cargo."

War Prisoners To Be Freed

SAINT JEAN-DE-LUZ, France, Aug. 8. (AP).—United States Ambassador Claude G. Bowers announced today the Spanish government and the Insurgent regime had accepted a plan for the release of 56 war prisoners, including 14 Americans. through mediation of the United States Embassy. The Ambassador said each side agreed to free 28 men, of whom 14 held by the insurgents were American privates in the government infantry.

Lindberghs In England

LYMPNE, England, Aug. 8. (AP)—Col. Charles A. Lindbergh and Mrs. Lindbergh landed at Lympne airport at 12.40 P. M. (6.40 A. M. EST) today on a flight from Le Bourget Airport, Paris. They had left Le Bourget at 10.50 A. M. (4.50 A. M. EST).

The flier and his wife passed through customs immediately after landing and then proceeded to Reading where the Colonel's airplane was built.

Queen Mary, British Liner, Breaks Ocean Crossing Record

NEW YORK, Aug. 8. (U.P.).—The Queen Mary, pride of the Cunard White Star Line, broke the record for the westward crossing of the Atlantic today when she sped past Ambrose Channel Lightship three days, 21 hours and 48 minutes out of Europe. She docked at 4 A. M., clipping one hour 14 minutes off the record set last year by the French liner Normandie, her chief rival on the ocean race track that is measured by Ambrose Channel on this side and Bishop's Rock, 2907 miles away, on the European side. The Queen Mary passed the lightship at 1.32 A. M. (EDT).

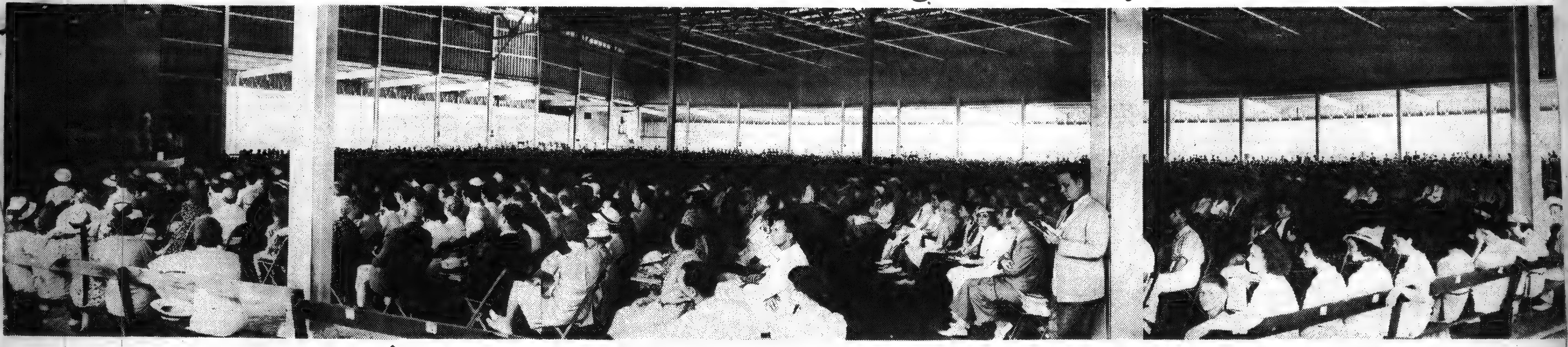
Unofficially, the Queen Mary's average speed was computed at 31.02 knots, almost 36 land miles an hour. The Normandie's average for her record run was 30.58 knots.

When the Queen Mary previously held the record, from 1936 to 1937, her owners declined to fly the blue flag of supremacy from her mast, saying they preferred to consider the title a mythical one. However, when the Normandie regained the record on Aug. 2, 1937, she ran up a blue flag, as the Italian liner Rex had done when she was champion.

It was assumed that the Queen Mary would accept the title without the flag again, even though the Normandie's flag came down. The Queen Mary sailed from Cherbourg at 1.24 A. M. Thursday, but her race did not start until she passed Bishop's Rock more than four hours later. The passengers were asleep and oblivious to their record trip and were not informed of it until 8 A. M., when customs men went aboard and aroused them for inspection.

PITTSFIELD, MASS. EAGLE
HOLYOKE, MASS. Transcript Telegram
WORCESTER, MASS. TELEGRAM
144
6
103

Panoramic View of Berkshire Festival During Yesterday Afternoon's Concer



Attendance at Festival 4000 Ahead of Last Year

Good Weather, Improved Parking And Handling of Traffic Contribute To Successful Weekend

The moon and the sun—the latter with perhaps undue enthusiasm—looked down on Tanglewood at the proper moments over the weekend to put the final stamp of cosmic approval on the first half of the 1938 Berkshire Symphonic Festival.

The clear weather, along with markedly improved parking and traffic handling, joined the more predictable excellence of Dr. Serge Koussevitzky and the Boston Symphony Orchestra in attracting approximately 13,000 to the concerts Saturday evening and yesterday afternoon.

4000 Increase

The estimated total attendance of 19,000 for the first half of the program represents a 4000 increase over that for the first three concerts of last season.

Even though the huge one-and-a-half-acre roof of the music shed has sounded the death knell for the Festival's original slogan, "Music Under the Moon," the Tanglewood wildlife continues to preserve the atmosphere of the out of doors. The crickets are on duty for the evening concerts and while they were catching up on their sleep yesterday afternoon, the cicadas provided a rural obligato for Mozart, Beethoven and Ravel.

Yesterday's first daylight concert brought out the amateur photographers by the hundreds. They snapped members of the orchestra from behind the pines around the tuning room, trailed celebrities and socialites, shot Stockbridge Bowl from the Tappan house lawn and when nothing else was doing, took pictures of each other.

Yesterday's sun also lured many out from the shed to the somewhat more breezy shade of the trees on the lawn. There, and to a lesser extent inside the shed, fashion bowed to comfort and the men took to shirtsleeves.

Parking Good

The setting out of new pathways, fencing of treacherous spots in the parking fields and reorganization of the traffic system brought this situation smartly out of the difficulties it encountered Thursday night. The public, in turn, adopted the suggestion to arrive early and as a result, almost none who started in good time missed a note of either Saturday's or yesterday's concert. Even yesterday morning's rain failed to put a crimp in the parking plans.

Acoustics Perfect

Yesterday Professor Richard D. Fay of the Masachusetts Institute of Technology, acoustics consultant for the shed, issued a statement in which he said:

"Preliminary tests made of the acoustic properties of Tanglewood have indicated that the auditorium would be completely successful. However, on account of the several unusual features of the design, it was not possible to predict completely what the effect of an audience would be. We have, therefore, made an extremely critical survey of the acoustics during the first two performances to find any possible faults. It is gratifying to be able to report that the most optimistic predictions have been realized. The entire auditorium is free from dead spots and the reception of the music at every seat is found to be substantially perfect."

Gaston Works Hard

A tremendous amount of work has been done on the Tanglewood parking areas since Thursday and Ward J. Gaston, superintendent of the estate, has a large crew still at work drawing gravel and stone to make the areas in as perfect condition as possible for the opening of the second series of concerts Thursday night.

It is difficult to drain the northwest parking field easily because of the nature of the ground. It is hard pan and the heavy rains this summer have soaked the ground and clogged the blind ditches that were built some time ago. The wettest spots were enclosed with snow fence in time for Saturday night's concert and some quick work done in graveling roads. More work is being done on the roads this week.

Has Birthday

Mrs. Normand F. Allen, president of the C. H. Allen Company of Hartford, moved her own 75th birthday celebration from her home in Hartford to Tanglewood, not wishing to miss either the party or the concerts.

Nine Dogs and a Canary Register at Red Lion

Is there no limit to this Festival business? Nine dogs and a canary were registered at Red Lion Inn at Stockbridge for the weekend.

One dog came unaccompanied by its master and insisted on shaking hands with everyone who aproached the desk. The dog was a handsome German police dog.

The canary owend by Festival goers at the hotel escaped from its cage Saturday night as the bell hop was carrying it to the automobile. In some manner the cage door was opened and out flew the bird. There was great excitement for a half hour as hotel employees scattered in all directions trying to find it. The cage was left on the porch. At the end of the half hour, back came the canary, perched a moment on the veranda rail of the hotel, then hopped into its cage.

Festival

Continued From First Page

prevents the playing of the theme so as to give each beat of a measure its proper values, then it is surely too fast. The distinguishing feature of Brahms's music is his rhythmic sense. The first theme of this symphony is patently a pedestrian tempo in which the figure emerges normally by counting equally four-one. A method which stresses only the first beat of each measure fails to catch the idiom of his speech. It is a thick symphony at best, and takes excessive care to prevent the brasses from becoming blatant.

"Three Blind Mice"

After intermission came Aaron Copland's "Music for the Theatre" with the composer at the piano, which is used as an orchestral instrument. It calls for an orchestra of diminished numbers, only six first violins instead of the 12 used in the rest of the program, four violas, etc., and the same proportionate cuts in the winds. We are thankful to Koussevitzky for allowing us to hear new music and commend his encouragement of contemporary composers. We hesitate to condemn what does not please us, but we must confess not to have been moved by it, nor did we find the ludicrous spots funny. It should have provided a sort of emotional release after the Brahms but it failed, we thought. Through the five episodes there is a predominating theme resembling, so far as we can describe it, "Three Blind Mice" in descending ninths.

A dance in 5/8 rhythm is a bit of sublimated jazz which affords a fraction of a fillip. To the trumpet is given a prominent part in the highest register of his instrument. He blew himself scarlet in the face to accomplish it. The conductor graciously turned the vehement applause toward the smiling composer, and in their several reappearances there was much clasping of hands.

Too Much Alike

The Mother Goose pieces of Ravel were not in very good juxtaposition so soon after the Copland. The Ravel pieces are decidedly naive, but in a sense are in the same category. The same composer's "Daphnis and Chloe" second suite was still to be played at a time when the audience had already enjoyed a concert of normal duration, but this particular suite from Ravel's "choreographic symphony" bears rehearing at any time when the performers are the Boston orchestra and Koussevitzky. This is the music in which Nijinsky and Karsavina made one of their greatest successes when they danced to it in the first performance in Paris in 1912. Yesterday afternoon it became a living, thrilling thing. As Daphnis went through all the emotions of despair, anguish and melancholy in his search for Chloe until a general dance, which grows more and more animated, rises to a joyous tumult, it became a fitting climax and end to the first half of the Festival.

The descent from the severity of the first program to a more popular plane for the second concert on Saturday night was a welcome contrast and recompense. The program which Koussevitzky laid out for this second concert was a masterpiece of taste and good judgment, providing three courses, each one by itself capable of giving tremendous enjoyment and in their sequence complementing each other to provide a superlative repast. So keen was the edge of the men in the band that if their peerless chef d'orchestre had chosen to lead them in simple scales, even that would have roused the huge audience to a pitch of enthusiasm. Their response to his slightest wish, sometimes more implied than indicated, was the basis of the glory of the evening's pleasure. Whether in the restrained delicacy of the Haydn Symphony, the E Flat, No. 99, or the filmy mime of Debussy's "La Mer," or the more hearty exuberance of the climaxes of Sibelius' first symphony, there was that element above and beyond mere precision which makes one performance stand out above others.

Orchestra at Peak

The simplicity of Haydn was allowed to retain its essential character. Flexible details of color and graceful variations of tempo were executed by the whole orchestra in the manner of a string quartet. The tonal balance, legato and piquant in turn, or even a little heavy-footed as in the minuet, were gems. The adagio revealed an unforgettable clarity of voices and at the same time the precosity of Haydn. Beethoven certainly must have studied this movement and profited by it, too. Haydn gives the wind instruments here a style of part-writing which Beethoven applied in many ways in his day. Haydn's sudden interjection of a short slow reflective phrase as a pause before the final coda was a bit of business which the Bonn master also used advantageously.

The Haydn symphony was first heard in London in 1794 or '95. In this connection it is interesting to notice the conditions which prevailed in London in the 18th century, particularly as it affected concerts. They usually started at 6 in the evening, and notes in the advance announcements to the effect that "proper care will be taken for a sufficient guard for all the coaches home" are indicative of the conditions of the streets in England's metropolis in those days.

Haydn to Debussy

From the classicism of Haydn to the fragile impressionism of Debussy was a far step indeed. The subtitles of the piece explain the music: "from dawn to noon at sea," "play of the waves," "dialogue between the wind and the sea." The frail elegance of Debussy lost none of its feminine sensitiveness in the dramatically conceived interpretation of Koussevitzky. The performance was a tour de force; its virtuosity was quite overwhelming. From the larger general contours to the turn of the smallest phrase there was care and refinement. A single lone toot of a motorhorn from the far parking lot came discordantly just as the second sketch was beginning, after an extra measure of hesitation had been extended the better to prepare the soft tiptoe entrance of the reeds. The luscious chords before the end stood out in the beauty of their orchestral tone.

No Let-Down

There is a tradition of uncertain establishment that Saturday nights in festival series often call for a bit of concession to popular demand in program making, but this was no let-down in any phase. It seems irreverant to dismiss the Debussy with a few adulatory effusions. It really merited an analysis by a microscope and also the more distant focus of a telescope, so absolutely crushing was the power and incandescent susceptibility of the performance. Nowhere was the response of the orchestra more immediate. The men were in conspicuously happy vein throughout the evening, and from the lovely tender introduction of the Haydn to the marvellous sudden decrescendo of the tympani before the final phrase of the Sibelius, there was a continuous succession of the most lofty type of orchestral playing.

After intermission came the symphony of Sibelius, an experience indelibly inscribed upon every listener's memory. This was music in which, especially after the frangibility of the Debussy, Koussevitsky could figuratively let his hair down. The rich wealth of the score provided all the material necessary and he gave the orchestra full rein. It was a performance of the moving and individual interpretation which is his customary conception of this work. The imagination in the first movement was truly rousing in its ardent glow. To the first phrase of the violins in the second movement, Koussevitzky gives a plaintive, nostalgic character by stressing the first and third beats and giving less weight to the second and fourth, thereby giving it a style both distinguished and personal. Except for this movement, however, the symphony seems to suggest a titanic struggle for dominance between elements no less than mountainous, and for a great share of the time it demands the ultimate of orchestral resources.

Third Sibelius

This first symphony is hardly the work of a youngster; Sibelius was 34 when he wrote it, but it does retain many of the virtues and the faults of the composer's youth, and we are grateful for both attributes. Festival audiences have now heard three Sibelius symphonies, the second and the seventh having been on the lists of the preceding years, and this one Saturday night was a necessary step in our Sibelius education. The Boston orchestra has always been the American champion of the renowned Finn and it merits recognition for the pioneer work which is bringing such satisfying rewards.

Dwyer

Continued From First Page

volver "just like" the state exhibit shown him by Ingalls that Dwyer had identified as the revolver he carried for protection after an attempt on his life.

Miss Bessie Stinson, chief telephone operator at Norway, testified that about 9.45 P. M., the night of the crime a call was made "rather breathlessly" for the Littlefield home.

Listening in, she testified, she heard someone she didn't identify demand to see Mrs. Littlefield, saying "I'm the one that took the doctor on the hill."

Dwyer testified he called Mrs. Littlefield shortly after the doctor was slain in Dwyer's home on Paris Hill.

Drownings

Continued From First Page

ham; Mrs. Frances Trowbridge, 24, of Hanover, at Brockton; William Borzezinski, 24, of Gardner, at Templeton.

Hit by Lightning

Leonard T. Grant, 32, of Dedham, former captain of the New York University football team, was killed by lightning while playing golf, and another bolt killed John Socha, 45, of Suffield, Conn.

Wellington Churchill, 31, of St. Albans, Vt., was found dead at the door of his home with a five-inch hunting knife in his back. State Detective Almo Franzoni said he was murdered.

Philip Smith, 54, and Raymond Parent, 25, both of Lawrence, died of beatings in street fights.

Samuel Datz, 54, of Boston, was swept to his death from a loading platform under 10 tons of coal.

Medical Examiner Edward P. Goodrich reported that Manford B. Grant, 77, of Prospect, Me., who died of shotgun blast, was a suicide.

Chinese War

Continued From First Page

pressed, all other reports, including foreign military advices. Indicated that a sizeable 8th route army was attacking reduced Japanese garrisons.

Japanese reports admitted that 100,000 guerillas were active in the Suchow sector, destroying railways and "robbing villagers."

Peiping reports said that guerilla attacks in the north, including the Tientsin area, were delaying Japanese troop movements to Manchukuo. Scattered fighting was reported along the railroad lines.

Barkley

Continued From First Page

nosis "a political bedtime story," said issuance of the warrant had been delayed until after the primary.

New Deal Gets New Hope

WASHINGTON,; Aug. 8, (AP).—the Kentucky victor of Senate Leader Alben W. Barkley increased the hopes of administration lieutenants today for a three-fold triumph in tomorrow's senatorial primaries. Democratic Senators Robert Bulkley of Ohio, Hattie Caraway of Arkansas, and James P. Pope of Idaho will be up for renomination as loyal Roosevelt backers.

Senator Pope's race against Representative D. Worth Clark, however, may bring the only clearcut test of administration policies. Pope, who helped write the Crop Control Act, has not opposed any Roosevelt measures, while Clark as a self-styled conservative voted against the government reorganization bill and various other White House proposals.

Russia-Japan

Continued From First Page

sians. The Japanese contended the hill was Manchukuan.

There followed a series of skirmishes, artillery bombardments by both sides and Japanese charges that Russian airplanes bombed Korean towns. Both capitals denied they at any time invaded the other's territory and both claimed they have driven the invading enemy from their own territory.

Battle of Communiques

Today's four-hour battle was announced at Tokyo. The official statement claimed the battle was started by a Russian attack on Changkufeng Hill and that the attack was repulsed. Significantly, the announcement immediately followed a Moscow communique stating that the remnants of Japanese troops had been cleared from Russian soil. Thus, soldiers fight with guns and bayonets along the border but without any apparent effect on officials fighting with communiques at headquarters.

As a matter of fact, the inclination of both capitals to admit only victories bolsters the prospect of avoiding a major war as neither will later be faced with the necessity of drastic "face-saving" action which might make war inevitable.

The unusual firmness with which Moscow has stood its ground throughout the present crisis was again reflected on Sunday in Litvinov's warning to Japan that failure to end attacks on Russian soil would lead to retaliation with artillery and airplanes on a major scale. As to a peaceful settlement, the diplomatic exchange made only slight progress toward agreement on method of negotiation.

There have been indications in the past that Moscow believes it would be fatal for Russia to permit Japan finally to win a complete victor for China. The Changkufeng fighting unquestionably has made Japan's conquest in the south more difficult. There would be no reason for the Soviets to weaken their stand in order to speed a solution.

Heavy Fighting Is Reported

TOKYO, Aug. 8 (AP).—The Foreign Office said today that Soviet forces had been repulsed in a "heavy engagement" on the slopes of Changkufeng Hill, disputed point on the Manchoukuoan-Siberian border. An army communique said the Russians were in a general retreat to the north.

Hand-to-Hand

The battle, beginning about 6.30, A. M., followed an intensive Russian artillery bombardment which had lasted all night. Russian an Japanese forces were said to hav clashed in bitter hand-to-han fighting when the former rushe Japanese positions 200 yards fro the summit of the mile-wide, four mile-long almond-shaped heights.

"Casualties on both sides are ex pected to be heavy," the Foreig Office said.

Corrigan

Continued From First Page

lantic—blue shirt, blue and re striped tie, Brown leather jacke and blue and grey checkere trousers.

Greeted by Hurley

Corrigan was welcomed to Bosto by two men of Irish descent, Mayo Maurice J. Tobin and Governo Charles F. Hurley. "As Governor, Hurley said, "I extend to you th heartfelt greetings of an enthusias tic citizenry and assure you that n error of compass, or place, or o affection is in evidence, when a one unit, Massachusetts says—'Wel come Douglas Corrigan'."

Five hundred policemen—two o them Corrigans and scores of them Irishmen—will patrol the route fo a parade city officials estimated hundreds of thousands will watch.

Mixed in with cheering and speech-making, Corrigan has set aside time for three "must" visits—to the Massachusetts Institute of Technology aeronautical laboratories, to the Children's Hospital and to the House of the Angel Guardian, a home for orphans.

Eleven Days Of Heat Wave

BOSTON, Aug. 8. (U.P.).—A weekend thunder shower failed to *break a tropical heat wave which* has gripped New England for 11 days. Crystalizing the sentiment of a sweltering public, a Boston newspaper observed editorially: "What this country needs is a snowstorm."

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The Agricultural National Bank Of Pittsfield

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

children's concert will be given by the orchestra, under the direction of Quinto Maganini.

PITTSFIELD, MASS.
HOLYOKE, MASS. Transcript Telegram
WORCESTER, MASS. TELEGRAM

PITTSFIELD, MASS.
EAGLE

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AUG 9 - 1938

Scenes Before, During, and After the Festival at Tanglewood

Above: The photographer got a side view of the orchestra in action, and the audience listening attentively.

Below: Conductor Koussevitzky as he leads his men through a difficult passage.

Center: Marjorie Edwards, violinist, a summer resident at Pontoosuc Lake, and a student at South Mountain, is seen here showing almost violent approval of the afternoon's program.

Above: The audience promenades around the shed during the intermission.

Below: The chauffeurs don't appear to mind waiting for orders at this affair. They are seated on the benches which are on the grounds surrounding the shed

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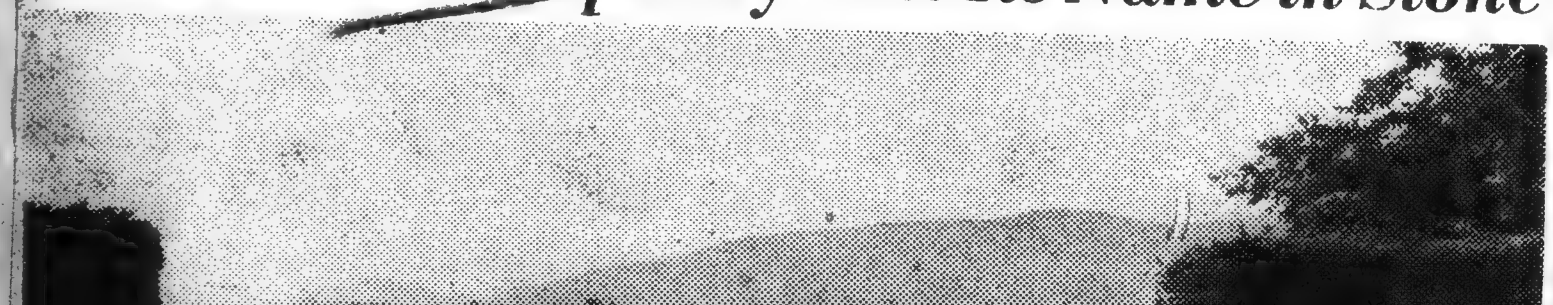
PITTSFIELD, MASS.
EAGLE

AUG 10 1938

The Boston Symphony Gets Its Name in Stone



—Photo by David Milton Jones

Along the back of this stone bench at Tanglewood, home of the Berkshire Symphonic Festival, is engraven the message that the estate has been given to the Boston Symphony Orchestra by Mary Aspinwall Tappan and Rosamund Sturgis Brooks in memory of several members of their family "who lived here many years." Mrs. Brooks recently had the inscription cut in the bench and the semicircle of lawn flagged.

SPRINGFIELD, MASS.
NEWS

AUG 10 1938

Stockbridge Has Many Attractions The Latter Part of This Week

Tomorrow Night Comes the Fourth in the Series of Berkshire Symphonic Music Festival Concerts; Violet Heming Is Appearing in 'Susan and God' At Berkshire Playhouse and Olin Downs Is to Speak at the Berkshire Museum Thursday and Saturday

Stockbridge, Aug. 10 — Wagnerian opera in concert form will be the offering at the fourth concert of the Berkshire Symphonic festival tomorrow night at Tanglewood when Dr Serge Koussevitzky reassembles his illustrious Boston Symphony orchestra on the stage of the new music shed.

Advance reservations point to an audience equally as large and brilliant as the one that attended the inaugural of the new shed last week. Many friends of one of the soloists, Anna Kaskas, will motor up from Hartford, Bridgeport and other Connecticut communities to hear her sing.

The program will consist of the final scene of the first act of "Die Walkyrie" and the third act of 'Siegfried." In "Die Walkyrie" Paul Althouse will sing the role of Siegmund and Beal Hober the role of Sieglinde. In "Siegfried," Norman Cordon will be heard as the wanderer; Miss Kaskas, as Erda; Mr Althouse, as Siegfried, and Miss Hober, as Brunnhilde.

Other attractions in the Berkshires within easy riding distance of Tanglewood, will be the Berkshire playhouse offering at Stockbridge all week of "Susan and God," starring Violet Heming; a chamber music concert Friday afternoon at 4 at Mrs Elizabeth Sprague Coolidge's South Mountain temple in Pittsfield, open to the public at no charge; Ted Shawn's dance recitals at Jacob's Pillow in West Becket, Friday afternoon and Saturday; chamber music at Music Mountain in Falls Village, Ct., Cummington and Alexander Bloch's in Hillsdale, N. Y.

Thursday and Saturday afternoons at 3, come the festival-sponsored lectures by Olin Downes at the Berkshire museum in Pittsfield. These lectures are open to the public at a reasonable fee. The museum also invites those who attend the lectures to visit several special exhibitions now on display.

RECORD THRONGS DRAWN TO BERKSHIRE FESTIVAL

B Globe Aug 9/38

With all attendance records shattered for the first series of concerts, the Berkshire Symphonic Festival is preparing for an even greater number at the new music shed at "Tanglewood" for the second series of concerts starting Thursday evening at 8:30.

The opening of the second series will mark the first presentation of opera in concert form at the festival. It will be a Wagner evening.

The response to the series being given by the Boston Symphony Orchestra and Dr. Serge Koussevitzky has surpassed the most optimistic hopes of the festival trustees, who estimate the attendance for the first concerts at more than 19,000, not including the rehearsal last Saturday morning given as a privilege to members and patrons. More than 2000 attended the rehearsal.

Prof. Richard D. Fay of M. I. T., acoustics consultant during the erection of the new shed, says:

"We made an extremely critical survey of acoustics during the first two performances to find any possible faults. It is gratifying to be able to report that the most optimistic predictions have been realized. The entire auditorium is free from dead spots and the reception of the music at every seat is found to be substantially perfect."

PITTSFIELD, MASS.
EAGLE

AUG 12 1938

Glamorous Assembly Hears All-Wagner Program at Festival

Audience Thoroughly Pleased With Concert of Operatic Music—Moon Lends Enchantment

By JAY C. ROSENFELD

THE fourth concert of the Berkshire Symphonic Festival, and the first of the last trio, brought out an audience fully as large as any of the record-breakers which attended the three first concerts, and one which seemed to exceed in brilliance the gala audiences of the previous evening concerts.

Glamorous Assembly

The weather since Wednesday evening had been anything but propitious, but the late afternoon saw the sun dissolve the gray clouds and poke its bright face through to cheer and clear the atmosphere and dry things up in general. The prospect of an entire evening of Wagner may have accounted for the large attendance and the particularly glamorous assembly.

The first three concerts, all in all, had been thrilling events. Many music-lovers have their favorites which sometimes influence their opinion, but on one thing, everyone has agreed, and that point is paramount, that Koussevitzky with his justly renowned virtuose Boston Symphony Orchestra has given three programs in their best inimitable manner. He has made no concessions whatsoever, and the mounting enthusiasm of the audiences has been demonstration enough of their appreciation.

In the three years that the Boston Symphony has appeared in these Berkshire Festivals Koussevitzky has played material from nearly every shelf in the orchestral library. The new shed which was inaugurated last week on the beautiful estate, Tanglewood, which Mrs. Gorham Brooks gave

Continued on Second Page

ALBANY, N. Y.
KNICKERBOCKER NEWS

AUG 11 1938

MAESTRO

This is an orchestra's-eye view of Serge Koussevitzky, celebrated conductor of the Boston Symphony Orchestra, now presiding over the Berkshire Symphonic Festival at Lenox, Mass. Tonight he will conduct his musicians in the fourth concert of the series — a Wagnerian program consisting of the final scene from Act I of "Die Walkure"; and the complete third act of "Siegfried."

Wagner Under the Moon

Taken last night during the concert at Tanglewood, this picture by Irving D. Sisson, Eagle staff photographer, reveals the ideal conditions which attended the fourth program of the Festival series.

SAN ANTONIO, TEX.
NEWS

AUG 13 1938

Symphony Music Causes Dog to Fight Musician

SAN JUAN, Puerto Rico, Aug. 13 (UP).—Jesus Maria San Roma, Puerto Rican pianist of the Boston Symphony Orchestra, and ~~Arthur~~ Fielder associate conductor, made it known today that they were the hosts of a large, exceedingly friendly Puerto Rican dog which they would be glad to give to any one.

San Roma was playing a modern Russian composition at a recital Wednesday night when he was startled by a long drawn howl as of a creature in extreme misery. He looked over toward the side of the concert hall whence the howl came and saw Fielder. San Roma was puzzled, but he nodded, smiled reassuringly and continued.

There was another, longer and louder howl. San Roma looked again and saw his friend bending over, engaged in a struggle. The pianist stopped playing and hurrying from the stage to his friend's assistance found Fielder struggling with a large, floppy dog.

The music having ended, the dog became quiet. Fielder explained that on his way from the airport where he arrived, he stopped at a restaurant to eat. The dog approached him, displaying the emotion of one who was at the end of a long search for a friend. Fielder fed him. When he reached his seat at the high school auditorium a block away, to hear San Roma play, Fielder looked down and saw the dog crouched beside him. At first, Fielder said, the dog was quiet but it began showing interest when the pianist played the Russian composition. He was not sure, he said, whether the howls were of approval or from aural pain.

Fielder and San Roma led the dog to the door and left it. The concert was resumed. But when the pianist and the conductor left, the dog was waiting for them.

PITTSFIELD, MASS.
EAGLE

AUG 10 1938

Price-Jacking Reported To Festival Management

One Tourist Place in Stockbridge Said To Have Advanced Overnight Fee From $1.50 to $4

Several instances of price-jacking on the part of tourist places to take advantage of the tremendous demand for rooms in Stockbridge during the Festival period have come to the attention of the Berkshire Symphonic Festival management it was learned today.

Jumped $2.50

At one place in Stockbridge where the regular charge is $1.50 per person, the price was increased to $4 per night per person. In Lenox there was a similar case. In contrast, there is one desirable place near the center of Stockbridge where the charge of $4 per day, American plan, has not been changed.

The Festival office is listing places brought to its attention where prices have been increased unreasonably and these places are being removed from the recommended list of places to stay.

Crowd Expected

Music lovers planning to attend the second series of concerts opening tomorrow night at Tanglewood began to arrive in groups today and by tomorrow afternoon the influx is expected to be at its peak. Advance reservations for concert tickets and for accommodations indicate an audience equally as large and brilliant as the crowd that attended the inaugural of the new shed.

Rehearsals are being held daily by the Boston Symphony Orchestra and Serge Koussevitzky. Because of the rehearsals and the great amount of work that has to be done on roads, the public has been asked by the Festival management not to ask admittance to Tanglewood. On concert days the place will be open several hours ahead of performances to permit inspection of the gardens and the shed.

The rehearsal Saturday morning at 10 will be for members and patrons only. It will be supervised just as closely as a performance.

Downes To Speak

Olin Downes, music critic of the New York Times, will resume his Festival lecture series at the Berkshire Museum tomorrow afternoon at 3. He will discuss the two Wagner selections to be played at tomorrow evening's concert.

N. ADAMS, MASS.
TRANSCRIPT

AUG 13 1938

ANOTHER CAPACITY CROWD EXPECTED

To Overflow Shed at Symphonic Festival

FIFTH CONCERT

Seats Still Available, However — Works of Hadley, Beethoven, and Tchaikovsky Tonight.

When the Boston Symphony Orchestra and Serge Koussevitzky return to the stage of the Berkshire Symphonic Festival's new shed at Tanglewood this evening for the fifth concert in the current festival it is expected they will be greeted by another capacity audience that will overflow the confines of the new building, according to the report from the Festival office today.

All reserved seats in the rear section have been sold for tonight's concert but there are reserved and unreserved seats still available in the front section and unreserved seats in the rear section. Music lovers planning to attend the concert are urged to communicate with the Festival office at Stockbridge at once if they wish to make reservations.

There is equally as large a crowd that will turn out for the Sunday afternoon concert, the final one which begins at 3.30.

This evening's program includes Henry Hadley's "Angelus," Beethoven's Sixth Symphony and Tchaikovsky's Sixth.

Sheriff J. Bruce McIntyre, in charge of the parking crew at Tanglewood, gave the assurance today after inspecting the parking areas, that there is no shortage of suitable parking space and urged everyone to come early for preferred positions.

NEWS

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AUG 11 1938

Fourth Symphony Concert Is Tonight At Tanglewood Shed

Program Will Be Devoted To Wagner Work

New Music Shed Dedicated At First Concert Of Series Last Thursday

6,000 AT OPENING

Serge Koussevitzky, Boston Symphony Draw Huge Crowds

Dedication of the new music shed at Tanglewood, between Lenox and Stockbridge, Mass., took place Thursday night as the Boston Symphony Orchestra, under the baton of Serge Koussevitzky, opened its series of six concerts comprising the annual Berkshire Symphonic Festival. Six thousand music-lovers from this area of New England packed the new $800,000 shed to capacity.

Emphasis On Music

Foregoing any elaborate inaugural ceremony, the program opened with a few remarks by Miss Gertrude Robinson Smith of New York City and Stockbridge, president of the Festival, and by Bentley Wirt Warren, president of the Orchestra.

The concert opened with the chorale and chorus from "Ein feste Burg ist unser Gott," No. 80 by J. S. Bach, with the orchestra and more than 100 members of the Cecilia chorus of Boston participating. Four soloists, Anna Kaskas of Hartford, Jeannette Vreeland, Norman Cordon and Paul Althouse participated as additions to the festival entertainers. The audience joined in singing one verse of the old Bach hymn.

Highlight Of Program

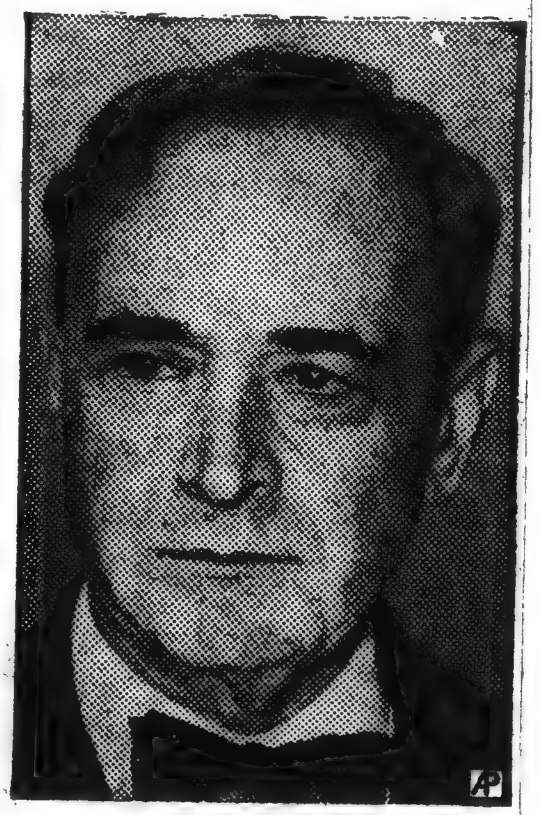
Beethoven's Ninth Symphony in D Minor marked the highlight of the program. Its four movements were: Allegro, ma non troppo, un poco maestoso; Molto vivace, presto; Adagio molto e cantabile; and Presto. This was augmented by the final chorus on Schiller's Ode to Joy, Op. 125, sung by the soloists and the Cecilia Chorus, Arthur Fiedler conducting.

The second concert was presented Saturday evening, with Haydn's Symphony in E flat, No 99; Debussy's "La Mer," three symphonic sketches; and Sibelius' symphony No. 1 in E Minor, Op. 39.

The third concert, given Sunday afternoon, included "Eine Kleine Nachtmusik," serenade for string orchestra (Koechel No. 525), by Mozart; Symphony in E Minor, No. 4, Op. 98, by Brahms; Music for the Theatre, by Copland; "Ma Mere l'Oye" ("Mother Goose") five children's pieces, by Ravel; and Suite No. 2 from the Ballet "Daphnis et Chloe," by Ravel.

Fourth Concert Tonight

Tonight the fourth concert in the series will be presented at 8:30. Devoted entirely to the work of Wagner, it will offer "Die Walkure," Act I, Final Scene, with Paul Althouse and Beal Hober singing the parts of Siegmund and Sieglinde respectively. "Siegfried," Act III (complete), will also be presented, with the following artists and parts: Norman Cordon, The Wanderer; Anna Kaskas, Erda; Paul Althouse, Siegfried; and Beal Hober, Brunnhilde.



AP

DR. SERGE KOUSSEVITZKY

HOLYOKE, MASS.
Transcript Telegram

AUG 12 1938

Boston Symphony Opens All-Wagner Concert Series

Serge Koussevitsky and the Boston Symphony orchestra opened the second series of concerts in the Berkshire Symphony Festival at Tanglewood Thursday night with an all-Wagner program, in which Beal Hober, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, baritone, participated. A beautiful moonlight evening and a program of works by a favorite composer drew another audience of more than 6000 to fill the new music shed.

The program opened with the final scene of Act 1 of "Die Walkure," in which Paul Althouse took the part of Siegmund and Beal Hober that of Sieglinde. The scene is that in which Siegmund sings his famous spring song and draws forth the sword Norhung.

Closely associated with the first part of the program was the second, the third act of "Siegfried". Although the two works were composed 13 years apart, the yare linked together musically as parts of the "Ring", and they combined to give a program well unified and at the same time free from monotony.

The third act of "Siegfried", in which Siegfried overcomes Wotan and awakens Brunnhilde from her sleep on the mountain top, offers the full wealth of Wagner's rich and varied compositional texture. The themes of the "Ring" succeed one another thruout the act, building up to the climax, when Siegfried and Brunnhilde embrace, and a new world has risen above that ruled by the old gods.

Last night's program displayed to particularly good advantage the perfect acousties of the new music shed. Wagner's music, with its textural variety and wide dynamic range, was carried to every part of the shed and even outside to those who preferred their music mixed with moonlight. The singers all projected their romantic parts with rich and impressive voices.

The enthusiastic reception of this concert as well as that of Beethoven's ninth symphony last week have given evidence that Berkshire audiences are more than willing to have singers share the new shed wiit htheir beloved Boston symphony, and future symphonies may see the development of choral and operatic work as tn integral part of the festival.

PITTSFIELD, MASS.
EAGLE

AUG 12 1938

Second Festival Series Attracts Many Newcomers To Tanglewood Music Shed

Koussevitzky Conducts for Large Attendance—Many First-Time Listeners Noted as Second Series Opens

Many newcomers were attracted to the second series in the Berkshire Symphonic Festival at the Tanglewood Shed last night.

Seated in the official box last night with Miss Gertrude Robinson Smith were; Mrs. Herbert Darlington, Miss Sybil Darlington, Joseph Darlington, Miss Helen Knox, Charles Pritchett, Malcolm Vaughan, all of New York, and Moses Stevens, of Boston.

Mrs. Rockwood Gibbs had as guests Mr. and Mrs. C. Lambert Heyniger and Mr. and Mrs. Charles Hodge Jones, of Lebanon, N. Y. Mrs. Cornelia Colton Hollister, of Lenox, entertained in her box Mrs. Zorah Bowman and Miss Catherine Geddes, both of Chappaqua, N. Y. They are the house guests for the weekend at Mrs. Hollister's home.

Mr. and Mrs. H. L. Gutterson and Miss Colleen Gutterson, of Rye, N. Y., George Carter, of Canaan, Conn., and Miss Priscilla Green, of Berlin, N. Y., were guests of Mrs. Carlos M. deHeredia, of Lenox.

R. Jay Flick, of Lenox, had as his guests, Miss Olive Whiting, of New York, Mrs. Margaret Flick Hoffmann, of Lenox, and Mrs. Henry Lee, from South Carolina.

Mrs. John Orb of Chicago, Mrs. James Oastler of Falls Village, Conn., and Mr. and Mrs. Emmeran Stoebner of New York were the guests of Mrs. E. E. Whitney. Guests in Mr. and Mrs. Laurence R. Connor's box included Mrs. Fred G. Crane, of Dalton, Mr. and Mrs. Elmer E. Dawson and George Parsons of Concord.

Owen Johnson's Daughter Present

Mr. and Mrs. George Godley from Greenwich, Conn., were among the guests in Mrs. William Knapp's box. Mr. and Mrs. Owen Johnson had their son-in-law and eldest daughter, Mr. and Mrs. Peter Chambers with them, and also Miss Patsy Johnson, and Mrs. Frank Lawrance and Mrs. Charles Lawrance, of Islip, L. I., and Mrs. Joseph Frelinghuysen Jr., of Falls Village, Conn., were in the same box. They are all the Johnsons' houseguests for the weekend.

Guests of Mrs. George E. Judd of Boston in her box last night were Mrs. Judd's sister, Mrs. Frank Eliot, and daughter, Miss Mary Eliot, of Washington, D. C., Mrs. August Zinssen of New York City and Mrs. Charles McMullen of Niskayuna, N. Y.

—Mrs. Vernon Foster was among the new guests in Giraud Foster's box.

Madame Queena Mario a Guest

Besides Madame Queena Mario, in Mrs. Elisabeth C. T. Miller's two boxes, were: Mme. Gerster-Gardini, New York City; Dr. and Mrs. Edgar Stillman Kelley, the composer, New York City; Miss Netta Symes, Cleveland, Ohio; Mr. and Mrs. John B. Seaver, Batavia, N. Y.; Dr. and Mrs. J. M. McCord, Albany, N. Y.; Miss Elisabeth D. Gilmore, Cincinnati, Ohio; Mrs. M. P. Beach, Brewster, N. Y.; H. A. C. Burnett, Interlaken; Barth Brace, New York City; Mrs. Louise G. Downes, mother of music critic Olin Downes; Miss Audrey Bowman, Cleveland, Ohio; Jack Newman, Cleveland, Ohio; and Irving Kelsey, Pittsfield.

Mr. and Mrs. Aurelio Giorni, of New York and Northampton were in the box of Mr. and Mrs. Bruce Crane, Dalton. Mr. Giorni is formerly of the South Mountain Music Colony here.

President-emeritus of Williams College Harry A. Garfield, and Mrs. Garfield, of Williamstown, were in Mr. and Mrs. Bentley Wirt Warren's box. Prof. and Mrs. Richard A. Newhall, of Williams College, were also guests in the Warran box.

Henry B. Sawyer of Boston, who is vice-president of the Boston Symphony, and Mrs. Sawyer, had as their guests, Mr. and Mrs. John Noble of Cambridge, Mrs. Wallace Buell of this city, and Mrs. Sheridan R. Cate, of Pittsfield.

Capt. Hon. A. E. Brooks-Stone of London, Eng., Colonel and Mrs. R. B. Paddock of Chicago, Ill., and Mrs. Arthur P. Weeden, Providence, R. I., were the guests of Colonel and Mrs. Arthur D. Budd of Windsor.

With Edward A. Taft of Boston, a trustee of the orchestra, were Mrs. Houghton P. Metcalf, Providence, R. I.; Mrs. George S. Mumford Jr., Dover, and Mr. and Mrs. John Nightingale, Boston.

Miss Mary Parsons of Lenox, entertained Dr. and Mrs. Robert Cushman Murphy, New York, and Mrs. John Morgan, Rye, N. Y.

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In Mrs. Edward Davis' box, were Mrs. Edward P. Merwin, Stockbridge; Mrs. Carlton Shugg, North Adams; Mrs. Churchill Francis, Lee, and Miss Florence Cluett, Williamstown.

Mrs. John C. MacInnes of Philadelphia, Pa., and this city, and Mrs. George Emery of Seaford, Dela., were with Mrs. Edward A. Jones of this city, in her box.

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With Mrs. J. Graham Parsons were Mrs. J. Graham Parsons Jr., of Washington, D. C., and Mrs. Wanton C. Balis of Greenfield, Del. Others who had boxes for the second series were Mrs. James L. Narrick, Mrs. Frank C. Smith, Mrs. John A. Topping, Mrs. Walter Jennings, Major and Mrs. Harold J. Duffin, George L. K. Morris of Lenox, Mrs. Ramsay Hoguet and Ambassador-at-Large Norman H. Davis, of Stockbridge.

The fifth concert will comprise Henry Hadley's "Angelus" (Andante tranquillo) from the Symphony No. 3 in B Minor, Op. 60; Beethoven's Symphony No. 6 in F Major, Op. 68, "Pastoral," and Tchaikovsky's Symphony No. 6, in B Minor, "Pathetic," Op. 74.

The series will be complete Sunday afternoon with the sixth concert starting at 3:30. The program will include Symphony in B flat, No. 1, Op. 38, by Schumann; "Lieutenant Kije," "Orchestral Suite, Op. 60, by Prokofieff; and Symphony No. 2 in D Major, Op. 73, by Brahms.

New Music Shed

The new music shed was built with funds contributed by music lovers from all parts of the country. Designed so that every one can hear well regardless of where his seats may be, it is expected to become the home of musical activities for years to come. The new roof is constructed so that the sound of rain falling on it will not disturb the audience or the musicians. Improvements have been made in the music shell to make it more comfortable for the musicians and to eliminate the glare from lights on the stage. Lights in the main part of the shed itself have been placed high so that the audience would not be annoyed by glare.

New and more comfortable chairs have been installed and further improvements have been scheduled for the near future. The sides of the shed are open so that the audience can peer out and also enjoy the breezees that come in across the gardens.

Traffic facilities have been considerably improved and as in the past are handled by the American Legion. There are new walks from the parking places to the shed itself and covered walks to safeguard the members of the audience in case of rain.

WASHINGTON, D. C.
POST

A 18 1939

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Others on the Normandie are Lieut. Gen. Sir Reginald Hildyard, K. B. C., Governor General and Commander in Chief of Bermuda, who is accompanied by Lady Hildyard; Garrard Winston, attorney, former Undersecretary of the Treasury; Serge Koussevitsky, conductor of the Boston Symphony Orchestra, accompanied by Mrs. Koussevitsky.

Of social importance on the sailing list was the Earl of Carnarvon, of London, who has been visiting in New York. He is widely known there, where, in 1922, he married Catherine Tredick Wendell, daughter of the late Jacob Wendell, of New York. They were divorced in 1936.

NEWS
Millerton Ny
AUG 11 1938

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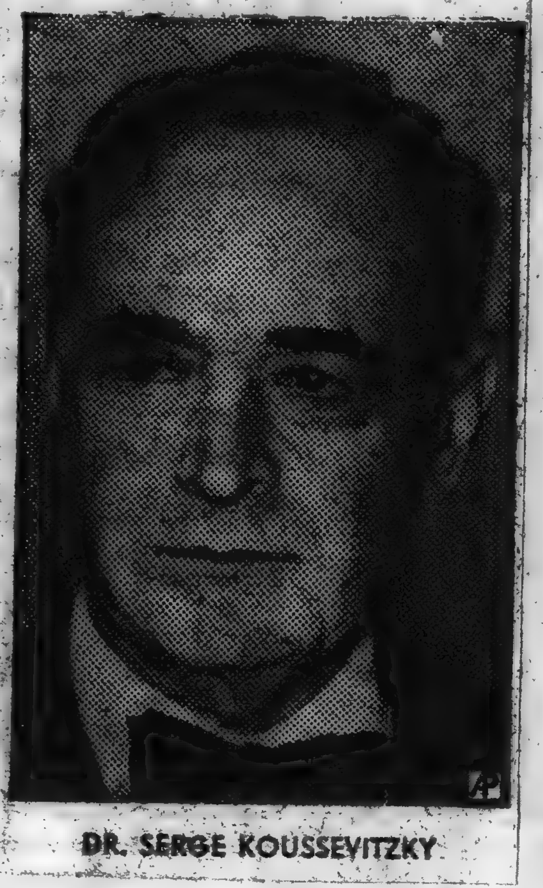
Fourth Symphony Concert Is Tonight At Tanglewood Shed

Program Will Be Devoted To Wagner Work

New Music Shed Dedicated At First Concert Of Series Last Thursday

6,000 AT OPENING

Serge Koussevitzky, Boston Symphony Draw Huge Crowds


DR. SERGE KOUSSEVITZKY

Dedication of the new music shed at Tanglewood, between Lenox and Stockbridge, Mass., took place Thursday night as the Boston Symphony Orchestra, under the baton of Serge Koussevitzky, opened its series of six concerts comprising the annual Berkshire Symphonic Festival. Six thousand music-lovers from this area of New England packed the new $800,000 shed to capacity.

Emphasis On Music

Foregoing any elaborate inaugural ceremony, the program opened with a few remarks by Miss Gertrude Robinson Smith of New York City and Stockbridge, president of the Festival, and by Bentley Wirt Warren, president of the Orchestra.

The concert opened with the chorale and chorus from "Ein feste Burg ist unser Gott," No. 80 by J. S. Bach, with the orchestra and more than 100 members of the Cecilia chorus of Boston participating. Four soloists, Anna Kaskas of Hartford, Jeannette Vreeland, Norman Cordon and Paul Althouse participated as additions to the festival entertainers. The audience joined in singing one verse of the old Bach hymn.

Highlight Of Program

Beethoven's Ninth Symphony in D Minor marked the highlight of the program. Its four movements were: Allegro, ma non troppo, un poco maestoso; Molto vivace, presto; Adagio molto e cantabile; and Presto. This was augmented by the final chorus on Schiller's Ode to Joy, Op. 125, sung by the soloists and the Cecilia Chorus, Arthur Fiedler conducting.

The second concert was presented Saturday evening, with Haydn's Symphony in E flat, No. 99; Debussy's "La Mer," three symphonic sketches; and Sibelius' symphony No. 1 in E Minor, Op. 39.

The third concert, given Sunday afternoon, included "Eine Kleine Nachtmusik," serenade for string orchestra (Koechel No. 525), by Mozart; Symphony in E Minor, No. 4, Op. 98, by Brahms; Music for the Theatre, by Copland; "Ma Mere l'Oye" ("Mother Goose") five children's pieces, by Ravel; and Suite No. 2 from the Ballet "Daphnis et Chloe," by Ravel.

Fourth Concert Tonight

Tonight the fourth concert in the series will be presented at 8:30. Devoted entirely to the work of Wagner, it will offer "Die Walkure," Act I, Final Scene, with Paul Althouse and Beal Hober singing the parts of Siegmund and Sieglinde respectively. "Siegfried," Act III (complete), will also be presented, with the following artists and parts: Norman Cordon, The Wanderer; Anna Kaskas, Erda; Paul Althouse, Siegfried; and Beal Hober, Brunnhilde.

The fifth concert will comprise Henry Hadley's "Angelus" (Andante tranquillo) from the Symphony No. 3 in B Minor, Op. 60; Beethoven's Symphony No. 6 in F Major, Op. 68, "Pastoral," and Tchaikovsky's Symphony No. 6, in B Minor, "Pathetic," Op. 74.

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HOLYOKE, MASS.
Transcript Telegram

AUG 12 1938

Boston Symphony Opens All-Wagner Concert Series

Serge Koussevitsky and the Boston Symphony orchestra opened the second series of concerts in the Berkshire Symphony Festival at Tanglewood Thursday night with an all-Wagner program, in which Beal Hober, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, baritone, participated. A beautiful moonlight evening and a program of works by a favorite composer drew another audience of more than 6000 to fill the new music shed.

The program opened with the final scene of Act 1 of "Die Walkure," in which Paul Althouse took the part of Siegmund and Beal Hober that of Sieglinde. The scene is that in which Siegmund sings his famous spring song and draws forth the sword Norhung.

Closely associated with the first part of the program was the second, the third act of "Siegfried". Although the two works were composed 13 years apart, the yare linked together musically as parts of the "Ring", and they combined to give a program well unified and at the same time free from monotony.

The third act of "Siegfried", in which Siegfried overcomes Wotan and awakens Brunnhilde from her sleep on the mountain top, offers the full wealth of Wagner's rich and varied compositional texture. The themes of the "Ring" succeed one another thruout the act, building up to the climax, when Siegfried and Brunnhilde embrace, and a new world has risen above that ruled by the old gods.

Last night's program displayed to particularly good advantage the perfect acoustics of the new music shed. Wagner's music, with its textural variety and wide dynamic range, was carried to every part of the shed and even outside to those who preferred their music mixed with moonlight. The singers all projected their romantic parts with rich and impressive voices.

The enthusiastic reception of this concert as well as that of Beethoven's ninth symphony last week have given evidence that Berkshire audiences are more than willing to have singers share the new shed wiit btheir beloved Boston symphony, and future symphonies may see the development of choral and operatic work as tn integral part of the festival.

PITTSFIELD, MASS.
EAGLE

AUG 12 1938

Second Festival Series Attracts Many Newcomers To Tanglewood Music Shed

Koussevitzky Conducts for Large Attendance—Many First-Time Listeners Noted as Second Series Opens

Many newcomers were attracted to the second series in the Berkshire Symphonic Festival at the Tanglewood Shed last night.

Seated in the official box last night with Miss Gertrude Robinson Smith were; Mrs. Herbert Darlington, Miss Sybil Darlington, Joseph Darlington, Miss Helen Knox, Charles Pritchett, Malcolm Vaughan, all of New York, and Moses Stevens, of Boston.

Mrs. Rockwood Gibbs had as guests Mr. and Mrs. C. Lambert Heyniger and Mr. and Mrs. Charles Hodge Jones, of Lebanon, N. Y. Mrs. Cornelia Colton Hollister, of Lenox, entertained in her box Mrs. Zorah Bowman and Miss Catherine Geddes, both of Chappaqua, N. Y. They are the house guests for the weekend at Mrs. Hollister's home.

Mr. and Mrs. H. L. Gutterson and Miss Colleen Gutterson, of Rye, N. Y., George Carter, of Canaan, Conn., and Miss Priscilla Green, of Berlin, N. Y., were guests of Mrs. Carlos M. deHeredia, of Lenox.

R. Jay Flick, of Lenox, had as his guests, Miss Olive Whiting, of New York, Mrs. Margaret Flick Hoffmann, of Lenox, and Mrs. Henry Lee, from South Carolina.

Mrs. John Orb of Chicago, Mrs. James Oastler of Falls Village, Conn., and Mr. and Mrs. Emmeran Stoebner of New York were the guests of Mrs. E. E. Whitney. Guests in Mr. and Mrs. Laurence R. Connor's box included Mrs. Fred G. Crane, of Dalton, Mr. and Mrs. Elmer E. Dawson and George Parsons of Concord.

Owen Johnson's Daughter Present

Mr. and Mrs. George Godley from Greenwich, Conn., were among the guests in Mrs. William Knapp's box. Mr. and Mrs. Owen Johnson had their son-in-law and eldest daughter, Mr. and Mrs. Peter Chambers with them, and also Miss Patsy Johnson, and Mrs. Frank Lawrance and Mrs. Charles Lawrance, of Islip, L. I., and Mrs. Joseph Frelinghuysen Jr., of Falls Village, Conn., were in the same box. They are all the Johnsons' houseguests for the weekend.

Guests of Mrs. George E. Judd of Boston in her box last night were Mrs. Judd's sister, Mrs. Frank Eliot, and daughter, Miss Mary Eliot, of Washington, D. C., Mrs. August Zinssen of New York City and Mrs. Charles McMullen of Niskayuna, N. Y.

—Mrs. Vernon Foster was among the new guests in Giraud Foster's box.

Madame Queena Mario a Guest

Besides Madame Queena Mario, in Mrs. Elisabeth C. T. Miller's two boxes, were: Mme. Gerster-Gardini, New York City; Dr. and Mrs. Edgar Stillman Kelley, the composer, New York City; Miss Netta Symes, Cleveland, Ohio; Mr. and Mrs. John B. Seaver, Batavia, N. Y.; Dr. and Mrs. J. M. McCord, Albany, N. Y.; Miss Elisabeth D. Gilmore, Cincinnati, Ohio; Mrs. M. P. Beach, Brewster, N. Y.; H. A. C. Burnett, Interlaken; Barth Brace, New York City; Mrs. Louise G. Downes, mother of music critic Olin Downes; Miss Audrey Bowman, Cleveland, Ohio; Jack Newman, Cleveland, Ohio; and Irving Kelsey, Pittsfield.

Mr. and Mrs. Aurelio Giorni, of New York and Northampton were in the box of Mr. and Mrs. Bruce Crane, Dalton. Mr. Giorni is formerly of the South Mountain Music Colony here.

President-emeritus of Williams College Harry A. Garfield, and Mrs. Garfield, of Williamstown, were in Mr. and Mrs. Bentley Wirt Warren's box. Prof. and Mrs. Richard A. Newhall, of Williams College, were also guests in the Warran box.

Henry B. Sawyer of Boston, who is vice-president of the Boston Symphony, and Mrs. Sawyer, had as their guests, Mr. and Mrs. John Noble of Cambridge, Mrs. Wallace Buell of this city, and Mrs. Sheridan R. Cate, of Pittsfield.

Capt. Hon. A. E. Brooks-Stone of London, Eng., Colonel and Mrs. R. B. Paddock of Chicago, Ill., and Mrs. Arthur P. Weeden, Providence, R. I., were the guests of Colonel and Mrs. Arthur D. Budd of Windsor.

With Edward A. Taft of Boston, a trustee of the orchestra, were Mrs. Houghton P. Metcalf, Providence, R. I.; Mrs. George S. Mumford Jr., Dover, and Mr. and Mrs. John Nightingale, Boston.

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House Guests of Mrs. Griswold

House guests of Mrs. Charles C. Griswold, Stockbridge, who were with her in her festival box last night, are: Mr. and Mrs. John B. Hunter, Miss Mary Alice Hunter, and John B. Hunter Jr. of Montclair, N. J.

In Mrs. Edward Davis' box, were Mrs. Edward P. Merwin, Stockbridge; Mrs. Carlton Shugg, North Adams; Mrs. Churchill Francis, Lee, and Miss Florence Cluett, Williamstown.

Mrs. John C. MacInnes of Philadelphia, Pa., and this city, and Mrs. George Emery of Seaford, Dela., were with Mrs. Edward A. Jones of this city, in her box.

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With Mrs. J. Graham Parsons were Mrs. J. Graham Parsons Jr., of Washington, D. C., and Mrs. Wanton C. Balis of Greenfield, Del. Others who had boxes for the second series were Mrs. James L. Narrick, Mrs. Frank C. Smith, Mrs. John A. Topping, Mrs. Walter Jennings, Major and Mrs. Harold J. Duffin, George L. K. Morris of Lenox, Mrs. Ramsay Hoguet and Ambassador-at-Large Norman H. Davis, of Stockbridge.

WASHINGTON, D. C.
POST

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WORCESTER, MASS.
TELEGRAM

AUG 16 1938

Berkshire Festival

The musical resources of America are rich and extensive to a degree not realized by most Americans. When Serge Koussevitsky, conductor of the Boston Symphony Orchestra, returned from a European trip some time ago, he reported that French musicians had urged him to bring his orchestra to their country; told him that Europe was without the fine symphonic orchestras which are numerous in America.

With the political disturbances in Europe, the musical world has suffered there. The Salzburg Festival has lost its prestige.

Therefore, it is encouraging to see that similar movements have begun in the United States. Although not all of them will develop into other Salzburgs of the past, a number of them should develop into musically valuable institutions.

Among the most successful is the Berkshire Festival conducted at Lenox by Koussevitsky. The season this Summer has been extremely popular, and there is talk of extending the time of the festival next year.

Due to the benevolence of a number of wealthy persons interested in music, to the genius of a number of orchestra conductors, and to the radio, which broadcasts much good music, Americans are becoming keenly aware and appreciative of first-rate music. The musical world has taken on new life, and seems to be in one of its most vital periods. Good music is no longer isolated to a few cities. It is spreading over the land.

RADIO GUIDE
NEW YORK, N. Y.

AUG 27 1938

TWO of the world's finest violinists have brought forth two most interesting violin concertos on our recent record lists. Musically, the most exciting is the Prokofieff Concerto No. 2 in G Minor, played by the great Jascha Heifetz with the Boston Symphony Orchestra (Victor Album 450. $6.50).

Prokofieff, with Shostakovitch, is the foremost proponent of modern-day Russian music, and has been prone to overmodernism or to a tongue-in-the-cheek classicism. (In another current release, a score to a Soviet film called "Lieutenant Kije," played by the Boston Symphony, he disappoints us considerably. (Victor Album 459. $6.50.)

But in this violin concerto, which he wrote in 1935, Prokofieff seems to have found himself. It is a brilliant and moving work, with the orchestra playing a magnificent counterpart to the solo instrument throughout. The way Mr. Heifetz plays it leaves no doubt that he realizes he has something really great and makes the most of it. Heifetz considers the concerto one of the world's six greatest, and after a hearing or two the listener should agree.

The other concerto is the much-publicized "lost" Concerto in D Minor by Robert Schumann. In reality, it was never lost at all but left to the violinist Joachim, who willed that it should not be played for 100 years after his death in 1856. But through the persuasion of that remarkable youngster, Yehudi Menuhin, it was released for performance and publication late last year. At last it comes to us in recorded form in Victor Album 451. ($7.00.)

Menuhin introduced it to America and has played it with the leading symphony orchestras in the country. The recording is with the Philharmonic Symphony Orchestra of New York, John Barbirolli conducting; and it is faultless. Schumann's music reflects his sunny nature, and this work is warm, happy and bright . . . particularly in the melodic second movement. To say that young Yehudi plays it well is superfluous.

NEW YORK, N. Y.
EVENING POST

AUG 19 1938

MME. ADAMOWSKA DEAD IN RUMSON; PADEREWSKI PUPIL

The Only Woman Taught by Pianist—Appeared With Noted Orchestras

Special Dispatch to New York Post

RUMSON, N. J., Aug. 19.—Mme. Antoinette Szumowska Adamowska, Ignace Jan Paderewski's only woman pupil and a concert pianist and teacher of note, died here yesterday at the home of her son-in-law and daughter, Mr. and Mrs. Guido Pantaleoni Jr. Mme. Adamowska, who was seventy, had been ill since July 8.

Born in Lublin, Poland, she made her concert debut at the age of eighteen with the Musical Society of Warsaw. With her husband, the late Josef Adamowski, she came to this country forty years ago. Mr. Adamowski was a cellist and a member of the Boston Symphony Orchestra. He served as a trustee of the Paderewski prize fund for musicians.

Mme. Adamowska once received a diamond brooch for playing before the Czar of Russia and his court. She had played with the London Symphony Orchestra under Henschel and Henry Wood, with a symphony orchestra under Theodore Thomas in Chicago and with the New York Symphony Orchestra under Walter Damrosch.

With her husband and his brother, Timothee Adamowski, she played in a trio which became well known throughout this country and Europe.

For several years she taught piano at the New England Conservatory of Music in Boston. One of her pupils was Jesus Maria Sanroma, soloist with the Boston Symphony during the World War.

Surviving in addition to Mrs. Pantaleoni are a son, Phaddeus Adamowski of Gydnia, Poland, three sisters and a brother.

SCHENECTADY, N. Y.
GAZETTE

AUG 12 1938

Final Berkshire Programs of '38 Season Staged

STOCKBRIDGE, Mass., Aug. 11 (AP)—The Berkshire symphonic festival, only venture of its sort in America which comes in two separate parts, resumed concerts tonight in the new "music shed" at Tanglewood, between here and Lenox.

More than 19,000 persons heard the first set of three concerts last week by the Boston symphony under Serge Koussevitzky. With good weather conditions as many, or more, are expected for the last three programs. After tonight these will be played Saturday night and Sunday afternoon.

Tonight's music included the last scene of the first act of Wagner's "Die Walkure," and the third act complete of the same composer's "Siegfried." The soloists were Beal Hober, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, baritone.

Saturday's music will include the Beethoven "Pastoral" symphony and Tchaikowsky's "Pathetique" symphony. The concert is given in honor of the late Henry Hadley, first conductor of the festival, and the andante from his third symphony will be played in his memory.

The Hadley Foundation will send representatives. A cable of good wishes has been received from Jean Sibelius and Inez Hadley, widow of the composer, who is conferring with Sibelius in Finland.

The concluding program, Sunday afternoon, will include Schumann's first symphony in B flat, Prokofieff's "Lieutenant Kije" suite, and the second Brahms symphony.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 12 1938

COMPLETE WAGNER PROGRAM HEARD IN SYMPHONIC SERIES

Excerpts From 'The Ring,' Part of 'Die Walkuere,' Third Act of 'Siegfried' Given at Stockbridge

By FRANCIS REGAL

Stockbridge, Aug. 11—The second series of concerts in the fifth Berkshire Symphonic festival opened tonight at Tanglewood with a Wagner program given by the Boston Symphony orchestra conducted by Dr Serge Koussevitzky, and four solo singers—Paul Althouse, Norman Cordon, Beal Hober and Anna Kaskas. It was made up of two generous excerpts from the "Ring"—the final scene from the first act of "Die Walkuere," in which Siegmund sings his famous love song and draws the magic sword Nothung from the tree in which it is embedded, and the whole of the third act of "Siegfried," in which Wotan vainly strives against the twilight of the Norse gods, and the youthful Siegfried, sword in hand, makes his way to the mountaintop where the Valkyrie Bruennhilde, in profound sleep, lies within the protecting circle of the magic fire, to be awakened with a kiss.

These two excerpts, from works composed 13 years apart, fit together admirably, and the program escaped both the Scylla and Charybdis of concert productions of Wagner's music. A miscellaneous selection from many operas is irritating and frivolous, and a concert version of a complete music drama is apt to be tedious. But the scenes from the "Ring" presented tonight fit together well and even give a certain artistic unity, while they contain little music that depends on scenery and action for its effect.

Wagner's veto on the performance of his colossal music dramas except in their original and complete form has, in fact, broken down, and it is unlikely that he would maintain it, if he were living today, in the face of greatly changed conditions. Much might be said of the enormous growth of interest in his music which has come in the past three-quarters of a century from the labors of orchestral conductors who have disregarded the composer's wishes and have been presenting his music to delighted audiences of people who seldom or never had a chance to hear and see a stage version.

In this pioneer work Theodore Thomas used to find that next to the symphonies of Beethoven the people most wanted the thrilling dramatic music of Wagner, and while America has made great strides musically since those far-off days Mr Koussevitzky still finds the formula a good one for holding the interest of the audiences of more than 6000 people who attend the Berskhire festival.

Even listeners who know intimately the greatest symphonies and the Wagner music dramas confess to a new thrill in hearing them in such beautiful surroundings and played in an acoustically perfect open-air auditorium by an orchestra inspired to do its utmost. In this music shed even the most delicate effects of strings and solo instruments are clearly heard, and, at the same time, the heroic grandeur of Wagner's orchestration can be brought out freely with none of the cramping limitations which most closed auditoriums impose.

Cool, Still Evening

The weather, too, was perfect in every respect—cool, still, and dry. The musicians celebrated the change by shifting to conventional black, which made the picture on the stage more formal. If they played no better than at some of the previous concerts they certainly played with more comfort and pleasure; a number of the players of stringed instruments could be seen testing and scrutinizing them for possible damage from prolonged damp, which often softens glue and lets joints spring apart.

Althouse Sings "Siegmund"

Much of the success of the performance should be credited to the soloists, all of whom were well fitted to their parts. Paul Althouse, one of the foremost American tenors, sang Siegmund's love song with beautiful cantabile, and put dramatic energy into the role of the young Siegfried taunting the aged Wotan and forcing his way to the sleeping Bruennhilde. The soprano, Beal Hober, has a less beautiful voice, but it has the true Wagnerian quality and volume and she made her part telling. Norman Cordon, whose singing of the bass part in Beethoven's ninth symphony won much admiration, gave the part of Wotan with dignity and impressiveness. Anna Kaskas, a young singer of great promise, made the dim-bulb part of Erda, the earth spirit, unexpectedly effective by the rich and interesting timbre of her voice. The audience again was very large, and fully as enthusiastic as at any of the other concerts.

Almost 6000 Hear Singers, Orchestra

Pittsfield, Aug. 11 — Another audience of close to 6000 persons heard the Boston Symphony orchestra, Dr Serge Koussevitzy conducting, in the fourth Berkshire Music festival concert at Tanglewood, Stockbridge, tonight. Four vocalists shared in the acclaim in an all-Wagner program. Dr Koussevitzky and the soloists were recalled again and again in an extraordinary demonstration at the close.

The weather was perfect with a full moon following a day of intermittent sunshine and rain. Late in the afternoon the wind changed into the west and many ticketholders, who had expected to remain at home, changed their minds at the last minute and were present. On account of the heavy showers of the past 24 hours, parking again became a real problem in the limited areas available, and a number of automobiles were stalled when they tried to leave the field. However, the state police under Lieut John P. Sullivan and Sheriff James Bruce McIntyre in charge of parking, made the most of the opportunities offered and there was comparatively little delay in getting away after the concert. A portion of the lawn near the home of Supt Ward E. Gaston was used by about 300 car owners.

The fifth concert will be offered Saturday night at 8.30.

BUFFALO, N. Y.
NEWS

AUG 12 1938

Festival Resumed In Berkshire Shed

Boston Symphony Performs Wagnerian Selections in Concert Series.

STOCKBRIDGE, Mass., Aug. 12 (AP).—The Berkshire Symphonic festival, only venture of its sort in America which comes in two separate parts, resumed concerts Thursday evening in the new "music shed" at Tanglewood, between here and Lenox.

More than 19,000 persons heard the first set of three concerts last week by the Boston Symphony under Serge Koussevitzky. With good weather, as many, or more, had been expected for the last three programs. The last two will be played tomorrow night and Sunday afternoon.

Thursday evening's music included the last scene of the first act of Wagner's "Die Walkure" and the third act complete of the same composer's "Siegfried." The soloists were Beal Hober, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, baritone.

Tomorrow's music will include the Beethoven's "Pastoral" symphony and Tchaikowsky's Pathetique symphony. The concert is given in honor of the late Henry Hadley, first conductor of the festival, and the andante from his Third symphony will be played in his memory.

NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 11 1938

Second Berkshire Series Will Be Opened Tonight

Koussevitzky Will Conduct All-Wagner Program

Special to the Herald Tribune

STOCKBRIDGE, Mass., Aug. 10. —The second series of concerts in ne Berkshire Music Festival will pen at Tanglewood tomorrow night ith an all-Wagner program by the oston Symphony Orchestra, with Serge Koussevitzky as conductor. dvance sale of tickets indicates nother capacity house.

The festival management has reived a cable of "best wishes" from n Sibelius, Finnish composer, and rs. Inez Hadley, widow of Henry adley, who is the guest of the mposer at Helsinki. Mr. Hadley st suggested holding a Berkshire stival.

RADIO DIAL
CINCINNATI, O.

AUG 12 1938

FIRST CONCERT IN BERKSHIRE FESTIVAL TO BE ON NBC

SPRINGFIELD, MASS.
EVENING UNION

AUG 12 1938

FESTIVAL MAKES EXCURSION INTO OPERATIC FIELD

Metropolitan Singers Heard With Boston Symphony at Tanglewood

By Willard M. Clark

STOCKBRIDGE, Aug. 12—Opening the second series of concerts at Tanglewood by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky, the Berkshire Symphonic Festival made its first excursion into the realm of opera last night.

In this the association was aided by three artists of the Metropolitan Opera Association, Paul Althouse, tenor; Anna Kaskas, contralto, and Norman Cordon, baritone, and by Beal Hober, soprano.

Two episodes from Wagner's "Ring" cycle were given, the finale of Act I of "Die Walkure" and the entire third act of "Siegfried" were chosen by Dr. Koussevitzky for this program. No happier choice seems possible for it provided outstanding opportunities for soloists and orchestra.

There is magnificient music in "Die Walkure" from the opening vivid portrayal of the tempest to the final intoxicating beauty of the lovely melody, well known as the "Spring Song."

Mr. Althouse is regarded as the finest tenor interpreter in the works of Wagner to be found in this country and we are among those who feel his equal cannot be found anywhere. He sang with vitality, warmth and understanding. The final duet with Miss Hober was a superb achievement. Miss Hober's voice was adequate to meet most of the cruel demands made upon it. She gave a distinguished performance of the role of Brunhilde in the "Siegfried" excerpt, matching in volume and intensity Mr. Althouse's interpretation of the youthful Siegfried.

The orchestra has accomplished some remarkable playing during these concerts but tonight it seemed to reach an even higher level of achievement. The tempestuous prelude introducing the third act of "Siegfried" was tonally thrilling. The rhythm of "The Ride" and the motives of the "Distress of the Gods," "The Rhine," "The Fall of the Gods," "Sleep," "Fate" and "Wotan's Spear" were played with singular beauty. The fire music was vivid and exciting.

Anna Kaskas devoted her opulent tones to the music of the earth goddess "Erda" and through skillful coloring of tone she provided a moving picture of the weary goddess. Norman Cordon provided some excellent singing as he voiced the music of Wotan.

Recalled Many Times

The huge audience, quite as large as any during the first series of concerts, thrilled to the music, and soloists, orchestra, and Dr. Koussevitzky were recalled many times.

It is understood that the stage of the music shed is suitable for operatic performances and with the plaudits of the audience ringing in his ears it is possible that Dr. Koussevitzky may plan a more ambitious operatic performance next season. It must be noted that all the singers tonight were Americans. There is no dearth of fine American voices and Tanglewood seems the logical place to hear them, for Tanglewood is American to the core. It must not, however, become a training school for young singers as some of our festivals have become.

Saturday night the orchestral program will include a tribute to Henry Hadley, the "Angelus" from his Third Symphony; the Sixth Symphony of Beethoven and the Sixth Symphony of Tschaikowsky.

Boston Symphony To Inaugurate Fifth Annual Festival

The opening concert of America's outstanding Summer music festival will be brought to NBC's coast-to-coast audience when the Boston Symphony Orchestra inaugurates its Fifth Annual Berkshire Symphonic Festival on Thursday, August 4. The complete two-hour program, starting at 7:30 p. m. (E.S.T.), will be broadcast over NBC, including WCKY, WLS and WSM.

Two choruses from Bach's cantata, "Ein feste Burg ist unser Gott," and Beethoven's Ninth Symphony, will comprise the program, and the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, will be assisted by Boston's noted Cecilia Society Chorus. The soloists in the final choral movement of the Beethoven Symphony will be Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, basso. Olin Downes, distinguished music reviewer for the *New York Times,* will discuss the Beethoven work during intermission.

The first half of the program will open with the first chorus of the Bach cantata, and close with the famous choral from the same work, in the singing of which the audience will be invited to join. Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, and Bentley W. Warren, president of the Boston Symphony Orchestra, will give brief addresses dedicating the new open-air auditorium just completed to house this annual festival.

The auditorium, built on the historic farm where Hawthorne wrote his "Tanglewood Tales," nestles beside a lake in the picturesque Berkshires between Stockbridge and Lenox, Massachusetts, and accomodates an audience of more than five thousand. The four previous festivals were performed under canvas on Tanglewood Farm, which last year was deeded to the Boston Symphony Orchestra as a permanent site for this annual Summer series, which is rapidly becoming the American rival of Europe's Salzburg Music Festivals.

WILMINGTON, DEL.
NEWS

AUG 12 1938

SYMPHONIC FESTIVAL STARTS SECOND PART

STOCKBRIDGE, Mass., Aug. 11 (AP)—The Berkshire Symphonic Festival, only venture of its sort in America which comes in two separate parts, resumed concerts tonight in the new "music shed" at Tanglewood, between here and Lenox.

More than 19,000 persons heard the first set of three concerts last week by the Boston Symphony under Serge Koussevitzky. With good weather conditions as many, or more, are expected for the last three programs. After tonight these will be played Saturday night and Sunday afternoon.

Tonight's music included the last scene of the first act of Wagner's Die Walkure and the complete third act of the same composer's Siegfried. The soloists were Beal Hober, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon baritone.

Saturday's music will include the Beethoven Pastoral symphony and Tchaikowsky's Pathetique symphony. The concert is given in honor of the late Henry Hadley, first conductor of the festival and the andante from his third symphony will be played in his memory.

The Hadley Foundation will send representatives, a cable of good wishes has been received from Jean Sibelius and Ines Hadley, widow of the composer, who is conferring with Sibelius in Finland.

The concluding program, Sunday afternoon, will include Schumann's first symphony in B flat, Prokofieff's Lieutenant Kije suite, and the second Brahms symphony.

HARRISBURG, PA.
TELEGRAPH

AUG 11 1938

Sally Harris Letter

DEAR MARIAN:

Such an interesting letter has come to me from George King Raudenbush, conductor of the Harrisburg Symphony Orchestra, that I quote it for you, knowing that you, too, will enjoy reading it.

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Mr. Raudenbush, writing from Lenox, Mass., encloses the program of the fifth annual Berkshire Symphonic Festival now in progress at Tanglewood, in the Berkshires, between Stockbridge and Lenox, and with the Boston Symphony Orchestra under Serge Koussevitsky as the great attraction.

Mr. Raudenbush writes:

"You would be enthusiastic about this music festival. Mrs. Raudenbush and I have had a most interesting time here with Olin Downes (music critic of the New York Times), who lectures on the programs, and with Dr. and Mrs. Koussevitsky.

"Dr. Koussevitsky is such a great artist and such a fine man. Musicians are drawn here from far and near and the audience comes from every state in the Union. I think it will become in time the American Salzburg Festival. At any rate, I saw many people here who have formerly gone each year to Salzburg or Bayreuth.

BRIDGEPORT, CONN.
POST

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AUG 10 1938

Berkshire Opens Thursday Night

YOU CAN hear the Berkshire festival at home by tuning in on the NBC network. The complete two-hour program starting at Stockbridge at 8:30 p. m. is to be broadcast.

Two choruses from Bach's cantata, "Ein feste Burg ist unser Gott," and Beethoven's Ninth Symphony, will comprise the program, and the Boston Symphony orchestra, conducted by Koussevitsky, will be assisted by Boston's noted Cecilia Society chorus.

The soloists in the final choral movement of the Beethoven symphony will be Jeannette Vreeland, soprano; Anna Kaskas, Bridgeport-born contralto; Paul Althouse, tenor, and Norman Cordon, Basso. (Miss Kaskas also will be soloist in the Ninth at Silvermine). Olin Downes will dsicuss the Beethoven work during intermission.

The first half of the program will open with the first chorus of the Bach cantata, and close with the famous choral from the same work, in the singing of which the audience will be invited to join. Gertrude Robinson Smith, president of the Berkshire Symphonic festival, and Bentley W. Warren, president of the Boston Symphony orchestra, will give brief addresses dedicating the new open-air auditorium.

The auditorium, built on the historic farm where Hawthorne wrote his "Tanglewood Tales," is beside a lake in the picturesque Berkshires between Stockbridge and Lenox, Mass., and accommodates an audience of more than 5,000. The four previous festivals were performed under canvas on Tanglewood Farm, which last year was deeded to the Boston symphony as a permanent site for this annual summer series

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SPRINGFIELD, MASS.
REPUBLICAN

AUG 12 1938

ALL BOXES FILLED FOR SECOND PART OF MUSIC EVENT

Many Visitors of Society Importance On Hand for Closing Half of Symphonic Festival

Special Dispatch to The Republican

Berkshire Hills, Aug. 11—All boxes were filled again and there were many visitors of society importance at the opening tonight of the second series of three Boston Symphony concerts at Tanglewood, Stockbridge. Many in tonight's audience were present at the first of the second series of last year's festival when a terrific shower with rain and hail pelting down on a circus tent at Tanglewood interrupted Dr Koussevitzky's Wagner program. The demand for a new music shed started that evening.

Occupying two boxes tonight with Mr and Mrs William E. S. Griswold, who have two cottages at the Berkshire Hunt and Country club, Lenox, over the weekend, were Mr and Mrs William E. S. Griswold, Jr., Mr and Mrs John Sloane Griswold, Dwight Griswold, Mr and Mrs Edward S. Harkness, Mr and Mrs Maitland P. Griggs, Mr and Mrs Dana T. Bartholomew of New York, Judge and Mrs Alfred C. Coxe of Old Lyme, Ct.

Among others having boxes for the first time were Mrs Arnold Whitridge, Mrs Walter Jennings of Cold Spring Harbor, and her sister, Mrs Eugene Lenthilon of Paris; Mrs John A. Topping, Mrs John C. Breckenridge, Mrs Charles Sumner Bird, Mrs Alan M. Limburg, Paul D. Cravath.

Mrs John R. Drexel, Jr., had in her box Mr and Mrs William Merriam Crane, Jr., Capt James C. Fargo of New York, Miss Janet Adamson of Philadelphia.

With Mr and Mrs Bruce Crane, were Mr and Mrs Frederick Fisher, Mr and Mrs Aurelio Giorni of New York; Judson Bemis of Boston and Miss Elizabeth Long of Hartford, sister of Mrs Crane.

In the box with Mr and Mrs Norman H. Davis were Mr and Mrs John Clarkson Potter, Mr and Mrs J. Paschall Davis, Mr and Mrs Goode P. Davis.

Mr and Mrs Morgan Wing, Mr and Mrs Henry Lewis, 3d, of New York, and Miss Maude Preece of Washington were with Miss Louisa G. Ludlow.

With Mr and Mrs John D. Kennedy in a box were Mr and Mrs Seymour L. Cromwell, Mr and Mrs Alexander Douglas Knox and Mrs Kennedy's son, Herbert Parsons Patterson.

Mr and Mrs William Barclay Parsons, Jr., of New York, Mrs Lawrence K. Lunt and Miss Hilary T. Lunt of Concord, were with Mr and Mrs Shaun Kelly.

Miss Mary Parsons had as box guests, Dr and Mrs Robert Cushman Murphy, Mrs Montgomery Hare and Mrs Laurence F. Rainsford.

Miss Anna Remsen Alexandre was accompanied by Mrs William K. du Pont of Wilmington, Del., and Dr Clinton R. Barker of New York.

With Assistant Secretary of State Adolf A. Berle, Jr., and Mrs Berle, were Mr and Mrs Blake L. Lawrence of Syosset, L. I.

Guests of Mr and Mrs Donald F. McPherson were Mrs John P. Hazen Perry of Rosebrook farm, New Canaan, Ct., Mrs Mahlon Ogden West, Victor Elting, John P. Elting and Donald F. McPherson, Jr., of Chicago.

Mr and Mrs Stuart C. Henry, Miss Judith Colt and Samuel G. Colt, Jr., were in Mr and Mrs Samuel Gilbert Colt's box.

Also noticed were Baroness Clemens Von Kettler of Paris, and Mrs James W. Markoe who are at Berkshire Hunt and Country club; Mrs Schuyler Schieffelin, Miss Mary S. Schieffelin, Mr and Mrs Charles W. Kellogg, who are at Heaton Hall, Stockbridge; Mrs Cornelia Colton Hollister and Miss Olive Colton, who are at Curtis hotel, and Miss Ethel L. Haven who is at Lenox club.

At Red Lion inn, Stockbridge, are Mr and Mrs Henry B. Johnson, Mr and Mrs Edgar L. Hoag of New York, Mr and Mrs Julian Olney of White Plains, Mr and Mrs John W. Greene of Rye, N. Y.

Mrs Donald W. Brown of New York is with Mrs Nina L. Duryea at The Mill, Stockbridge.

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HERALD

[illegible], Mass

AUG 1 1 1938

FESTIVAL AT BERKSHIRE IS BIG SUCCESS

Total Attendance At Tanglewood Will Reach 40,000 It Is Estimated

By Frances O'Connell Corridan

Tonight among the moonlit Berkshires, up and down the undulating trails that lead to Tanglewood, music lovers by the thousand will be converging upon that summer shrine of the symphony, the new music shed of the Berkshire Symphonic Festival at Stockbridge.

One series of the 1938 concerts is already finished. On the opening night a week ago, six thousand people thronged into the music shed. On Saturday evening and Sunday afternoon increasing crowds attended, until a total of twenty thousand had gone down the ramps and across the grennsward, into the new summer home of music to see and hear the classic Boston Symphony Orchestra play traditional and modern music under the leadership of Dr. Serge Koussevitsky.

As it is New England's greatest contribution to musical history, the Boston Symphony Orchestra is the logical aggregation of virtuosi to hold forth at Tanglewood, yet it is possible that any other of the four or five most famous American orchestras could, under the influence of the surroundings, the leadership, and the enthusiasm that features the Berkshire Festival, take on the coloring that make the Boston Symphony Orchestra blend so flawlessly into the occasion. However that may be, there is and could be but one perfect orchestra leader for these concerts, and that is he—Serge Koussevitsky—who wields the baton to summon the magic music that mounts to the skies above Tanglewood in the month of August.

As inexorable but less exquisite in precision than Stokowski; as indomitable but less engaging in his artistry than Ormandy; less of a tormented dark angel than Toscanini, directing with a flaming sword the way to peace, Koussevitsky has characteristics not evident in these world-famous men that make him the conductor by divine right for the outdoor symphonic series in the Berkshires.

Here in these hills whose hearts are ribbed with enduring rock; where the red Indian roamed at will; where the white settlers fought for freedom against tyranny even before the Revolution; where in the quiet years, culture took root, coming to flower and fruit in the arts of Hawthorne, Bryant, Lowell, Holmes, the Sedgwicks and countless others, Koussevitsky is a part of the landscape and the story. His dynamic strength, his love of freedom, his passion for brotherhood and for human advancement, his masterful genius making itself felt in his interpretation of the great composers as he gives their music to his spellbound audiences, are as much at home in the New England hills as if they were a product of her quarries, her rivers or her fields, and his symphonic music is as natural to its setting as the breeze blowing through the trees and across the starry lake.

Bach's First Chorus and Chorale was the gesture that began the concerts on August 4. Most of the audience felt, however, that the Festival actually started only with Dr. Koussevitsky's down beat for the Beethoven Symphony No. 9 which made up the second part of the initial program.

The audience, by invitation, joined in singing the chorale, and, whatever was lost in artistry here, was, by unifying the interdependent parts of the festival, made up in the intense audience—satisfaction of belonging, as well as being present. It was a splendid and productive evidence of the Koussevitsky intelligence.

The Ninth Symphony was the inspired selection for the opening night. It gave to those who could attend but once the largest measure of unforgettable music that can be carried away from one concert. It pledged to those expecting to return for the remaining concerts the anticipated assurance that all the resources of the conductor of the musicians, the instruments and the location were to be carried to their zenith in making the 1938 Festival the finest Tanglewood has known.

The Ninth Symphony of Beethoven calls on quartet and chorus in the Fourth Movement, after the mighty First, the irresistibly rhymic Second and the intricate, indescribably lovely Third Movement, leave one wondering what more could possibly follow. And when what does follow—orchestra and voice together—was revealed last Thursday night, Tanglewood, musically, came into its own. Here were no corners however distant. confining music—as heard by those present—to the four walls of the most spacious auditorium.

At Tanglewood, there are no walls; and as the inspired strains escaped to the open air, they mounted to the stars; they surged along the paths between the planets, becoming in the truest sense, the "music of the spheres."

The Saturday evening program included the Haydn Symphony in E-Flat, Debussy's "La Mer" and the Sibelius Symphony in E Minor, numbers with which Koussevitsky aroused his hearers to a pitch of exhausting excitement.

Sunday's program, skillfully varied. was full of grace, of charm and fascination, running the gamut of the years from Brahms to Ravel, the amazing French composer who only recently died.

Tonight's program is entirely Wagnerian, inevitably majestic, resplendent and triumphant. It will draw a tremendous crowd, for if ever a Titan can be said to be popular, Wagner with his Lohengrin and Siegfried has reached that stage among those who know, as well as among those who only love, music.

SPRINGFIELD, MASS.
MORNING UNION

AUG 12 1938

Berkshire Festival Makes First Excursion Into Opera

Metropolitan Singers Assist Dr. Koussevitzky and Boston Symphony

By Willard M. Clark

STOCKBRIDGE, Aug. 11—Opening the second series of concerts at Tanglewood by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky, the Berkshire Symphonic Festival made its first excursion into the realm of opera tonight.

In this the association was aided by three artists of the Metropolitan Opera Association, Paul Althouse, tenor; Anna Kaskas, contralto, and Norman Cordon, baritone, and by Beal Hober, soprano.

Two episodes from Wagner's "Ring" cycle were given, the finale of Act I of "Die Walkure" and the entire third act of "Siegfried" were chosen by Dr. Koussevitzky for this program. No happier choice seems possible for it provided outstanding opportunities for soloists and orchestra.

There is magnificient music in "Die Walkure" from the opening vivid portrayal of the tempest to the final intoxicating beauty of the lovely melody, well known as the "Spring Song."

Mr. Althouse is regarded as the finest tenor interpreter in the works of Wagner to be found in this country and we are among those who feel his equal cannot be found anywhere. He sang with vitality, warmth and understanding. The final duet with Miss Hober was a superb achievement. Miss Hober's voice was adequate to meet most of the cruel demands made upon it. She gave a distinguished performance of the role of Brunhilde in the "Siegfried" excerpt, matching in volume and intensity Mr. Althouse's interpretation of the youthful Siegfried.

The orchestra has accomplished some remarkable playing during these concerts but tonight it seemed to reach an even higher level of achievement. The tempestuous prelude introducing the third act of "Siegfried" was tonally thrilling. The rhythm of "The Ride" and the motives of the "Distress of the Gods," "The Rhine," "The Fall of the Gods," "Sleep," "Fate" and "Wotans Spear" were played with singular beauty. The fire music was vivid and exciting.

Anna Kaskas devoted her opulent tones to the music of the earth goddess "Erda" and through skillful coloring of tone she provided a moving picture of the weary goddess. Norman Cordon provided some excellent singing as he voiced the music of Wotan.

Recalled Many Times

The huge audience, quite as large as any during the first series of concerts, thrilled to the music, and soloists, orchestra, and Dr. Koussevitzky were recalled many times.

It is understood that the stage of the music shed is suitable for operatic performances and with the plaudits of the audience ringing in his ears it is possible that Dr. Koussevitzky may plan a more ambitious operatic performance next season. It must be noted that all the singers tonight were Americans. There is no dearth of fine American voices and Tanglewood seems the logical place to hear them, for Tanglewood is American to the core. It must not, however, become a training school for young singers as some of our festivals have become.

Saturday night the orchestral program will include a tribute to Henry Hadley, the "Angelus" from his Third Symphony; the Sixth Symphony of Beethoven and the Sixth Symphony of Tschaikowsky.

NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 12 1938

Festival Draws 6,000 To Tanglewood Estate

Kousseviitzky Conducts All-Wagnerian Program

Special to the Herald Tribune

LENOX, Mass., Aug. 11.—After a day of intermingled sunshine and showers, the weather cleared early this evening for tonight's concert in the new Music Shed on the Tanglewood estate, opening the second series in the fifth annual Berkshire Symphonic Festival. All the boxes, the blue ticket theater seats and the unreserved section of settees were filled by an audience of 6,000 persons.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra chose for the fourth concert of the festival an all-Wagnerian program. The first half consisted of the final scene in Act I of "Die Walküre" with Paul Althouse taking the role of Siegmund and Beal Hober, that of Sieglinde.

For the second half, the third act of "Siegfried" was sung in full with Norman Cordon singing the role of the Wanderer; Anna Kaskas as Erda; Paul Althouse as Siegfried, and Beal Hober as Brünnhilde.

The festival association has received $2,300 toward the fund of $57,000 which the festival corporation, of which Miss Gertrude Robinson Smith is president, hopes to raise for the further development of Tanglewood. This total includes checks of $1,000 each from Mrs. Alonzo G. Sexton, of New York, who is at Heaton Hall, and John Shepard jr., of Palm Beach.

The fifth concert comes Saturday evening, with compositions by Henry Hadley, founder of the festival; Beethoven and Tchaikovsky on the program.

HACKENSACK, N. J.
BERGEN-RECORD

AUG 1 1 1938

Music News And Views

By ROGER S. VREELAND

A school of music for advanced musicians and conductors may emerge as a part of the Berkshire Symphonic Festival. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has long cherished the idea of music center of the first importance here. Not an American citizen, Dr. Koussevitzky is convinced that the time is ripe for such a center as the Berkshire Festival offers. The site is available, the personnel of the orchestra included artists unexcelled as teachers for advanced pupils and after experience with amateur choruses, Dr. Koussevitzky believes that only trained leaders are necessary to provide for great choral and community singing.

It is his hope that the annual festival may be supplemented by a school or academy holding annual sessions, preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work orchestral conductors choral leaders, and separate instrumentalists.

ARDMORE, PA.
WEEKLY CHRONICLE

AUG 1 2 1938

Metropolitan Music

A Review of Outstanding Contributions by Florence Leonard

The season for summer concerts and festivals of music is rapidly approaching its close, and a mere list of these activities all through the United States is most imposing. For it discloses an ever increasing number of them. Besides, the records show a growth in importance in several of these festivals which began as small and unpretentious groups.

Orchestral music, opera and famous soloists still appear to have the strongest appeal to large numbers of the public. When orchestra, soloist and great composer are combined, the results are astonishing, as at the recent Stadium concert in New York, when 19,000 people assembled to hear Heifetz in the Brahms Violin Concerto. There were 6000 to listen to a Mozart Concerto for two pianos, as played by Joseph and Rosina Lhevinne.

These two performances were given within the limits of a huge city; but the first performance of the Boston Symphony Orchestra at the Berkshire Symphonic Festival, in its new shelter from inclement weather, at Lenox, Mass., far from large cities, attracted an audience of nearly 6000.

The program for this first concert consisted of a chorus and finale from a Bach Cantata, "Ein Feste Burg," a concerto grosso by Haendel and the Ninth Symphony of Beethoven. The assisting chorus was the Cecilia Society of Boston, conducted by Arthur Fiedler.

It is five years since the summer concerts in the Berkshires were inaugurated under the leadership of the late Henry Hadley, who first advancedd the idea, and who was the first conductor of the concerts. The first two years the concerts were given out of doors. After the resignation of Dr. Hadley because of ill health, Dr. Koussevitsky and the Boston Orchestra gave three concerts in a tent at Holmwood, in Lenox. The response to these opportunities was so surprising that the committee realized that permanent home for the festival would be needed. It was then that the land now in use, the estate of Tanglewood was given by Mrs. Gorham Brooks of Boston. Last year the concerts were given in a huge tent. But the elements warred against Wagner, with deplorable results, and consequently the campaign for a permanent building was started.

It is interesting to know that the concerts themselves are self-sustaining. The splendid building was made possible through private subscription. Now the committee seeks more funds for improvements to building and grounds. Mr. Bentley W. Warren, president of the Boston Symphony's board of trustees, in his dedicatory speech, disclosed the ambition of Koussevitsky, now an American citizen, to found a music center of first importance, and ambition of Koussevitsky, now an by an academy holding annual sessions before the concerts.

UTICA, N. Y.
PRESS

AUG 12 1938

Back from Boston, Miss Bertha J. Southwick, executive secretary of the Family Welfare Association, has brought some comparative opinions on music appreciation in Boston and Utica. During her month's vacation Miss Southwick was one of some 16,000 persons who made it to a point to attend the Boston Symphony's orchestra's Esplanade concerts. She remarked that she really did see two policemen, both "elderly gentlemen who looked as though they had escaped from the Museum of Fine Arts and who had no police duties whatsoever to command their attention during the concert." Miss Southwick said that men, women, boys and girls paid absolute attention to the music and the musicians, and the only sounds to be heard were those evoked by the orchestra members. Before returning to Utica, Miss Southwick visited briefly in Rhode Island and other New England states.

B. Eagle
Aug. 12/38

BEGIN SECOND HALF OF FESTIVAL IN BERKSHIRES

STOCKBRIDGE, Aug. 11—The second half of the fifth annual Berkshire Symphonic Festival began tonight at the new music shed on "Tanglewood" estate between Lenox and Stockbridge. An audience nearly as large and equally as brilliant as that which attended the inaugural of the shed a week ago was present to hear the Boston Symphony Orchestra conducted by Dr. Serge Koussevitzky in concert performance of excerpts from music-dramas by Richard Wagner.

The program began with the final scene from Act 1 of "The Valkyrie," with Beal Hober as Sieglinde, and Paul Althouse as Siegmund. The remainder of the evening consisted of the third act of "Siegfried," with roles taken as follows: Bruennhilde, Miss Hober; Siegfried, Mr. Althouse; Erda, Anna Kaskas; The Wanderer, Norman Cordon.

At the conclusion of the program, as at the three previous concerts, Dr. Koussevitzky, the orchestra and soloists were given an ovation by the enthusiastic audience.

NEW YORK, N. Y.
TIMES

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AUG 12 1938

WAGNER FEATURES BERKSHIRES MUSIC

Excerpts From 'Walkuere' and 'Siegfried' Are Offered at Symphonic Concert

FOUR SOLOISTS ARE HEARD

Anna Kaskas, Paul Althouse, Norman Cordon and Beal Hober Sing Roles

By H. HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 11.—As an earnest of the fresh fields it wishes to conquer, the Berkshire Symphonic Festival began the second half of its fifth season at Tanglewood here tonight with two large segments from the music-dramas of Richard Wagner. The final scene from the first act of "Die Walkuere" and the entire third act of "Siegfried" were presented in concert form on this occasion.

In time, it is hoped, Wagner and the other great composers for the stage may be done with sets, lights and action; but for the devoted Wagnerites concert versions were eminently acceptable.

In choosing a Wagner program for the beginning of the second week of the festival, Serge Koussevitzky reminded those of his listeners who were here on the same evening a year ago of the events that led to the building of the new music shed. It was an electrical storm of terrific intensity that warred with a Wagner program a year ago tonight. Wagner emerged battered and unbowed, but the festival and Boston Symphony Orchestra authorities were determined that a permanent structure must be built to replace the large circus tent. It was built.

Weather Clears for Concert

It seemed, earlier in the day, that there was a fair chance of a repetition of bad weather for the Wagner program this year. Last night there had been precipitation of 1.23 inches in the Berkshires, and this afternoon there was a heavy shower. But a west wind did its job well, clearing the skies by concert time. And a festival audience was able to listen to Wagner without the realistic effects of thunder and lightning.

The second week started as auspiciously as the first. The attendance was again close to capacity, or about 5,500. The audience came from far and wide, and many persons arrived early. There had been warnings that parking would be made easier on the soft, wet fields if motorists would appear early. There were few instances of difficulties during the evening.

For tonight's performances Mr. Koussevitzky enlisted the services of four soloists, three of whom—Anna Kaskas, Paul Althouse and Norman Cordon—appeared last week in Beethoven's Ninth. The fourth was Beal Hober, who sang the music of Sieglinde in the "Walkuere" excerpt and that of Bruennhilde in the third act of "Siegfried."

Miss Hober has sung Wagner in concert form before, and Mr. Althouse, who was the Siegmund and Siegfried here, has often done these roles on the operatic stage and in the concert hall.

Performers Well Received

For Miss Kaskas and Mr. Cordon, both of them among the younger singers of the Metropolitan Opera Association, Wagner was a comparatively new realm. Miss Kaskas was undertaking the music of Erda for the first time, as was Mr. Cordon the part of the Wanderer. In a recent music festival in Montreal Mr. Cordon had cut his Wagnerian wisdom teeth on no less a role than Gurnemanz.

The audience paid its tribute of applause and cheers at the end of each excerpt. Conductor, orchestra and soloists shared in the approval.

In the three days that have intervened since the end of the first half of the festival the authorities have received letters of congratulation from all parts of the country. One from a woman in California who heard last Thursday night's broadcast included a contribution toward the $58,000 fund needed to complete the shed. Another letter from St. Louis enclosed a check for this week's series of concerts with the admonition that the tickets were not to be sold, for the writer was planning to leave at dawn on Tuesday for the Berkshires and intended to reach Tanglewood, if it were humanly possible, in time for some, if not all, of the concerts.

HARTFORD, CONN.
TIMES

AUG 12 1938

Anna Kaskas in Wagnerian Role At "Tanglewood"

BY CARL E. LINDSTROM

Stockbridge, Mass.—It was the second Thursday of last year's Berkshire Festival that Richard Wagner, who never lost, except temporarily, his battles with man, and who moved the denizens of Valhalla about like pawns, took the count in a match with the rain god of the western Massachusetts hills.

Last night, the second Thursday of the current season, there was a return engagement, and if anyone foundered it was certainly not Wagner. There was a bland moon and an auspicious, beaming planet in the heavens; Dr. Serge Koussevitzky and the Boston Symphony Orchestra were in fine fettle—rather too fine for the four soloists, who sang gamely but were many times overwhelmed by the sumptuousness of Wagnerian scores in the hands of a symphony orchestra at full complement.

Anna Kaskas Commendable

Though she had by far the briefest part, that of Erda in the last act of Siegfried, Anna Kaskas made a more commendable showing than any of the other three soloists. Lest the comparison be invidious it must be added that she had two factors in her favor—first, her part lay easily within the lower half of her scale which is rich and sure; secondly, the symphonic context. The significence of Erda's appearance in this act points mainly to the sleep from which the Wanderer has aroused her, Bruennhilde's dreamless sleep upon the Valkyr's rock, and the sleep to which she herself is reassigned by the Wanderer. The composer naturally utilizes for the most part the modulations of the slumber music and the subdued Valhalla motive to accompany the voice of Erda. Miss Kaskas is to be credited with a moving performance which, at one point rose to a really thrilling climax.

The major burden of the evening fell to him best able to deal with it—Paul Althouse—whose long experience has placed him in leading Wagnerian roles at the Metropolitan. His style was good—vocal style, that is—and making allowances for occasional rough declamation and a pitchless shout or two. He was disposed to act his part, a trait more conspicuous in oratorio than in a concert version of opera.

There were times when Mr. Althouse could not be heard at all, but the same was true of Beal Hober as Sieglinde and as Bruennhilde and of Norman Cordon as the Wanderer and it is probably not to be written down as a fault against any one of them. The orchestra was tremendous and Dr. Koussevitzky gave no quarter. The reviewer found himself hoping that those who consider Wagner a symphonist and not a composer of stageable operatic music were there in large numbers. There were questions he would like to have asked, either to his own or their embarrassment, at about 10 minutes of 11 last night.

In Orchestral Terms

The orchestral tapestry which Dr. Koussevitzky wove with his hundred and more men was a gorgeous thing. It was a gleaming, glistening, smouldering, fabric, eruptive with unsuspected inner voices. Its substance was thick and yet weightless. It was not a symphony—too repetitive for that. The dramatic pattern lay in the voices and the pattern was all too faintly traced. Incidentally, had the voices been vested with a power commensurate with the instrumental forces, there would yet have been something wanting, for neither enunciation nor diction were more than adequate and a good memory for the text was the listener's best aid.

Miss Hober's soprano came through with considerable power at times but her best efforts were deprived of their effect by persistent transgressions on the short side of the pitch. Likely the high tuning of the Boston Symphony added to the tribulations of the singers.

Dr. Koussevitzky directed the entire performance—that is, he conducted singers as well as players. His was not just the job of supplying accompaniments to stars, although at the conclusion he insisted that the soloists take all the applause. The instrumental interludes he projected with great power. The program comprised the last two scenes from the first act of Die Walkuere and all of the last act of Siegfried, two spans of potent music withal but this concert was by no means the best of the Festival thus far.

ALBANY, N. Y.
KNICKERBOCKER NEWS

AUG 12 1938

WAGNER SHINES IN TANGLEWOOD

Berkshire Symphonic Fete Continues with Fine Program

By C. R. ROSEBERRY

The Wagnerians had their two hours under the great music shed at Tanglewood, as the Berkshire Symphonic Festival was resumed last night after a four-day recess.

Like the heroes of the Wagner music-dramas, Serge Koussevitzky and his cohorts were able to shake their fists at the gods who control the elemtns, for they had sturdy shelter over their heads to withsand any assault such as that which made last year's Wagnerian program altogether too realistic.

But even the old circus tent would have been safe last night, for the midweek rains had ceased in time. Their result lingered, however, in a lowered temperature, and it was the first cool concert of the Berkshire series: Fluttering programs no longer served as fans for perspiring auditors, while the Boston Symphony musicians had abandoned their white linen jackets of last week and appeared in proper concert attire of tails.

The ground was a bit muddy underfoot in the parking lanes, but this was only a minor difficulty. The 5,700 seats of the airy auditorium were filled nearly to capacity and the 80 boxes strung midway across the assemblage held their customary quota of the socially elite.

With the assistance of four competent vocalists, the Boston Orchestra presented two generous excerpts from the "Ring Cycle"—the final scene from Act 1 of "Die Walkur" and the entire third act of "Siegfried." In thus being given with concert stage (instead of operatic) emphasis, the full sensuous richnes sof Wagner's instrumentation could be realized without theatrical distraction. The orchestra was using the special tenor tubas which Wagner developed for his music, and the splendid horn section of Bostonians has never shone to better advantage.

In the "Walkure" scene, Paul Althouse sang Siegmund, and Beal Hober was heard as Sieglinde, both exhibiting a superior knowledge of Wagnerian form. In the "Siegfried" music, they were joined by Anna Kaskas and Norman Cordon. All the singers except Miss Hober appeared last week in the performance of Beethoven's Ninth Symphony.

"Series B" of the Tanglewood concerts will be concluded over the weekend. Saturday evening's program will consists of the "Angelus" from the third symphony of Henry Hadley, founder and first conductor of the Berkshire Festival; and Beethoven's "Pastoral" and Tchaikowsky's "Pathetic" symphonies. On Sunday afternoon, the orchestra will play Schumann's Symphony No. 1, Prokofieff's "Lieutenant Kije" orchestral suite, and Brahms' Second Symphony.

NEW YORK, N. Y.
WORLD - TELEGRAM

AUG 11 1938

Rain Again at Stadium

By ROBERT C. BAGAR.

The "Radio Nignt" program, which was to have been given at the Lewisohn Stadium last evening, was canceled, rain once more causing a postponement of a Stadium event. In its stead a program of symphonic music was played in the Great Hall of City College.

This evening Alexander Smallens will conduct an all-Stravinsky concert, featuring Jeanne Palmer, soprano; Luba Senderowna, contralto; Ivan Ivantzoff, tenor, and Peter Nicolaeff, bass. The chorus of the Art of Musical Russia, Inc., will also take part. The pieces to be played consist of the "Firebird" suite, "Les Noces" and the "Symphony of Psalmns."

* * *

The second series of concerts in the Berkshire Symphonic Festival at the Tanglewood estate, Stockbridge, Mass., begin this evening with an all-Wagner program. Under the direction of Serge Koussevitzky the Boston Symphony Orchestra, together with the following soloists, Beal Hober, soprano; Anna Kaskas, mezzo soprano; Paul Althouse, tenor, and Norman Cordon, bass, will offer the final scene from the first act of "Die Walkuere" and the whole third act of "Siegfried."

* * *

The London Symphony Orchestra will perform a new tone poem by Lee Sims, the noted pianist and composer during its regular schedule of concerts in London next season. The work, entitled "Blythewood," will thus be the first by an American to be played by the noted organization since their performance of Gershwin's "Rhapsody in Blue." Ferde Grofe, well-known composer, pianist and conductor, has recently completed the orchestration.

Not cast in the traditional concerto mold, "Blythewood," instead, follows in the paths set out by Manuel de Falla, celebrated Spanish composer, in his "Nights in the Gardens of Spain," with the piano functioning as an integral part of the orchestral web, rather than dominating it in solo or bravura passages.

STADIUM CONCERTS

Conductor, Alexander Smallens.
All-Stravinsky Program.

Soloists—Jeanne Palmer, soprano; Luba Senderowna, contralto; Ivan Ivantzoff, tenor; Peter Nicolaeff, bass; Katja Andy, Hannah Klein, Alfred Thieleker, William Tarrasch, pianists.

The Chorus of the Art of Musical Russia, Inc.

Tonight at 8:30.

"Fire Bird" Suite——Stravinsky
"Symphonie de Psaumes"——Stravinsky
(First performance at the Stadium.)
"Les Noces"——Stravinsky
(First performance at the Stadium.)

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GOLDMAN BAND

Conductor, Edwin Franko Goldman.
Prospect Park.
Tonight at 8:30.

Grand March, "America"——Goldman
Overture, "The Carnival of Venice," Thomas
"Echo Waltz," Trio for Three Cornets. Goldman
Messrs. Smith, Elsass and Mahoney.
Polka and Fugue——Weinberger
Overture, "Masaniello"——Auber
Second Hungarian Rhapsody——Liszt
"Spartan March"——Prokofieff
"Humoresque, Pop! Goes the Weasel," Lucien Cailliot
Overture, "1812"——Tchaikovsky

SPRINGFIELD, MASS.
NEWS

AUG 12 1938

ALL WAGNERIAN PROGRAM GIVEN AT TANGLEWOOD

Boston Symphony Orchestra Assisted by Distinguished Quartet

Stockbridge, Aug. 12—An all Wagnerian concert, taken from "The Ring" series, featured the opening at Tanglewood last night of the second half of the fifth annual Berkshire Symphonic festival, during which the Boston Symphony orchestra was assisted by a distinguished quartet of vocalists. Paul Althouse, tenor; Norman Cordon, bass; Beal Hober, soprano; and Anna Kaskas, contralto were heard last night to excellent effect in the large shell where the splendor of the Berkshire setting without supplemented the audible beauty within. The final scene from the first act of "Die Walkure," and the third act of "Siegfried," in its entirety, made up the program.

Though composed some 13 years apart, during which time Wagner had his doubts as to the possibility of accomplishing a setting for the "Ring" legend, the two selections presented a singular unity, both in their mood, and in their ability to be offered without stage settings.

Last night, the perfect weather, almost late-September like in its coolness, was enhanced by a moon that poured its silvery light on the birches that surround the shell, just as in the excerpt from "Die Walkure," the moon floods the two lovers as Siegmund sings his famous love song, and draws from the oak the magic sword "Nothung" which alone can deliver Sieglinde and save him. The story of "Siegfried" is that of the young hero who tries to awaken the sleeping Brunnhilde, by passing the ring of magic fire that surrounds her.

Paul Althouse was outstanding both in his interpretation of Siegmund and Siegfried. The love song was as lyric as the most romantic could desire, and his more dramatic passages were fired with the intensity and impressiveness that have made him one of the Metropolitan's leading interpreters of Wagner. In proportion to the amount of work to be done, Anna Kaskas was the prize performer of the night. Though Erda has less to sing than the others, the moving singing by Kaskas of that part from memory was extremely effective.

Beal Hober has a typical Wagnerian voice and style and her obvious familiarity with the scores gave her interpretation a clearly etched touch. Norman Cordon, singing from the score, struggled nobly with the loudest and most ominous portions of the "Siegfried" portion. The voice is well suited for the Wotan role.

PITTSFIELD, MASS.
EAGLE

AUG 13 1938

Festival Lessons

With the concerts by the Boston Symphony Orchestra and Serge Koussevitzky this evening and tomorrow afternoon at Tanglewood, the fifth annual Berkshire Symphonic Festival will end. It will end gloriously from an artistic point of view. That much is assured by the presence of the Boston orchestra and its illustrious conductor. It will end with the trustees deriving some satisfaction of having handled a record-breaking attendance with a minimum amount of trouble.

Faced with many new problems because of its handsome new building, the management tried to anticipate all of them. It did not anticipate, however, the continued unprecedented rains that finally forced it to abandon completely one large parking area in the rear of the superintendent's house. Under normal conditions this large field would have been in excellent condition.

The Festival management has learned one lesson that it thought it had learned last year. It must prepare for the worst possible situation even though that situation does not develop. No. 1 on the list of needed improvements at Tanglewood no doubt will be proper drainage of parking areas so that in 1939 no one will run the risk of being mired in the mud, no matter how abundant is the rain.

The audience last night was almost up to the 6000 mark, some having stayed away due to threatening weather earlier in the day. The orchestra, under Dr Koussevitzky was garbed in more somber hue in comparison to their summery appearance in the previous concert, but the quality of the performance was at its usual peak. In fact, the pleasant weather was a distinct relief to the string players.

Saturday night, the program will include the Henry Hadley "Angelus, the Beethoven Pastoral" symphony and the Tschaikowsky "Pathetic."

NEW YORK, N. Y.
TIMES
AUG 13 1938

BERKSHIRES PLAN THREE-WEEK FETE

Possibility of Prolonging the Music Program Next Year Follows Gain in Patronage

OFFICIALS STUDY CHANGE

Festival and Orchestra Boards May Make a Decision at Their Joint Conference

By H. HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 12.—A plan to extend the length of the Berkshire symphonic festival, now in its fifth season, to three weeks is being discussed by officials and friends of the undertaking, it became known today. A decision is expected when the boards of the festival corporation and of the Boston Symphony Orchestra hold[redacted]t meeting.

Two week-ends of programs by the Boston Symphony under Serge Koussevitzky have been set for next year. The first two week-ends in August have been selected again and the dates are Aug. 3, 5 and 6 and Aug. 10, 12 and 13. Thus the festival is certain to go on for at least the same length of time as this year and last.

The public support of this year's festival has been so encouraging and the demand for further expansion of the program so persistent that a third week has come under consideration. The first question to be decided is whether there shall be the addition of another week. The two boards may determine this question themselves. An alternate procedure may be adopted, with letters sent to patrons and members of the festival inviting renewals for next season and asking for opinions concerning a third week.

New Attraction Foreseen

If another week is added, it may be in the form of an attraction other than the Boston Symphony. It is known that the orchestra has engagements for the last two weeks in August in 1939. It might be available the last week in July. But it is possible that some other musical presentation, or an allied artistic field, may be drafted.

The authorities have reason to consider expansion. The first week-end of concerts this year played to 19,000 persons, an increase of 4,000 over the same period last year. The prospects are that the audiences this week will show a comparable increase over the second week of 1937.

The festival and orchestra authorities, moreover, have indicated that they hope to open a school for conductors, choral leaders and other musicians—one of Mr. Koussevitzky's pet projects for his vision of a national Summer music center in the Berkshires—in 1940. It may be in order for the festival to expand slowly, a little each year, with a third week the logical development for 1939.

There seems to be little doubt that the festival has come to stay. Consider the instance of the patron from Marblehead, Mass., who has already reserved his box for 1939 and has even made hotel reservations for next year's festival period.

Last night's Wagner program proved that this audience is eager, on the whole, to absorb strong meat. The final scene of the first act of "Die Walkuere" is comparatively familiar, but the full third act of "Siegfried" is not. Done without sets, lights, costumes or action, this act requires from the audience concentration and imaginative objection. The large gathering, which was, naturally, not made up wholly of devout Wagnerites, followed attentively, and seemed moved at the end.

Soloists Found Effective

The soloists sang effectively, and in one instance—Paul Althouse as Siegfried—with color, authority and feeling. The dominating element of these performances, however, was the orchestra. Under Mr. Koussevitzky's commanding leadership, Wagner, as the sovereign symphonist, came to life. There were passion, breadth and grandeur in the communication of this music.

It is possible to differ with Mr. Koussevitzky in one or two details, but the total impression was one of immense power and control, with the great pages of the music dramas singing out resplendently. One cannot forget the tremendous surge of the music between the two scenes of the act, nor the brilliance of tone and color.

For artists relatively new to Wagner, Anna Kaskas and Norman Cordon as Erda and the Wanderer sang comprehendingly. The nobility that their great scene requires will perhaps come with time and experience. But both singers have young, fresh voices and they caught something of the Wagnerian line. Beal Hober as Sieglinde and Bruennhilde was at her best in restrained lyrical passages, although at the end of the "Siegfried" duet her voice took on heroic stride. Mr. Althouse was the most finished Wagnerian. His singing of the pages of Siegfried's discovery of the sleeping Bruennhilde was as fine as anything this listener has heard him do.

Beethoven to Be Played

The festival continues tomorrow night with the Sixth symphonies of Beethoven and Tchaikovsky. The program will open with the late Henry Hadley's "Angelus" from his Third symphony. It will be played in memory of the man who conducted the first Berkshire festival in 1934. A delegation from the Henry Hadley Foundation will atte[redacted]

Although not a part of the festival, but near enough to share in its audience, the South Mountain String Quartet presented another program this afternoon at the Temple of Music on South Mountain, again shifting its Sunday date to Friday so that it would not conflict with the festival. The quartet—Kathleen Parlow, Edwin Ideler, Conrad Held and Willem Willeke—played Mozart's D major quartet and Reger's E flat quartet, Op. 109. Gunnar Johansen, resident pianist at South Mountain, joined with Mr. Willeke in the Strauss sonata for 'cello and piano, Op. 6. Mr. Johansen played with a singing tone, with thrust and in the slow movement with tenderness and depth. He seems to be a gifted young pianist.

SPRINGFIELD, MASS.
NEWS

AUG 13 1938

FINAL CONCERT OF BOSTON SYMPHONY COMES TOMORROW

Stockbridge, Aug. 13—When the Boston Symphony orchestra and Serge Koussevitzky return to the stage of the Berkshire Symphonic Festival's new shed at Tanglewood this evening for the fifth concert in the current festival, they will be greeted by another capacity audience that will overflow the confines of the new building, according to the report from the festival office today.

All reserved seats in the rear section have been sold for tonight's concert, but there are reserved and unreserved seats still available in the front section and unreserved seats in the rear section. Music lovers planning to attend the concert are urged to communicate with the Festival office at Stockbridge at once if they wish to make reservations.

There is equally as large a crowd that will turn out for the Sunday afternoon concert, the final one, which begins at 3.30.

This evening's program includes Henry Hadley's "Angelus," Beethoven's Sixth or "Pastoral" Symphony and Tchaikovsky's Sixth or "Pathetique."

Sheriff J. Bruce McIntyre, in charge of the parking crew at Tanglewood, gave the assurance today after inspecting the parking areas, that there is no shortage of suitable parking space but urged everyone to come early for preferred positions.

NEW YORK, N. Y.
SUN

AUG 13 1938

The fifth annual Berkshire Symphonic Festival at Tanglewood, near Stockbridge, Mass., ends with tomorrow afternoon's concert by the Boston Symphony under Dr. Serge Koussevitzky. Tonight Dr. Koussevitzky will lead the orchestra in Beethoven's "Pastoral" Symphony; the andante tranquillo from Henry Hadley's Symphony No. 3; and Tschaikowsky's "Pathetique" Symphony. Tomorrow's program is composed of Schumann's Symphony in B Flat, No. 1, Sibelius's "Tapiola," and the Brahms Second Symphony.

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Another woman conductor will make her New York debut on Wednesday night, when Ruth Kemper conducts the Greenwich Orchestra at the ~~Federal~~ Music Theater. She has chosen the Mozart "Haffner" Symphony and Goldmark's A Minor Concerto for Violin and Orchestra, in which Noah Bielski will be the soloist, as the principal works on her program.

HARTFORD, CONN.
TIMES

AUG 13 1938

Philharmonic To Be Heard At Silvermine

Anna Kaskas Sings In Norwalk Festival Opening August 18

Anna Kaskas will sing in Beethoven's Ninth Symphony on Sunday, Aug. 21, for the second festival performance during August in these environs.

After her successful appearance with the Boston Symphony Orchestra in the Berkshires she is now to take part in a festival which is Connecticut's own, that at Silvermine near Norwalk which runs from Thursday to Sunday Aug. 18 to 21.

This festival is under the sponsorship of the Connecticut State Federation of Music Clubs and the Silvermine Guild of Artists The New York Philharmonic-Symphony Orchestra, conducted variously by Eugene Ormandy, Jose Iturbi and Quinto Maganini, will provide the main musical events, but there will be other attractions such as two chamber music recitals by the Roth Quartet on Thursday morning, Aug. 18, and Friday morning, Aug. 19, lectures on Thursday and Saturday morning by Charles O'Connell, and one on Friday morning by Richardson Wright.

Exhibitions During Week

During the entire festival week there will be exhibitions of paintings, etchings and water colors and an outdoor exhibition of sculpture. An interdenominational praise service will be given Sunday evening at which Virginia Carrington Thomas will be at the organ.

Besides Anna Kaskas, the soloists in Beethoven's Ninth will be Rosa Tentoni, Chase Baromeo and Edouard Grove. Three hundred and fifty voices from the Schola Cantorum of New York and the Connecticut State Federated Choirs will be heard in the choral movement. Ormandy will conduct this performance.

Silvermine some 10 miles out of Norwalk, is aptly named, for it was here that the first silver mine in America was operated.

This second annual "sunshine starlight convention of the arts" will be held in the wooded dell of the Guild grounds and the adjacent estate of Lawrence Bennett. The grounds have been graded so that a gradual lawn slopes to the lakeside where the orchestra will play from a shell built out over the water.

In case of rain during or after intermission at any one of the three symphony programs, the concert will be considered completed. In case of rain before the concert it will be postponed until the first clear evening. The seating arrangement includes boxes, reserved chairs, unreserved benches with backs and 10 tiers of bleachers.

The Programs

The symphonic programs follow: Thursday, Aug. 18 at 8:45—(Ormandy) Beethoven's Leonore Overture No. 3, Brahm's Fourth Symphony, Wagnerian excerpts from Die Walkuere, Lohengrin and Meistersinger.

Friday, Aug. 19 at 8:45—(Iturbi) Mendelssohn's Ruy Blas Overture, Schubert's Unfinished Symphony, Swan of Tuonela and Finlandia by Sibelius, Ravel's Bolero and Gershwin's Rhapsody in Blue with Iturbi at the piano.

Sunday, Aug. 21 at 8:30—(Ormandy) Bach's Passacaglia in C minor and Beethoven's Ninth Symphony.

There will be a junior concert on Saturday morning at 10, conducted by Quinto Maganini. The Roth Quartet will perform works by Mozart, Brahms, Dohnanyi, Haydn, Debussy and Schumann.

Governor Cross has accepted the honorary presidency of the Silvermine Guild Music Festival Association. The honorary vice-presidency of the Association was accepted by former Senator Frederic C. Walcott. It is the Governor's desire to encourage a cultural movement of this magnitude which has become Connecticut's convention of the arts.

NEW YORKER
NEW YORK, N. Y.
AUG 13 1938

MUSICAL EVENTS

Berkshire Festival and Other Native Talent

YOU pick up U. S. Route 7, switch to Massachusetts 102 at Stockbridge, follow 102 to 183, and after a short while you're at the Berkshire Symphonic Festival. Or perhaps you go by train. Anyhow, the trip is worth the trouble, if any, because the Berkshires are all they are supposed to be, and so is the Symphonic Festival.

I was a shade suspicious of the Festival beforehand, for visitors had been talking about the event as some itinerants used to carry on about Salzburg. Everything proved to be O.K., however, the only demurrer being that apparently somebody threw several bags of mosquitoes into the general vicinity of the audience. The Boston Symphony, led by Dr. Serge Koussevitzky, played with all of the accurate sonority that it reveals in Carnegie Hall, and the music shed is one of the best concert places in the country.

In the Berkshires they call a fan-shaped, covered auditorium that seats nearly 6,000 listeners a shed. It turns out to be a remarkable sounding board for the music, and the orchestra platform is about the neatest any acoustician ever designed.

The Boston Symphony's tone is famous; it's more astonishing than ever in the Stockbridge setting. Perhaps one reason is that the shed is open on three sides, so the tone moves out all the way, with nothing to stop it. That may be oversimplifying some acoustic theories, but a couple of authorities in such matters say that it is approximately the idea.

The locale is in Tanglewood, a 200-acre estate, where Hawthorne used to write and which has been donated for the purposes of the Festival by Mrs. Gorham Brooks. If you prefer to hear the music at a distance—and it carries way out yonder without amplification—you are at liberty to wander about Tanglewood. You can buy refreshments, printed music, and phonograph records on the lot, and cigarettes from pretty cigarette girls who don't expect tips. Almost everybody associated with the operation of the concerts is a volunteer, and volunteering is so popular in the Berkshires that there's always an amiable

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NEW YORKER
NEW YORK, N. Y.
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MUSIC

STADIUM CONCERTS—Last week. At the Lewisohn Stadium, Amsterdam Ave. at 136, nightly at 8:30; through Wed., Aug. 17—Philharmonic-Symphony, Smallens conducting, Thurs. through Sat., Aug. 11-13; Freccia conducting, Sun. and Mon., Aug. 14-15; Van Hoogstraten conducting, Tues. and Wed., Aug. 16-17. Soloists: John Corigliano, Aug. 12; Harold Bauer, Aug. 15.

GOLDMAN BAND—Last concerts this season—Central Park Mall, Fri., Sun., and Mon. Eves., Aug. 12, 14, and 15, at 8:30; Prospect Park, Brooklyn, Thurs. and Sat. Eves., Aug. 11 and 13, at 8:30.

OPEN-AIR OPERA—At Randalls Island Stadium, 8:45 P.M.: "Carmen," Sat. Eve., Aug. 13; "Madama Butterfly," Sun. Eve., Aug. 14. At the Marine Stadium, Jones Beach, L.I.: "La Traviata," Fri. Eve., Aug. 12; "Cavalleria Rusticana" and "Pagliacci," Sat. Eve., Aug. 13.

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All-Stravinsky

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MUSICAL EVENTS

Berkshire Festival and Other Native Talent

YOU pick up U. S. Route 7, switch to Massachusetts 102 at Stockbridge, follow 102 to 183, and after a short while you're at the Berkshire Symphonic Festival. Or perhaps you go by train. Anyhow, the trip is worth the trouble, if any, because the Berkshires are all they are supposed to be, and so is the Symphonic Festival.

I was a shade suspicious of the Festival beforehand, for visitors had been talking about the event as some itinerants used to carry on about Salzburg. Everything proved to be O.K., however, the only demurrer being that apparently somebody threw several bags of mosquitoes into the general vicinity of the audience. The Boston Symphony, led by Dr. Serge Koussevitzky, played with all of the accurate sonority that it reveals in Carnegie Hall, and the music shed is one of the best concert places in the country.

In the Berkshires they call a fan-shaped, covered auditorium that seats nearly 6,000 listeners a shed. It turns out to be a remarkable sounding board for the music, and the orchestra platform is about the neatest any acoustician ever designed.

The Boston Symphony's tone is famous; it's more astonishing than ever in the Stockbridge setting. Perhaps one reason is that the shed is open on three sides, so the tone moves out all the way, with nothing to stop it. That may be oversimplifying some acoustic theories, but a couple of authorities in such matters say that it is approximately the idea.

The locale is in Tanglewood, a 200-acre estate, where Hawthorne used to write and which has been donated for the purposes of the Festival by Mrs. Gorham Brooks. If you prefer to hear the music at a distance—and it carries way out yonder without amplification—you are at liberty to wander about Tanglewood. You can buy refreshments, printed music, and phonograph records on the lot, and cigarettes from pretty cigarette girls who don't expect tips. Almost everybody associated with the operation of the concerts is a volunteer, and volunteering is so popular in the Berkshires that there's always an amiable

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MUSIC

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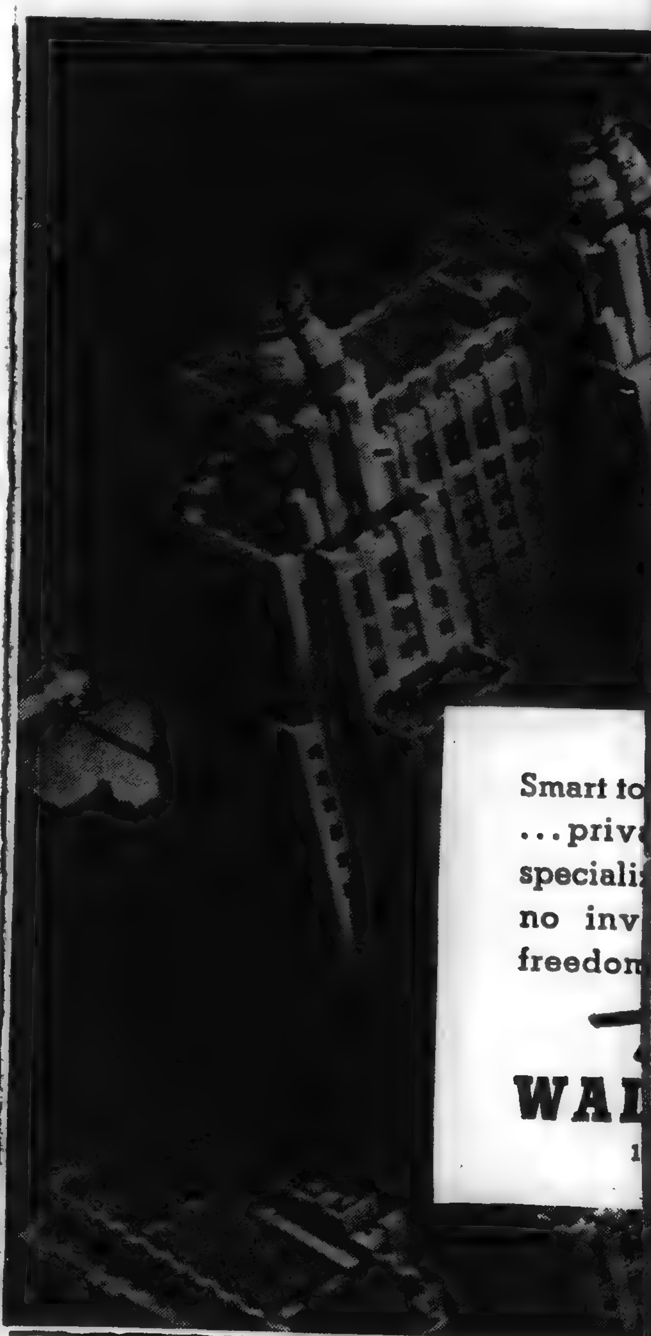

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NEW YORKER
NEW YORK, N. Y.
AUG 13 1938

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NEW YORK, N. Y.
HERALD-TRIBUNE
AUG 13 1938

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By Francis D. Perkins

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Neither "Les Noces" nor the "Symphony of Psalms" is a novelty, but neither has yet become familiar to New York audiences. The symphony, with a Latin text including extracts from two of the Psalms and a third, the 150th, in full, first was presented here by the Boston Symphony Orchestra, for ~~whom it~~ was composed, on March 5 and 7, 1931, with the Schola Cantorum as the assisting chorus, and also was performed three times by the Philharmonic-Symphony under Otto Klemperer in October, 1934. "Les Noces" was heard first here as a concert work, three years after its Paris premiere, in a concert of the International Composers' Guild, under Leopold Stokowski, on February 14, 1926. Mr. Stokowski also conducted the first performance here as a stage work for the League of Composers at the Metropolitan on April 25, 1929, and "Les Noces" had a later choreographic production at the Metropolitan by the Monte Carlo Ballet Russe on April 20, 1936.

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NEW YORK, N. Y.
TIMES
AUG 13 1938

BERKSHIRES PLAN THREE-WEEK FETE

Possibility of Prolonging the Music Program Next Year Follows Gain in Patronage

OFFICIALS STUDY CHANGE

Festival and Orchestra Boards May Make a Decision at Their Joint Conference

By H. HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 12.—A plan to extend the length of the Berkshire symphonic festival, now in its fifth season, to three weeks is being discussed by officials and friends of the undertaking, it became known today. A decision is expected when the boards of the festival corporation and of the Boston Symphony Orchestra hold[illegible]t meeting.

Two week-ends of programs by the Boston Symphony under Serge Koussevitzky have been set for next year. The first two week-ends in August have been selected again and the dates are Aug. 3, 5 and 6 and Aug. 10, 12 and 13. Thus the festival is certain to go on for at least the same length of time as this year and last.

The public support of this year's festival has been so encouraging and the demand for further expansion of the program so persistent that a third week has come under consideration. The first question to be decided is whether there shall be the addition of another week. The two boards may determine this question themselves. An alternate procedure may be adopted, with letters sent to patrons and members of the festival inviting renewals for next season and asking for opinions concerning a third week.

New Attraction Foreseen

If another week is added, it may be in the form of an attraction other than the Boston Symphony. It is known that the orchestra has engagements for the last two weeks in August in 1939. It might be available the last week in July. But it is possible that some other musical presentation, or an allied artistic field, may be drafted.

The authorities have reason to consider expansion. The first weekend of concerts this year played to 19,000 persons, an increase of 4,000 over the same period last year. The prospects are that the audiences this week will show a comparable increase over the second week of 1937.

The festival and orchestra authorities, moreover, have indicated that they hope to open a school for conductors, choral leaders and other musicians—one of Mr. Koussevitzky's pet projects for his vision of a national Summer music center in the Berkshires—in 1940. It may be in order for the festival to expand slowly, a little each year, with a third week the logical development for 1939.

There seems to be little doubt that the festival has come to stay. Consider the instance of the patron from Marblehead, Mass., who has already reserved his box for 1939 and has even made hotel reservations for next year's festival period.

Last night's Wagner program proved that this audience is eager, on the whole, to absorb strong meat. The final scene of the first act of "Die Walkuere" is comparatively familiar, but the full third act of "Siegfried" is not. Done without sets, lights, costumes or action, this act requires from the audience concentration and imaginative objection. The large gathering, which was, naturally, not made up wholly of devout Wagnerites, followed attentively, and seemed moved at the end.

Soloists Found Effective

The soloists sang effectively, and in one instance—Paul Althouse as Siegfried—with color, authority and feeling. The dominating element of these performances, however, was the orchestra. Under Mr. Koussevitzky's commanding leadership, Wagner, as the sovereign symphonist, came to life. There were passion, breadth and grandeur in the communication of this music.

It is possible to differ with Mr. Koussevitzky in one or two details, but the total impression was one of immense power and control, with the great pages of the music dramas singing out resplendently. One cannot forget the tremendous surge of the music between the two scenes of the act, nor the brilliance of tone and color.

For artists relatively new to Wagner, Anna Kaskas and Norman Cordon as Erda and the Wanderer sang comprehendingly. The nobility that their great scene requires will perhaps come with time and experience. But both singers have young, fresh voices and they caught something of the Wagnerian line. Beal Hober as Sieglinde and Bruennhilde was at her best in restrained lyrical passages, although at the end of the "Siegfried" duet her voice took on heroic stride. Mr. Althouse was the most finished Wagnerian. His singing of the pages of Siegfried's discovery of the sleeping Bruennhilde was as fine as anything this listener has heard him do.

Beethoven to Be Played

The festival continues tomorrow night with the Sixth symphonies of Beethoven and Tchaikovsky. The program will open with the late Henry Hadley's "Angelus" from his Third symphony. It will be played in memory of the man who conducted the first Berkshire festival in 1934. A delegation from the Henry Hadley Foundation will atte[illegible]

Although not a part of the festival, but near enough to share in its audience, the South Mountain String Quartet presented another program this afternoon at the Temple of Music on South Mountain, again shifting its Sunday date to Friday so that it would not conflict with the festival. The quartet—Kathleen Parlow, Edwin Ideler, Conrad Held and Willem Willeke—played Mozart's D major quartet and Reger's E flat quartet, Op. 109. Gunnar Johansen, resident pianist at South Mountain, joined with Mr. Willeke in the Strauss sonata for 'cello and piano, Op. 6. Mr. Johansen played with a singing tone, with thrust and in the slow movement with tenderness and depth. He seems to be a gifted young pianist.

SPRINGFIELD, MASS.
NEWS
AUG 13 1938

FINAL CONCERT OF BOSTON SYMPHONY COMES TOMORROW

Stockbridge, Aug. 13—When the Boston Symphony orchestra and Serge Koussevitzky return to the stage of the Berkshire Symphonic Festival's new shed at Tanglewood this evening for the fifth concert in the current festival, they will be greeted by another capacity audience that will overflow the confines of the new building, according to the report from the festival office today.

All reserved seats in the rear section have been sold for tonight's concert, but there are reserved and unreserved seats still available in the front section and unreserved seats in the rear section. Music lovers planning to attend the concert are urged to communicate with the Festival office at Stockbridge at once if they wish to make reservations.

There is equally as large a crowd that will turn out for the Sunday afternoon concert, the final one, which begins at 3.30.

This evening's program includes Henry Hadley's "Angelus," Beethoven's Sixth or "Pastoral" Symphony and Tchaikovsky's Sixth or "Pathetique."

Sheriff J. Bruce McIntyre, in charge of the parking crew at Tanglewood, gave the assurance today after inspecting the parking areas, that there is no shortage of suitable parking space but urged everyone to come early for preferred positions.

NEW YORK, N. Y.
SUN
AUG 13 1938

The fifth annual Berkshire Symphonic Festival at Tanglewood, near Stockbridge, Mass., ends with tomorrow afternoon's concert by the Boston Symphony under Dr. Serge Koussevitzky. Tonight Dr. Koussevitzky will lead the orchestra in Beethoven's "Pastoral" Symphony; the andante tranquillo from Henry Hadley's Symphony No. 3; and Tschaikowsky's "Pathetique" Symphony. Tomorrow's program is composed of Schumann's Symphony in B Flat, No. 1, Sibelius's "Tapiola," and the Brahms Second Symphony.

* * *

Another woman conductor will make her New York debut on Wednesday night, when Ruth Kemper conducts the Greenwich Orchestra at the Federal Music Theater. She has chosen the Mozart "Haffner" Symphony and Goldmark's A Minor Concerto for Violin and Orchestra, in which Noah Bielski will be the soloist, as the principal works on her program.

HARTFORD, CONN.
TIMES
AUG 13 1938

Philharmonic To Be Heard At Silvermine

Anna Kaskas Sings In Norwalk Festival Opening August 18

Anna Kaskas will sing in Beethoven's Ninth Symphony on Sunday, Aug. 21, for the second festival performance during August in these environs.

After her successful appearance with the Boston Symphony Orchestra in the Berkshires she is now to take part in a festival which is Connecticut's own, that at Silvermine near Norwalk which runs from Thursday to Sunday Aug. 18 to 21.

This festival is under the sponsorship of the Connecticut State Federation of Music Clubs and the Silvermine Guild of Artists The New York Philharmonic-Symphony Orchestra, conducted variously by Eugene Ormandy, Jose Iturbi and Quinto Maganini, will provide the main musical events, but there will be other attractions such as two chamber music recitals by the Roth Quartet on Thursday morning, Aug. 18, and Friday morning, Aug. 19, lectures on Thursday and Saturday morning by Charles O'Connell, and one on Friday morning by Richardson Wright.

Exhibitions During Week

During the entire festival week there will be exhibitions of paintings, etchings and water colors and an outdoor exhibition of sculpture. An interdenominational praise service will be given Sunday evening at which Virginia Carrington Thomas will be at the organ.

Besides Anna Kaskas, the soloists in Beethoven's Ninth will be Rosa Tentoni, Chase Baromeo and Edouard Grove. Three hundred and fifty voices from the Schola Cantorum of New York and the Connecticut State Federated Choirs will be heard in the choral movement. Ormandy will conduct this performance.

Silvermine some 10 miles out of Norwalk, is aptly named, for it was here that the first silver mine in America was operated.

This second annual "sunshine starlight convention of the arts" will be held in the wooded dell of the Guild grounds and the adjacent estate of Lawrence Bennett. The grounds have been graded so that a gradual lawn slopes to the lakeside where the orchestra will play from a shell built out over the water.

In case of rain during or after intermission at any one of the three symphony programs, the concert will be considered completed. In case of rain before the concert it will be postponed until the first clear evening. The seating arrangement includes boxes, reserved chairs, unreserved benches with backs and 10 tiers of bleachers.

The Programs

The symphonic programs follow: Thursday, Aug. 18 at 8:45—(Ormandy) Beethoven's Leonore Overture No. 3, Brahm's Fourth Symphony, Wagnerian excerpts from Die Walkuere, Lohengrin and Meistersinger.

Friday, Aug. 19 at 8:45—(Iturbi) Mendelssohn's Ruy Blas Overture, Schubert's Unfinished Symphony, Swan of Tuonela and Finlandia by Sibelius, Ravel's Bolero and Gershwin's Rhapsody in Blue with Iturbi at the piano.

Sunday, Aug. 21 at 8:30—(Ormandy) Bach's Passacaglia in C minor and Beethoven's Ninth Symphony.

There will be a junior concert on Saturday morning at 10, conducted by Quinto Maganini. The Roth Quartet will perform works by Mozart, Brahms, Dohnanyi, Haydn, Debussy and Schumann.

Governor Cross has accepted the honorary presidency of the Silvermine Guild Music Festival Association. The honorary vice-presidency of the Association was accepted by former Senator Frederic C. Walcott. It is the Governor's desire to encourage a cultural movement of this magnitude which has become Connecticut's convention of the arts.

NEW YORKER
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NEW YORK, N. Y.
HERALD - TRIBUNE
152 AUG 13 1938

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MONTREAL, CAN.
GAZETTE
AUG 13 1938

Acoustical Improvements Mark Berkshire Festival Performance

By THOMAS ARCHER.
(Drama and Music Critic of The Gazette.)

This year at the Berkshire Festival at Stockbridge, Mass., Serge Koussevitsky and the Boston Symphony Orchestra are no longer housed in a tent for the concerts but in an immense "shed" equipped with a shell reflecting the sound in an eminently satisfactory manner. The new building has greatly increased the impressive musical qualities of the concerts without in the least destroying the al fresco effect which is their chief charm.

At Tanglewood, where the festival takes place, the concert-goer finds himself in a beautiful estate in the heart of the Berkshire hills. It is one of the show places of Western Massachusetts. The festival, which consists of two series of concerts, was begun only a few years ago in an improvised way. Then Mrs. Gorham Brooks presented her huge estate for the purpose. With the erection of the concert shed the task has been completed and the future, it is expected, will be devoted to artistic improvement and expansion.

The festival draws audiences averaging 6,000 for each concert. Lovers of slogans have already named it the Salzberg of America.

The music is magnificent. The programmes are chosen with an eye to special and, if possible, memorable performances. Last Saturday evening, for example, Dr. Koussevitsky led such a memorable performance in giving the First Symphony of Jan Sibelius. Usually this work is regarded as depending too much upon the style of the composer's predecessors to be really representative.

The Berkshire interpretation belied such a criticism. It showed that the symphony in question is just as original and characteristic as the Sibelius Fourth or Fifth. Dr. Koussevitsky obtained particularly fine results with the slow movement. He made of it the song that it is. The scherzo with its stirring motive on the drums was given in forthright and masculine accents. The finale was realized as a towering musical structure.

Best of all this performance made hearers feel the atmosphere which is peculiar to the music of Sibelius, who is first of all devoted to expressing what he has to say in terms of song. This atmosphere, the song of the north as it has been called, makes him the genius he is. It is comparatively easy to realize it in pieces like "The Swan of Tuonela," "The Oceanides," and "Tapiola," but it requires great playing to get the same effects in a symphony like this one.

The programme also included Debussy's "La Mer," which was regarded as a supreme test of the acoustics of the new shed. Certainly the festival authorities have nothing to fear in this respect. Every detail, every nuance, could be heard with the requisite appreciation. A Haydn symphony made an appropriate introduction for the evening.

The Boston Symphony Orchestra is still one of the wonders of the world of music. The playing is ever most flexible and the tone superb. The discipline is splendid and an even quality is apparent in all three choirs, strings, woodwinds and brass. Dr. Kousevitsky is a picturesque conductor and he seems to obtain exactly the effects of interpretation he desires.

NEW YORK, N. Y.
WORLD - TELEGRAM
AUG 13 1938

Fair Grounds to Become Nation's Radio Capital

Many Broadcasting Studios Are Being Planned. Television Programs Will Be Shown to Visitors.

By ALTON COOK,
World-Telegram Radio Editor.

Last year Hollywood depopulated Radio City's broadcasting studios. Next year it will be the World's Fair.

When the Fair opens its gates next April 30 two-thirds of the major broadcasts now coming from New York studios are expected to move out to Flushing. A number of programs from other cities also will be moved to the "World of Tomorrow."

The ground plans of the Fair are dotted with radio studios. The municipal station, WNYC, will have no less than five studios in the city building, including one auditorium studio seating several hundred persons.

Nearly all of the large buildings being erected by major American industries represented at the Fair include an auditorium or theater of some sort. Acoustical engineers are being consulted on all these to make sure they will be of proper design for use as radio studios.

Will Want to See Notables.

Naturally, any advertiser who has an auditorium right in the center of his Fair exhibit would want his radio program there, too. The radio notables will be a magnet for drawing visitors to the various industrial exhibits.

It is too early for even a guess at the list of programs which will make studio headquarters at the Fair next spring and summer. One of the few definite items is the Ford plan to move Sunday evening broadcasts of the Detroit Symphony Orchestra to the Fair. For the rest of the list just run your finger down the evening schedule of each program now coming from New York. You can say:—"If it is still on the air the chances are about two to one it will move to the Fair grounds."

Many Special Programs.

Along with the commercial broadcasts at the Fair there will be a variety of special programs from the grounds—concerts, ceremonies, speeches, radio tours and entertainment of various kinds. Four major symphony orchestras—New York Philharmonic, Detroit, Pittsburgh and Philadelphia—will be playing at the grounds. The Boston Symphony may be added to this list.

The space filled by representatives of sixty-three foreign nations will be another fertile corner for radio entertainment. England is sending its Coldstream Guards band and Italy its almost equally famous Caribiniere Band. Those are samples.

The Fair is not waiting until April 30 for the opening of regular radio activities. John S. Young, the Fair's radio director, has planned a series of programs to come from abroad for broadcast on American networks, starting in October and continuing through the winter.

Heads of Nations to Speak.

Naturally, the primary purpose will be ballyhoo for the Fair. Another theme Mr. Young expects to emphasize will be peace and the interdependence of nations. The programs will bring addresses by reigning monarchs, royal families and leading statesmen of the nations. Included also will be representative samples of the national culture—music, folk lore, etc.

The opening program will come from England, one nation whose reigning monarch will not speak. Because of oratorical limitations King George VI has withdrawn from radio activities for the present. The English program may include an address by the Prime Minister. The series would close with a program from Canada on the eve of the Fair's formal opening.

Paderewski to Play.

A highlight of the winter series is the promise of piano solos by Ignace Paderewski. Mr. Young is hopeful that Paderewski's American radio debut will be included in the program from Poland. However, promises of Paderewski for the American networks have been received before but did not materialize.

After the Fair is open Mr. Young plans to have three hours of radio programs a day available to any station that wants them, either the networks or New York's independent stations. There probably will be one hour from 10 to 11 A. M., another from 4 to 5 P. M. and another after 10 P. M. The hours will be chosen to hit periods when the stations have a minimum of commercial broadcasts. A variety of Fair activities and entertainment will be included in these programs.

Several short wave stations will be represented on the grounds broadcasting the Fair to South America, Europe and the rest of the world. General Electric plans to have a wire from its Fair studios to its short wave transmitters at Schenectady.

BROOKLYN, N. Y.
EAGLE
AUG 14 1938

Berkshire Festival

New Music Shed Is Dedicated at Opening Concert—Dr. Koussevitzky Excels in Music of Sibelius—General Impressions of Event

By Roderick O. Williams

"GOOD evening, ladies and gentlemen. We are speaking to you from 'Tanglewood,' the lovely 200-acre estate surruonded by the richly wooded Berkshire Hills overlooking a lake, which is the magnificent setting for the 1938 Berkshire Symphonic Festival. A capacity audience of almost 6,000 is present to witness the dedication of the recently completed Music Shed and to hear the program of Bach and Beethoven masterpieces which will be played in tonight's concert by the Boston Symphony Orchestra under the distinguished leadership of Dr. Serge Koussevitzky. The lights are being lowered and in a few seconds Dr. Koussevitzky will appear . . ." Thus, through the medium of the radio in his car, did your correspondent gain his first impression while trying to fight his way to a parking place in the fields on the estate. So vast is the spread of the festival grounds that many were late who were within the boundaries of the property 15 minutes before concert time.

Upon approaching the music shed, one is struck by the inadequacy of the term, for the structure, which at the opening concert housed an orchestra of 110 pieces, a chorus of over 100 and an audience of almost 6,000, can be described as a cross between an airplane hangar and a symphony hall. The acoustics of the shed appear to be entirely satisfactory, for the chorus and orchestra at the first concert were plainly audible in the adjoining field when the car radio was extinguished. After the opening chorus from Bach's Cantata, "Ein Feste Burg," the dedicatory address was made by Miss Gertrude Robinson Smith, president of the festival.

In tracing the history of the Berkshire Symphonic Festival, Miss Smith gave credit for the germ of the idea to the late Dr. Henry Hadley, who conducted three concerts by the New York Philharmonic on the Dan Hanna estate near Stockbridge, Mass., in August, 1934. In the following year, with the aid of a tent seating 3,000 persons, the festival continued, although not without struggles with weather and with a financial deficit. In 1936 the festival engaged the Boston Symphony with Dr. Koussevitzky, to perform in a shell on the "Holmwood" estate owned by Mrs. Margaret Emerson. The present home of the festival is permanent as a result of the donation of the Tanglewood estate by Mrs. Gorham Brooks. Last year, for the first time, the festival concerts were broadcast and were considered a great success in spite of the weather. One concert in which a Wagner program and a violent thunderstorm vied for supremacy, is said to be the event which crystalized the idea of a permanent, weather-proof housing.

The shed is a fan-shaped structure built of steel girders and a roof of lumber padded with felt to deaden the sound of rain. The building, at present, is little more than an acre and a half of roof about 40 feet above the ground, although it is paneled around the top for further protection. Eventually the shed is to have iron roll curtains to enclose it completely against storms, a permanent floor and seats, and any other refinements which are possible within the $58,000 which the festival hopes to raise.

The dedicatory nature of the opening concert made particularly fitting the choice of program which culminated with Beethoven's Ninth Symphony, the choral finale of which is based on Schiller's "Ode to Joy." The chorus was that of the Cecilia Society of Boston, whose eminent conductor, Arthur Fieldler, was called upon the stage to share the enthusiastic applause with Dr. Koussevitzky and the soloists, Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; and Norman Cordon, bass. The performance was a memorable one with special credit going to Dr. Koussevitzky and the orchestra. The chorus was well schooled and the soloists were adequate, although their position behind the orchestra necessitated considerable vocal effort which proved unfortunate in view of the taxing nature of the music.

The concert of Saturday evening, Aug. 6, again proved the outstanding mastery of Dr. Koussevitzky in modern and contemporary music, with special reference to that of Sibelius. Opening with Haydn's Symphony No. 99 in E flat, and a most expressive interpretation of Debussy's "La Mer," the orchestra played the First Symphony of Sibelius as though each man in the ensemble were the composer himself. This statement is not meant to indicate that the performance was free from technical deficiencies but it is an attempt to illustrate the perfection with which the orchestra projected the spiritual and emotional content of the music. The rich, romantic sweep of melody in the Andante, the virile outbursts of the Allegro, and the Finale which is based on material heard throughout the Symphony, were all moulded under Dr. Koussevitzky's baton with convincing authenticity.

Mozart's Serenade for String Orchestra "Eine Kleine Nachtmusik" opened the Sunday afternoon concert of Aug. 7, with the Fourth Symphony of Brahms completing the pre-intermission portion. A five-part suite designated as "Music for the Theater," by the American composer, Aaron Copland, introduced the second half of the program with Mr. Copland playing the piano part. Devoting himself with extraordinary devotion to the music of Ravel, Dr. Koussevitzky completed the interesting afternoon with the suite from "Daphnis and Chloe," and "Ma Mere L'Oye."

Excerpts from "Die Walkure" and the attention of the Thursday audience of this past week. The Act I scene between Siegmund and Sieglinde was the "Walkure" offering, ably sung by Paul Althouse and Beal Hober, while Norman Cordon and Anna Kaskas joined them in the complete Act III of "Siegfried." Last night's program opened with a tribute to the memory of Henry Hadley in the performance of his "Angelus" from the Symphony No. 3 in B minor. Beethoven's "Pastorale" Symphony (No. 6) and Tchaikovsky's "Pathetic" (also No. 6), completed this popular concert. The final program of the festival, to be played this afternoon, will include Schumann's Symphony No. 1 in B flat, the "Lieutenant Kije" suite by Prokofieff, and finally the Brahms Symphony No. 2 in D major.

NEW YORK, N. Y.
TIMES
AUG 14 1938

BEETHOVEN PLAYED AT BERKSHIRE FETE

Sixth Symphony With That of Tchaikovsky Is Presented by Serge Koussevitzky

MEMORIAL TO A FOUNDER

'Angelus' From Henry Hadley Work Prefaces the Major Part of Program

By H. HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 13.—Serge Koussevitzky and the Boston Symphony Orchestra bracketed the sixth symphonies of Beethoven and Tchaikovsky for the fifth program of the Berkshire Symphony Festival at Tanglewood here tonight. The program began with a brief memorial to one of the founders of the festival—the late Henry Hadley, who conducted the first two seasons in 1934 and 1935. The "Angelus" from Hadley's third symphony prefaced the symphonies, and there was a delegation from the Henry Hadley Foundation to help observe the occasion.

One of the largest audiences of the festival attended tonight's concert. It was estimated at more than 6,000. All the reserved seats in the rear section were gone yesterday. Again there was thunderous approval for conductor and orchestra. Beethoven's "Pastorale" seemed especially appropriate in this setting.

Record Attendance Expected

For the closing concert of the festival, tomorrow afternoon, a record-breaking crowd is expected, provided the weather is favorable. The final program will consist of Schumann's Symphony No. 1 in B flat, Prokofieff's "Lieutenant Kije" suite and Brahms's Second symphony.

As the festival approached its end, officials and friends of the enterprise continued to discuss plans for expansion for next year and thereafter. The board of the Festival Corporation was informed today that a meeting will be held next Friday, and the board of the Boston Symphony will meet the following week.

It seemed likely that the addition of another week would not be voted for the 1939 festival, since the orchestra is not available and since it would be difficult to work in another attraction. However, expansion there will be. It is expected to take the form of an additional concert during each of the two weeks already fixed.

The likeliest plan at the moment appears to be to open the festival on Wednesday night each week as well as to give concerts on Thursday and Saturday evenings and Sunday afternoons as this year and last. Thus eight programs will be scheduled in two weeks. The addition of an extra week will be deferred to 1940.

Consider Theatre Production

The question of attractions in fields other than music has been and is being canvassed by officials. It became known today that representatives of the festival met with a director of the Mercury Theatre recently to consider whether any special productions were feasible for Tanglewood.

It may be added that the present music shed is not likely to be used for presentations of the spoken drama. The structure was designed for music, and it is acoustically right for music. But it seems much too large and diffuse for the spoken word. If the drama is to be represented at Tanglewood, it may have to wait for the construction of a special theatre, and that is not an improbability for some time in the future.

It was learned today that the first gift toward scholarship for the school which is to be opened here in 1940 was made some days ago. A woman from Pittsburgh contributed $100 toward the scholarship fund.

COLUMBUS, O.
DISPATCH

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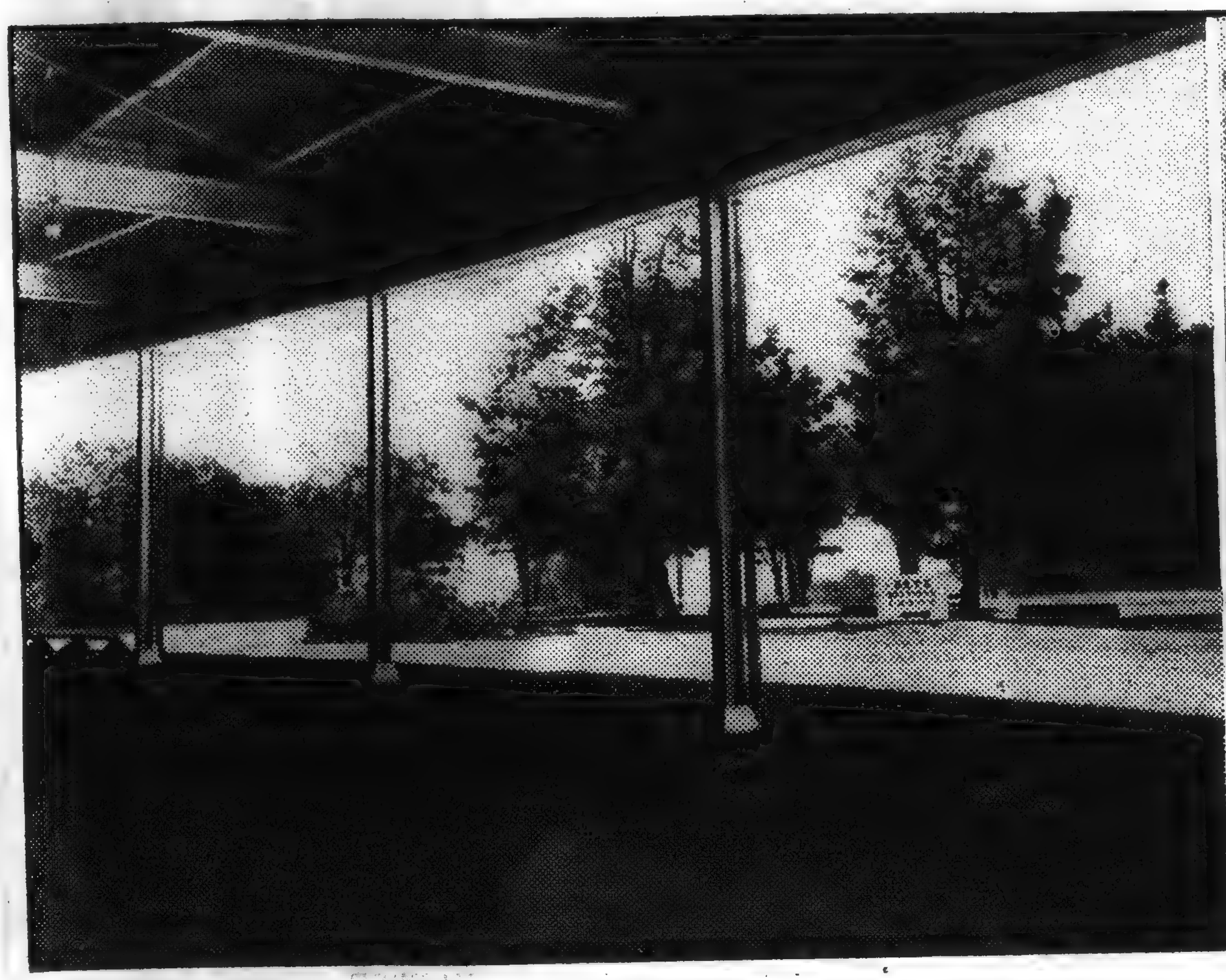
Tanglewood's Colorful Setting for Annual Berkshire Symphonic Festival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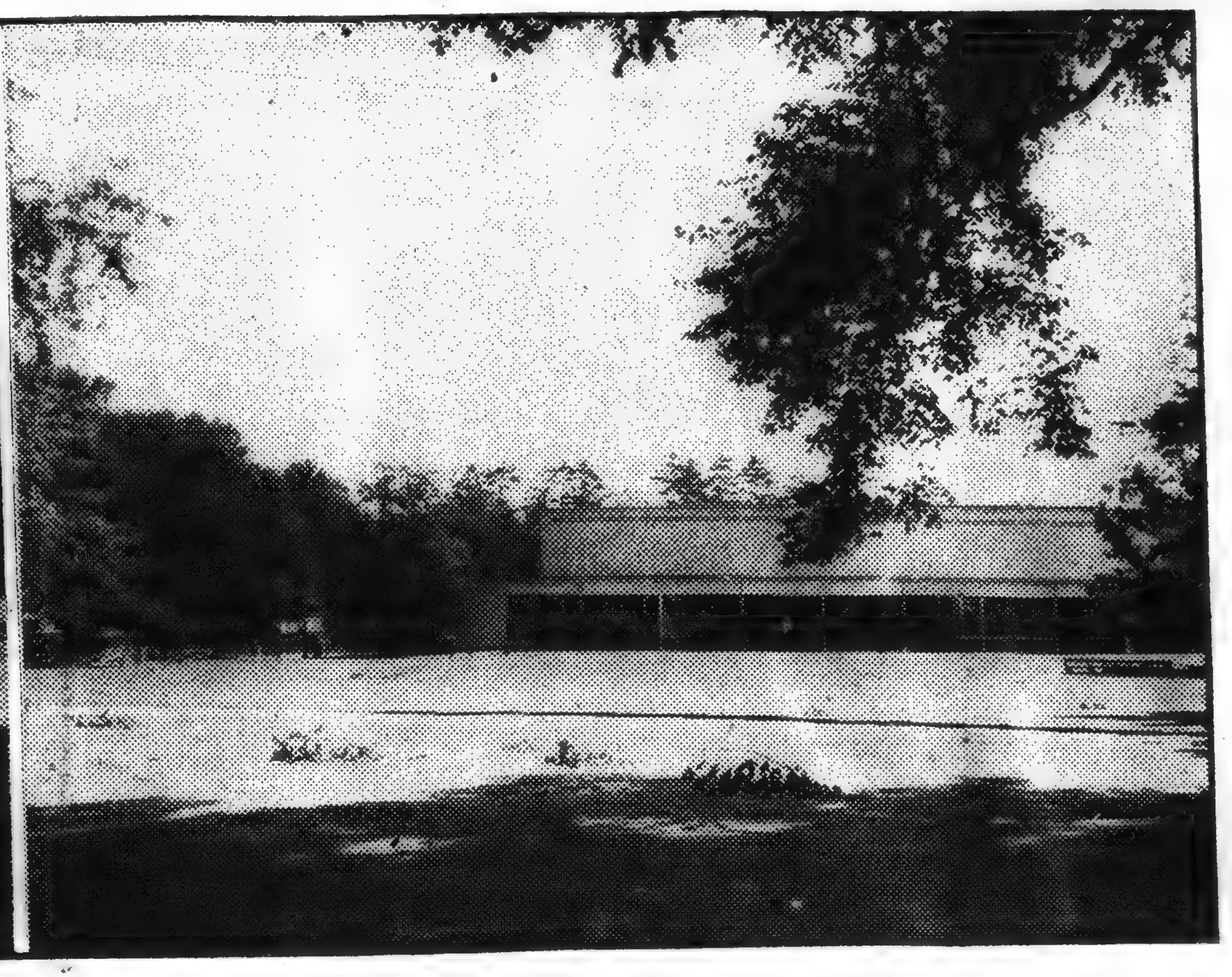
SHED VIEWED FROM MANSION

Concerts Primarily Devoted to Presentation of Outstanding Orchestral Works; Expect To Establish Conductors' School

By SAMUEL T. WILSON
(Dispatch Music Editor)

STOCKBRIDGE, MASS.—At the end of the Boston Symphony orchestra's first series of concerts of the present Berkshire Symphonic festival, and as a first-time visitor at the festival, I find myself more than a bit lost in admiration at certain aspects of the festival which make it unique among any I have ever attended.

In the first place, this festival really lives up to its name in that its concerts are primarily devoted to performances of masterworks for orchestra, representing all schools and all periods of musical history.

In the second place the ultimate aim of the festival is not the mere giving of an annual series of concerts but the furtherance of the cause of symphonic music in the United States. To this end a scholarship summer school is to be established at Tanglewood, the magnificent estate given the Boston orchestra by Mrs. Gorham Brooks for the training of native conductors and instrumentalists. It is hoped that the school may be in operation during the summer of 1940.

Another enormously impressive feature of the festival, which testifies to its seriousness of purpose in the service it may render music, is the emphasis placed on excellence of performance rather than on quantity of music played. Strict adherence to a rule of "not too much" has resulted in the giving of only six concerts during the two-week period of the festival. As a result each program is thoroughly well rehearsed and audiences are never brought to the state of satiety usual at festivals of this kind.

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AND still another matter sets the Berkshire festival and its concerts in a class apart. While Serge Koussevitzky, conductor of the Boston Symphony, is now the tutelary genius of the festival to whom audiences offer clamorous tribute of warm affection and admiration one never feels that Tanglewood audiences are indulging in blatant conductor worship, that the cult of the conductor, so unfortunate a part of our musical life today, has set its withering mark on Tanglewood.

Dr. Koussevitzky is wholeheartedly adored, but one comes away from the concerts with the conviction that however much his listeners are predisposed in his favor as a dynamic personality and a brilliant conductor they put first things first and see him proportionately as one man among many who is working toward the lofty goal that has been set for the Berkshire festival. Festival ideals transcend personalities at Tanglewood.

Of Tanglewood as an ideal site for festival concerts and of the new music shed as a perfect auditorium I spoke in my wire report of the initial concert of the 1938 series given Aug. 4, and shall resist great temptation to elaborate on those comments here. One more general observation on the festival may well be made, however, before discussing in detail the concerts it has been my very great privilege to hear. The Tanglewood visitor cannot help but be impressed by the Berkshire festival audience.

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THE festival, of course, is a young one—this is only its fifth season. Its audience still is largely a regional one, made up principally of those who regard the Boston orchestra as one of New England's proudest cultural possessions, who take concerts by this great orchestra as a matter of course, who are steeped in the tradition of great music superlatively well presented.

By and large this audience attends the festival concert to hear and not just to be seen. The intelligently appreciative, rapt attention it accords the work of conductor and orchestra is absolute and makes a very real contribution to the concerts, a contribution in its own way as valuable as that made by Dr. Koussevitzky.

As the fame of the Berkshire festival spreads across the country, professional, fashionable concert-goers will doubtless throng to the Berkshire hills. I believe, however, that when this day comes the leavening influence of this purely regional element among festival patrons will be the dominant influence at Tanglewood and that Tanglewood audiences will remain as distinctive as the festival itself.

And now, at long last, a brief discussion of the first three concerts of the 1938 festival. For the concert of Thursday, Aug. 4, the Beethoven Ninth Symphony was the program, since the two excerpts from the Bach cantata, "Ein feste Burg ist unser Gott" served primarily as the musical frame for the dedicatory addresses of Miss Gertrude Robinson Smith and Mr. Bentley W. Warren.

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THE first chorus from the cantata, sung by the Cecilia society chorus of Boston, opened the concert and the final chorale brought the first part of the program to an impressive conclusion as the audience of more than 6000 persons joined with orchestra and chorus in its performance.

The Beethoven Symphony, which Dr. Koussevitzky told the audience he had programed because he considered it the greatest of all symphonies and because he wanted to "hear the voice of Tanglewood singing Schiller's words calling all nations to the brotherhood of man" was brilliantly presented.

The surging drama of the first movement was powerfully projected by conductor and orchestra while the second, at no sacrifice of musical values, was made the occasion for a breathtaking display of orchestral virtuosity. The adagio was memorable for the ravishing beauty of the orchestra's tone and the communicate, brooding serenity with which Dr. Koussevitzky molded its broad, flowing lines.

The generally finely integrated performance of the choral finale brought the audience cheering to its feet. In this the work of the Cecilia choristers was of noteworthy caliber, and excellent singing was done by the solo quartet composed of Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Norman Cordon, bass. Mr. Cordon's delivery of the first baritone recitative marked one of the few times I have heard the talking lines legitimately and beautifully sung. Here was stirring declamation without explosiveness.

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WITH the concert of Saturday, Aug. 6, the festival, its dedicatory ceremonies out of the way, really settled into its stride. First came a performance of Haydn's Symphony in E-flat, No. 99, of patrician elegance and dextrous executive polish. The radiant tonal loveliness and evocative pictorial quality of the playing of Debussy's "La Mer," which followed, literally beggared description. Sibelius' Symphony No. 1 in E minor, superbly done, ended the concert.

For the first concert of the series the lawns and gardens of Tanglewood were bathed in moonlight; for the second, low hanging clouds threatened a rain which happily did not materialize. In the heat of a blazing mid-afternoon sun the concert of Sunday, Aug. 7, was given and desultory breezes carried into the auditorium the scent of pine and fir. On the program of the afternoon were Mozart's "Eine Kleine Nachtmusik;" Brahm's Symphony in E minor, No. 4; Aaron Copland's "Music for the Theater," and Ravel's "Ma Mere l'Oye" and "Daphnis and Chloe" suite No. 2. The Mozart was exquisitely done.

Copland's "Music for the Theater," with the composer at the piano, was effectively presented. The symphony was magnificently played by the orchestra and was more than well received although certain of the more individual aspects of Dr. Koussevitzky's reading were open to question.

Dr. Koussevitzky and the orchestra jointly achieved almost incredibly delicate effects of dynamic and tonal shading in "Ma Mere l'Oye" and again in the daybreak section of "Daphnis and Chloe." In the "General Dance," from the last named work, the full power of the orchestra was unleashed in all its splendor and the bravura performance of the suite, developed to an overwhelming climax, brought the audience shouting, here and there even shrieking, to its feet in an ovation which was still in progress some 10 minutes after the concert's end.

NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 14 1938

Fifth Festival In Berkshires Closes Today

Koussevitzky's Program Includes Symphonies by Schumann and Brahms and Prokofieff Novelty

The fifth annual Berskshire Symphonic Festival will close this afternoon in the new Music Shed on the Tanglewood estate near Lenox, Mass. The program to be played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, beginning at 3:30, includes Schumann's first symphony, in B flat; Serge Prokofieff's orchestral suite, "Lieutenant Kije," op. 60, and Brahms's second symphony. The suite, introduced here by the Boston Symphony last season, is derived from incidental music composed by Prokofieff for a film of this title produced at Leningrad in 1933. The suite itself was completed and published the following year.

The total audience for the first three festival concerts on August 4, 6 and 7 was estimated at more than 19,000, not counting the 2,000 festival members who attended a rehearsal on August 6.

The seventh festival in August, 1939, which will be the fourth with the participation of the Boston Symphony, the third at Tanglewood and the second in the Music Shed, will consist, like its two immediate predecessors, of six concerts on Thursday and Saturday nights and Sunday afternoons, August 3, 5, 6, 10, 12 and 13.

It is, naturally, too early for the announcement of the repertoire, although it is possible that works with chorus or soloists, such as the Beethoven ninth symphony and last Thursday's Wagner program, may have a larger share in next summer's programs. Meanwhile the festival management, headed by Miss Gertrude Robinson Smith, president of these festivals since their organization four years ago, has opened a campaign for the $58,000 estimated as necessary for immediate improvements in the Music Shed and the grounds, which it is hoped to have completed in time for the next festival. Some donations have already been received.

In the address made by Bentley W. Warren, president of the Boston Symphony Orchestra, Inc., at the opening concert of this summer's festival, it was pointed out that Dr. Koussevitzky is hoping to establish at Tanglewood a school for young orchestral and choral conductors and orchestral instrumentalists, holding annual sessions before each festival. With an adequate plant already in existence at Tanglewood, the principal need for funds would be for scholarships. Mr. Warren expressed the hope that such plans could be sufficiently developed to make it possible to open the school in the summer of 1940.

Festival memberships giving their holders reduced rates for the 1939 festival concerts and other privileges may be taken out now. Information may be obtained from the office of the Berkshire Symphonic Festival at Stockbridge, Mass.

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PITTSBURGH, PA.
PRESS

AUG 1 4 1938

Symphonic Festival Is Big Success With Koussevitzky Leader

Boston Symphony Orchestra Writes Brilliant Chapter to Be Added To Berkshire Achievements

By RALPH LEWANDO
Press Music Critic

STOCKBRIDGE, Mass., Aug. 13—Another brilliant chapter in America's musical annals is being written by the Boston Symphony Orchestra and its eminent leader, Dr. Serge Koussevitzky, at the Berkshire Symphonic Festival being held here at the beautiful estate, "Tanglewood," where Nathaniel Hawthorne wrote his famous "Tales" and which was presented in perpetuity to the Boston Symphony Orchestra by Mrs. Gorham Brooks of Brookline, Mass.

Mr. Lewando

To the new spacious fan-shape music shed recently erected have come music lovers from all parts of the nation. Every concert has been a complete sell-out with more than 6000 persons attending each event, listening to great music being performed inimitably and applauding and shouting their appreciation of the artistic treat afforded them.

The dedicatory concert brought to performance a fitting program for the occasion, principal of which was the mammoth ninth (choral) symphony of Beethoven given in collaboration with the Cecilia Chorus of 100 of which Arthur Fiedler is leader. The soloists were Jeannette Vreeland, Anna Kaskas, Paul Althouse and Norman Cordon. Preceding the symphony came the first chorus from Bach's Cantata, Ein Feste Burg Ist Unser Gott, No. 80, and the same composer's Chorale from the same work, the audience having been invited to join in singing the 16-bar section. With Dr. Koussevitzky facing them the huge throng unerringly followed his baton and their singing added impellingly to the effect of the performance.

The projection of the immortal Ninth was nothing less than thrilling. Aside from the vitality of performance called forth through Dr. Koussevitzky's inspiring leadership, one could not but be awed by the innate power and the tremendous genius that has given so much for the world to ponder and wonder at, and which is so stirringly climaxed in this his final symphonic effort destined to echo down the ages.

Following the Bach pieces dedicatory remarks were made by Bentley W. Warren, president of the Orchestra, and by Miss Gertrude Robinson Smith, president of the Festival Association.

Miss Smith and her Board have done wonders to bring this festival to its present high estate in cooperation with Dr. Koussevitzky.

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What ideals, imagination and initiative can do to advance the cause of musical art has been proved by the fine spirit of men and women whose artistic impulse and vision have brought into existence a summer project which is making national and world history in the domain of music. Last year when a disastrous cloudburst almost threatened to blow down the enormous tent under which more than 5000 persons were gathered to hear the concert, it was then and there decided to build the music shed which now houses activities. Mr. Saarinen, the architect, Engineer Joseph Franz, and Acoustican Richard D. Fay of Massachusetts Institute of Technology have given generously of effort in the building of the shed.

About $80,000 was raised without pressure to erect the building as it now stands. The roof covers an acre and a half. To complete the plans, $58,000 is yet needed to cover the steel pillars with fluted columns, to beautify the grounds, to add permanent lighting to the parking fields, for iron roll curtains to close the auditorium against storms and for permanent chairs for the audience. It is hoped this compaartively small amount will be forthcoming to complete this great shrine of artistic service.

The second concert was a miracle of achievement. The program comprised Haydn's E-flat symphony No. 99, Debussy's exquisite La Mer, and the first Sibelius symphony. Probably no conductor in the world has done so much for bringing Sibelius' work to the attention of the public. His thorough understanding and sympathy for this composer of the North who is the greatest living symphonist was strongly indicated in the manner of projection of this first symphony. It gave opportunity to become acquainted with the composer's early work and to observe the gems of individuality which were thrusting out from the influencing style of Tschaikowsky. But the high spot of this second concert was the performance of the Debussy work. Here Dr. Koussevitzky and the orchestra recreated a highly poetic and amazingly impressionistic work in a manner that reached the heat of every listener. No conductor today gives us as much of the spirit of Debussy in this work as Dr. Koussevitzky. It was an extraordinary endeavor, supreme interpretive art that roused the audience to a high pitch of excitement.

Lighter, though without compromise to artistic taste, was the Sunday program that consisted of Mozart's Eine Kleine Nachtmusik; Aaron Copland's Music for the Theater; Brahms' 4th Symphony, and the second suite from Ravel's Daphne and Chloe.

HACKENSACK, N. J.
BERGEN-RECORD

AUG 4 - 1938

Music News And Views

By ROGER S. VREELAND

BERKSHIRES BUZZING IN READINESS FOR GREAT SYMPHONIC FESTIVAL

Berkshire Symphonic Festival, Tanglewood (Stockbridge), Mass., August 4—One hundred and ten members of the Cecilia Chorus of Boston boarded buses at Symphony Hall this morning and headed west for Tanglewood between Lenox and Stockbridge to participate with the Boston Symphony Orchestra and Serge Koussevitzky in the inaugural of the Berkshire Symphonic Festival's new music shed tonight.

Arriving here with the Chorus will be the four soloists, Jeannette Vreeland, Ann Kaska, Norman Cordon, and Paul Althouse. Their part will be in tonight's performance of Beethoven's Ninth (Choral) Symphony, and in a Bach cantata. The Orchestra arrived yesterday, fresh from its triumphs at the Esplanade in Boston. Members of the Chorus have been going to Boston from widely scattered points for weeks to rehearse with the Orchestra for the occasion. They will have dinner tonight on the terrace of the Curtis Hotel in Lenox, and will then be transported the mile and a quarter to Tanglewood in buses.

The program will begin promptly at 8:30 with the Bach chorus and chorale from the cantata, "A Mighty Fortress is Our God". The audience will join in the singing. The first half will also include Handel's Concerto Grosso in D minor. The second half will be given over entirely to the symphony.

Patrons are pouring into the vicinity from all directions. The great open-air shed will accommodate 5,700 persons. The representation from Bergen County has not yet been learned. Success of the Festival is due in large measure to the efforts by volunteers in many parts of the country—not just the Berkshires. There are sub-chairmen in all the New England States, in New York, Ohio, Florida, California, and in New Jersey.

Members of the American Legion from Pittsfield and surrounding towns are, voluntarily, taking charge of parking. It is an outstanding example of accomplishment through friendly co-operation. Here are no class barriers.

Concerts will be held tonight, Saturday night, Sunday afternoon at 3:30, next Thursday night, Saturday night, August 13, and the following Sunday afternoon at 3:30.

The Festival officers have endeavored to correlate the many cultural interests that abound in the Berkshires, such as the South Mountain chamber music concerts in Pittsfield, similar concerts at Music Mountain in Falls Village, Conn., Ted Shawn and his men dancers at West Becket, the Berkshire Playhouse, and other interests. The Festival itself is sponsoring this year for the third time lectures by Olin Downes, music critic of the New York Times, on the important music to be played at the concerts. Mr. Downes will give his first lecture this afternoon at 3 in the Berkshire Museum at Pittsfield.

The beautiful shed, a unique structure, is of course the big feature that everyone is talking about. More about this in another column.

* * *

It seems but yesterday that the late Dr. Henry Hadley sent an emissary to the Berkshires with the germ of an idea for the Festival.

Actually it was four years ago (1934). With the skepticism for which New England is noted, the idea was studied, presented to summer and permanent residents and finally, actually accepted with a degree of enthusiasm. The Festival has gone far in the short space of four years.

It is still growing; it is developing gradually into an institution, typically American, establishing its own traditions in keeping with high standards, and with the realization that, to merit continued support of a discriminating public, artistic performance is of major importance.

Sponsors were fortunate in being given the use of the Dan Hanna estate in the village of Interlaken, in the Township of Stockbridge. In the horse show ring of the farm 65 members of the Philharmonic-Symphony Orchestra under Dr. Hadley presented three concerts in August. Audiences were of 1,800 to 2,000 persons for each concert.

In the fall of that year the Festival was incorporated under the laws of Massachusetts with the broadest kind of charter, "to encourage education in the arts, to organize, conduct, and support an annual musical festival, to provide opportunities for developing musical and artistic talents, to engage in any other activities that will legitimately aid and foster art. . . ."

In 1935 Dr. Hadley was again engaged. A tent seating 3,000 persons was rented and erected on the Hanna farm. A slightly larger orchestra was recruited from the principal orchestras of the East.

A shift in the scene of the concerts was made in 1936 because of the possibility of a change in ownership of the Hanna farm. The purchaser graciously invited the Festival to return, and it likely would have had not something of importance developed in December of 1936.

Covetous eyes had often been cast at Tanglewood, beautiful 200-acre estate overlooking Stockbridge Bowl, where Hawthorne lived while in the Berkshires and where he wrote "The House of the Seven Gables" and "The Wonder Book". Mrs. Corham Brooks presented Tanglewood to the Boston Symphony Orchestra as a permanent home for the Festival.

With the Boston Symphony Orchestra and Dr. Koussevitzky now linked in a family tie to the Festival plans were made for six concerts in 1937. An improved and larger tent was secured, seating 5,000 persons. This year was memorable in more ways than one. First of all, crowds came from every point of the compass. There were 32 States, Canada, and Europe represented. More than fifty newspapers and magazines sent representatives. For the first time concerts were broadcast over a national hook-up.

What the future holds no one knows. But America has demonstrated that it is ready for a great festival center, that its music lovers need not go abroad to hear the best. The Berkshire Symphonic Festival believes with Dr. Koussevitzky that great things are in store for Tanglewood.

NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 14 1938

Fifth Festival Concert Heard In Berkshires

Koussevitsky Conducts the Symphony Orchestra in Works of Tchaikovsky, Beethoven and Hadley

Special to the Herald Tribune

STOCKBRIDGE, Mass., Aug. 13.—The fifth concert of the fifth annual Berkshire Symphonic Festival at the Tanglewood estate, between Stockbridge and Lenox, was held this evening, with Serge Koussevitsky conducting the Boston Symphony Orchestra ~~in a Beethoven~~ symphony, a Tschaikovsky symphony and an excerpt from the late Henry Hadley's third symphony in B minor.

As usual, the seating of the festival's new music shed was taxed to its utmost, nearly 6,000 persons from many parts of the East and Canada attending the concert.

The weather was almost as excellent tonight as it has been since the festival began last week. Just before the concert began, however, there was a slight drizzle, and for a time festival officials believed that the shed's soundproof roof would receive its first test under concert conditions. The roof is designed to prevent the sound of rain—even of a heavy rainstorm—from interfering with the music. The weather soon cleared, however.

Many persons found it comfortable to sit or lie on the lawn at the back of the shed. The music could even be heard in the main building of the estate, more than 300 yards away from the orchestra shell.

Tonight's program began with Dr. Hadley's "The Angelus," the second of two American works played at the festival. It was performed in memory of its composer, who conducted the first two festivals here.

Dr. Hadley composed the third symphony, of which "The Angelus" is a part, in the summer of 1906 during a sojourn in Italy and Bavaria. Dr. Hadley himself once described the piece as "absolute music," declaring that he had no program in mind when he composed it.

Beethoven's sixth symphony in F major, known popularly as his "Pastoral symphony, is a remarkable study in relaxation and placidity and was particularly appropriate for this evening's outdoor concert. The opening movement depicts the awaking of serene impressions on arriving in the country and the second is a scene by a brookside. This is followed by a gay meeting of country folk, which is impaired by a tempest. It closes with the shepherds singing "gladsome and thankful feelings after the storm." Following the intermission the orchestra played Tchaikovsky's sixth symphony in B minor, the "Pathetique."

The festival will end at 3:30 p. m. tomorrow.

HARTFORD, CONN.
COURANT

AUG 14 1938

The World In Music

By Pierre Key

Berkshire Festival.

I could write at length about the Stockbridge, Massachusetts, music festival, were there space available. The throng in attendance at the "Tanglewood" estate, where the performances were recently given, taxed the capacity of the shed-like auditorium in which the Boston Symphony Orchestra played under Dr. Serge Koussevitzky's direction. And it was a keenly discriminating throng. As for the programs, any attempt to consider them in detail is prohibited by lack of the aforementioned space.

What matters chiefly in the develeopment of this New England project from a modest beginning, under the late Henry Hadley and men of New York's Philharmonic-Symphony, to one of major charater.

Some $51,000 was expended for this season's programs, a sum one-fifth again above that of a year ago. But what is so encouraging is the proportions the enterprise is assuming, and the possibility of there being some performances of opera in the not-too-distant future.

The choice in the selection of the orchestral works heard was admirable; and their arrangement equally so.

MISSOULA, MONT.
MISSOULIAN

AUG 14 1938

Getting back to current programs, today's schedule is one of the fullest of the summer. Chautauqua has one of its regular symphony-and-guest concerts, with Albert Stoessel conducting the overture to Mozart's "Magic Flute," the Brahms Third Symphony, and Tchaikovsky's Italian Caprice, and Georges Barrere featuring as soloist in Talemann's Suite for Flute and Orchestra and in a group of flute solos with piano accompaniment. (Yes, this is the same Barrere who played in Missoula with Salzedo and Britt.) The Berkshire Festival spotlights Serge Koussevitzky directing Schumann's First Symphony in B Flat, Prokofiev's "Lieutenant Kije" suite, and the Brahms Second Symphony in D.

DALLAS, TEX.
NEWS

AUG 14 1938

Koussevitzky Festival Conductor

NEW YORK, Aug. 13.—Serge Koussevitzky will conduct the Sunday afternoon concert to be presented at the Berkshire Hills summer festival. Details of the program follow:

Symphony in B flat, No. 1, Op. 38 .... Schumann
"Lieutenant Kije," Orchestral Suite, Op. 60 .... Prokofiev
Symphony No. [illegible] in D, Op. 73 .... Brahms

NEW BEDFORD, MASS
STANDARD-TIMES

AUG 13 1938

Wagner Segments Played At Berkshire Festival

The second week of the Berkshire Symphonic Festival opened at Tanglewood as auspiciously as the first, with about 5,500 persons gathered to hear two large segments of Richard Wagner's works. This second half of the Festival's fifth season started Thursday night and the music included the final scene from the first act of "Die Walkuere" and the entire third act of "Siegfried."

The close-to-capacity audience came from far and near, and those who were unable to attend no doubt contributed to the enormous number of congratulatory messages received by Conductor Serge Koussevitsky and the symphony authorities from all parts of the country.

Four soloists opening night included Beal Hober, who sang the music of Sieglinde in the "Walkuere" excerpt and that of Brunnhilde in "Siegfried." The other three artists, Anna Kaskas, Paul Althouse and Norman Cordon, appeared last week in Beethoven's ninth symphony.

For Miss Kaskas and Mr. Cordon the music of Wagner was almost a new realm and the audience showed its approval by prolonged applause and cheers. Both younger singers of the Metropolitan Opera Association, Miss Kaskas undertook the music for Erda for the first time, as did Mr. Cordon the part of the wanderer.

SPRINGFIELD, MASS.
MORNING UNION

Berkshire Music Festival Attendance Greater Than Expectation of Sponsors

Six Concerts of Series Presented by Boston Symphony Orchestra Will Have Been Heard by More Than 30,000—Talk Is Heard of Extending Next Year's Festival to Three Weeks—Two Dances Held Last Night for Younger Set Who Are in Berkshires for Music Program and Tournaments — John B. Hull, Jr., Reelected President of Wyantenuck Club —Stockbridge Golf Club Sponsors Series of Saturday Programs — Original Records of Old Stage Coach Tavern On Exhibition Yesterday — Two Piano Recitals Will Be Given by Miss Marion Rous—Garden Party at the Dugway, Stockbridge, Tomorrow Afternoon

Special Dispatch to The Sunday Union and Republican.

BERKSHIRE HILLS, AUG. 13—When the fifth annual Berkshire Music festival ends tomorrow it is likely the attendance will have been 30,000, which is far greater than expectations. So widespread is the interest there is talk of a three weeks' festival next year. Mrs Alonzo G. Sexton of New York city who is at Heaton Hall, Stockbridge, and John Shepard, Jr., of Boston and Palm Beach, have subscribed $1000 each toward the $57,000 fund that is being sought by Miss Gertrude Robinson Smith, president of the festival corporation, to improve parking areas, build roads and complete the shed.

Two Dances Held

Two dances tonight provided entertainment for several hundred of the young set who are in Berkshire for the music festival and various tournaments. At Wyantenuck Country club, Great Barrington, the annual costume ball was an outstanding midsummer society event. Prizes were awarded for the best, funniest and most original costumes which were judged by Mrs John B. Hull, Jr., wife of the president of the club; Frederick A. Pearson, and H. Gray Treadwell. Over 300 were present.

Mrs Robert Latimer Redfield, Jr., of 156 East Seventy-ninth street, New York, the former Elisabeth McKernon, was general chairman of the ball and those assisting were Mrs Thomas H. Blodgett, Miss Marion Gilbert, Mrs Frances Sayre Starbuck, Mrs C. W. Harold Dunbar, Mrs John H. Warren, Mrs Frederick H. Turner, Mrs George R. McCormick, Mrs George Church, Mrs Sheldon C. Collins and Mrs John deP. Burkitt.

The annual meeting of Wyantenuck club, at which Mr Hull was reelected president, was followed by a stockholders' luncheon and this afternoon came the Saturday tea with Mrs Frederick H. Turner, chairman. Aiding her, were Mrs William F. Flaherty, Mrs Elizabeth N. Hotchkiss, Mrs Eugene W. Leake, Mrs Ivor S. Williams, Mrs Frank D. Griswold, Mrs Edwin Greene, Mrs Frank J. Brothers, Miss Katherine B. Burgess, Mrs Alfred J. Diefenderfer, Mrs John F. Dinn, Mrs Robert E. Carrick.

At Pittsfield Country club tonight, the men's golf tournament dinner dance was one of the leading events of the Central Berkshire season. On the committee with W. Prince Smith, president of the club, were Miss Virginia Rhodes and James D. Colt, 2d.

Stockbridge Golf club is having a series of Saturday programs including buffet suppers, accordion playing, bingo and mah jongg. Mrs David Lincoln Luke of Scarboro, N. Y., and Holiday House, is general chairman.

Mrs Elizabeth N. Hotchkiss and daughter, Miss Mary Bassett Keyes are giving a shower tomorrow afternoon at their Great Barrington summer home in compliment to Miss Janet Warwood of Poughkeepsie N. Y., whose engagement was announced recently to Frederick A. Pearson, Jr., son of Mr and Mrs Frederick A. Pearson of Estamos.

On Monday afternoon, Mrs Lyman Beecher Stowe is to be hostess at a garden party at The Dugway, Stockbridge, following a meeting of about 60 women who attend Rev Edmund Randolph Laine's lectures on "Milestones in Christian history." Mrs Stowe is the former Miss Hilda R. Smith, sister of Miss Gertrude Robinson Smith.

Dr William Mather Lewis, president of Lafayette college at Easton, Pa., and a summer resident of Colebrook, Ct., is to be the speaker at Ascension Farm school field day at South Lee Thursday, the 25th. Mrs Edwards Spencer of the Lenox colony is general chairman.

A number of Berkshire music lovers will attend two piano recitals by Miss Marion Rous. The first is to be an event of next Thursday morning at 11.15, at the Scoville Memorial library, Salisbury, Ct., and the subject will be "From a Beethoven cup." The second symposium is scheduled for Thursday, the 25th, same hour, at Norfolk Country club, Norfolk, Ct. Miss Eleanor Prendergast of Lakeville and Mrs Charles Garside of Norfolk are cochairmen.

Several entertainments have been arranged for Miss Anne Remsen Schenck, daughter of Mrs Frederic Schenck of London, who is arriving at Lenox next week for a visit with her grandmother, Mrs J. Frederick Schenck at Valley Head, and Miss Anna Remsen Alexandre at the Gables.

Tomorrow afternoon Pittsfield Polo team, Zenas Crane Colt of Dalton, manager, and William B. Rand, Jr., of Salisbury, Ct., captain, will play the Loudonville team at Loudonville, N. Y.

Mrs and Mrs J. Macy Willets had a dinner party tonight at Cassilis farm, New Marlboro, in honor of Mr and Mrs J. Macy Willets, Jr., and later took their guests to the concert at Tanglewood.

Original records of the old stage coach tavern on Highland street, Chesterfield, were on exhibition this afternoon at the South Worthington parsonage, now the summer home of Wayne C. Smith of Springfield. The records cover the period from 1790 to 1840. A supper and entertainment were held as a South Worthington church benefit.

Miss Natalie Bayard Merrill who recently returned from London with her aunt, Mrs Nicholas Brown, is to occupy for a month, from the 17th, Merry lodge, on Yale hill, Stockbridge.

Mrs Edward Clark Carter, wife of the secretary and treasurer of the American council, Institute of Pacific Relations, is to address the Wednes-

(Continued from Page 1-C)

day Morning club at Pittsfield the 17th on "Places and people in the Orient." Mrs Carter is the former Miss Alice O. Draper. She and Mr Carter are at Sunset farm, Lee, for the summer.

Mrs John B. Beebe of Great Barrington is visiting her son-in-law and daughter, Mr and Mrs John H. Hamline of 395 Woodland road, Lake Forest, Ill.

Mrs Harry C. Holloway of Glencoe, Ill., and Tamarack, Tyringham, has sailed for Paris to visit her son, Lars Holloway, a music student there.

Mrs F. Dorsey Montgomery, Jr., of Lake Forest, Ill., is visiting her brother-in-law and sister, Mr and Mrs David Lincoln Luke at Holiday house, Stockbridge.

Mrs James Otis Hinkley of Lake Forest has joined Mrs Warren M. Salisbury's house party at Tor court, Pittsfield.

Countess Giovanni Cardelli has returned to her home, 1448 Lake Shore drive, Chicago, from Great Barrington, where she has ben occupying Mr and Mrs William Felton Barrett's Sky farm, while the Barretts were abroad.

With Mrs James Graham Parsons at Bonnie Brae, Stockbridge, for the music festival are Mr and Mrs Alfred L. Aiken of New York city.

PITTSFIELD, MASS.
EAGLE

AUG 15 1938

Koussevitzky To Sail Aug. 17 On Normandie

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, resting today at the Berkshires Hunt and Country Club at Lenox after his two strenuous weeks at the Berkshire Symphonic Festival, stated that he would sail Aug. 17 on the Normandie for a short vacation. He will return to Boston in September to conduct rehearsals for the Symphony Hall season which opens Oct. 8.

SPRINGFIELD, MASS.
MORNING UNION

AUG 14 1938

Music Festival Ends Today; Bigger '39 Season Planned

Eight Concerts May Be Played Next Summer

Tremendous Interest in Tanglewood Programs Expected to Force Expansion of Series

Tanglewood, Lenox, Aug. 13—With the closing concert of the fifth annual Berkshire Music festival scheduled for tomorrow afteroon at 3.30, its host of friends are discussing the possibilities of an enlarged program next year. It was learned tonight that the festival corporation directors are to meet Friday and the Boston Symphony orchestra board the following week to decide on a general plan.

It was learned that on account of engagements already made the orchestra cannot be at Tanglewood the last week of July and the two final weeks of August, so the program will have to be crowded into the first two weeks of August.

In order to meet the tremendous and growing interest in the festival the two boards of directors will con-

(Continued from First Page)

sider the advisability of giving four concerts each of the two weeks or eight in all. These would start on Wednesday night with evening concerts on Thursdays and Saturdays and afternoon programs Sundays, as at present.

Consideration has been given the possibility of giving plays in the new music shed, but this is said to be unlikely at present. A new theater is likely to be considered first.

Tonight's audience exceeded 6000 possibly the largest of the festival. It was a perfect midsummer night and the Tanglewood gardens provided an objective for many admirers.

Mrs Gorham Brooks of Brookline, who, with her aunt, Miss Mary Aspinwall Tappan of Boston, gave Tanglewood to the Boston Symphony orchestra, with her two daughters motored down from Dublin, N. H., today and were in Mr and Mrs David T. Dana's box tonight.

Parking conditions were greatly improved over Thursday.

Large Audience Hears Concert At Tanglewood

Berkshire Symphonic Series, Which Will Close Today, Includes Beethoven and Tschaikowsky Numbers

By FRANCIS REGAL

Stockbridge, Aug. 13—The fifth of the six concerts of the Berkshire Symphonic festival drew another very large audience to Tanglewood for a program made up of two sixth symphonies, by Beethoven and Tschaikowsky, with the "Angelus" movement from Henry Hadley's third symphony as an introduction. The weather was ideal—even finer than that of Thursday evening, which showed how hospitable to music a Berkshire August can be. Summer in these latitudes is either the best or the worst of times for concert-giving, and in its five years the festival has had a fair share of both extremes.

Scientists for a century have made an elaborate study of the effect of temperature upon sound waves and

(Continued from First Page)

on instruments, some rising and some falling in pitch as the mercury goes up. They have given less attention to humidity, the musician's worst enemy in our climate, and they have ignored the personal equation, which to the musician is the most important of all. To the remark that the weather was "better for strings" a senior member of the viola section retorted "better for human beings."

Musicians are not less sensitive than their instruments, and in summer they find making music a delight or a torture according to the conditions. Amateurs can pick and choose but professional musicians have to fulfill engagements regardless of the worst, in heat, humidity, thunder, lightning and rain, that a New England summer can give. For the first week the Boston Symphony orchestra played magnificently under trying conditions, with a fortitude worthy of the highest praise; its members are well entitled to the amelioration which the second week has brought.

Two Symphonies to Be Given

The festival will close tomorrow afternoon with a program made up of two symphonies, Schumann's first, and the second by Brahms, with Prokofieff's orchestral suite, opus 60, between them. This incidental music for a Soviet film, produced in 1933-34, is one of the few relatively new or unfamiliar works included in this year's programs.

In general, the festival is planned to interest both music lovers and a large number of people who are attracted by the delightful conditions under which music is presented here. Thus, as a rule, there is not much scope for critical analysis. The symphonies long ago have been studied as minutely as "Hamlet" or "Macbeth," and what Mr Koussevitzky and the Boston Symphony orchestra will make of them is known in advance.

Yet even so versatile and catholic a conductor has his favorite works, and from time to time makes a fresh study of some classic which yields gratifying results. In the symphonies of Tschaikowsky he seems to be infallible. In Beethoven's music he has been more unequal, but not in a predictable way. He has played the fifth symphony disappointingly, as though it had gone stale, and soon after given a dazzling performance of the seventh, which is almost as well worn. Last year he gave so fascinating an interpretation of the "Pastoral" symphony, sometimes disparaged but just now a better appreciated work, that the repetition of this serene and sunny tone picture of country life made tonight's program exceptionally attractive.

WALLA WALLA, WASH.
UNION - BULLETIN

AUG 14 1938

Boston Symphony

Six concerts by Boston Symphony Orchestra musicians are scheduled for the Berkshire Symphonic Festival, which begins Aug. 4 at the beautiful 200-acre Tanglewood estate at Stockbridge, Mass.

With the orchestra will appear the Cecilia Chorus of Boston and distinguished soloists. Concerts will be given August 4, 6, 7, 11, 13 and 14. Dr. Serge Koussevitzky of the Boston symphony is conductor.

Since the concert series began in 1934, the festival has been evolving gradually into an institution—typically American—establishing its own traditions with realization that to merit continued support of a discriminating public, artistic performance is of major importance.

Immediately after last year's series, the festival trustees enlisted the aid of its many friends and raised more than $80,000 within a few months for a music shed.

Now the building is completed to the point called for by plans for this year. Eventual completion, including a permanent floor and stage, will come when more money is received.

Two years ago Mrs. Gorham Brooks presented Tanglewood, where Nathaniel Hawthorne lived while in the Berkshires, to the Boston Symphony Orchestra as a permanent home for the Festival.

WORCESTER, MASS.
TELEGRAM

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AUG 14 1938

If I Had One Wish to Make

THIS IS what it would be—to sit once more in the cool pale green interior of the new music shed at the Berkshire Symphonic festival in the last concert of the 1938 series, at 3.30 o'clock this afternoon. Once more the dulcet notes of one of America's greatest symphonic groups, under inspired direction of Dr. Serge Koussevitzky would fill my ears, the harmonious shell and surroundings natural and architectural, rarely attuned to such an art would fill the eyes, and emotion born of marvelous music, magnificently played would flood the heart . . . Very likely it may be. The shed is so huge that friends and acquaintances are mislaid in its depths with the greatest of ease! Every aid to enjoyment of the concert has been planned in the unique building, which looks like some fairylike marquee or cream-colored mushroom in the midst of its acres. Only a master musician could have visioned the tuning-room behind the stage (which by the way is fully as large as the one in Symphony Hall, so the program tells one.) That same program has notes of each concert, matinee or night. It has the invitation to visit gardens in which the nearer sculpture and pools vie with glorious views of the Berkshires themselves, on every hand. "Twenty-five minutes for intermission, messieurs and mesdames," and the gong warns in far corners of the grounds at beautiful "Tanglewood" memorial legacy of its owners to music lovers of the country. One will do well to come running, and find the seat. There are no wasted moments in a Koussevitzky program.

Out of the many I knew who were there, only two were glimpsed in the throng, Mrs. Lawrence K. Miller of Pittsfield, (of Worcester before her marriage) was in one of the boxes that run lengthwise at the building. Then, too, Major Max Vivier of New York and Paris was in another box, visiting his adjacent acquaintances between the concert halves. I see the Stuart Henry painting of "Koussevitzky conducting" is on exhibition throughout the festival season (now ending, however, this afternoon), at the Berkshire Museum. The hush that fell on the vast shell, the utter absence of any amplifying device, which so very often sounds artificial, was another feature that is certain to become festival tradition.

NEW HAVEN, CONN.
JOURNAL-COURIER

AUG 15 1938

5th Berkshire Festival Attended by 38,000

STOCKBRIDGE, Mass., Aug. 14 (AP)—The last notes of Brahms' Second Symphony today closed the fifth Berkshire festival, the first to be held in the new "Music Shed" at Tanglewood, near here.

Thirty-eight thousand people heard the Boston Symphony orchestra under its long time conductor, Serge Koussevitzky, in the six concerts.

They came from nearly every state in the union, many staying for the six concerts, divided into two weeks and groups.

Although the $80,000 "Music Shed" was met by gifts and is not charged against the "take" of the festival, ticket sale alone made the concerts self sustaining and justified expansion next summer. No announcement has been made of elaborations of the program, however, other than that by 1940 a school will be operated at Tanglewood in connection with the festival.

The "Shed" is so arranged that an operatic stage can be added without major alteration, and an operatic production or so may be had in the future.

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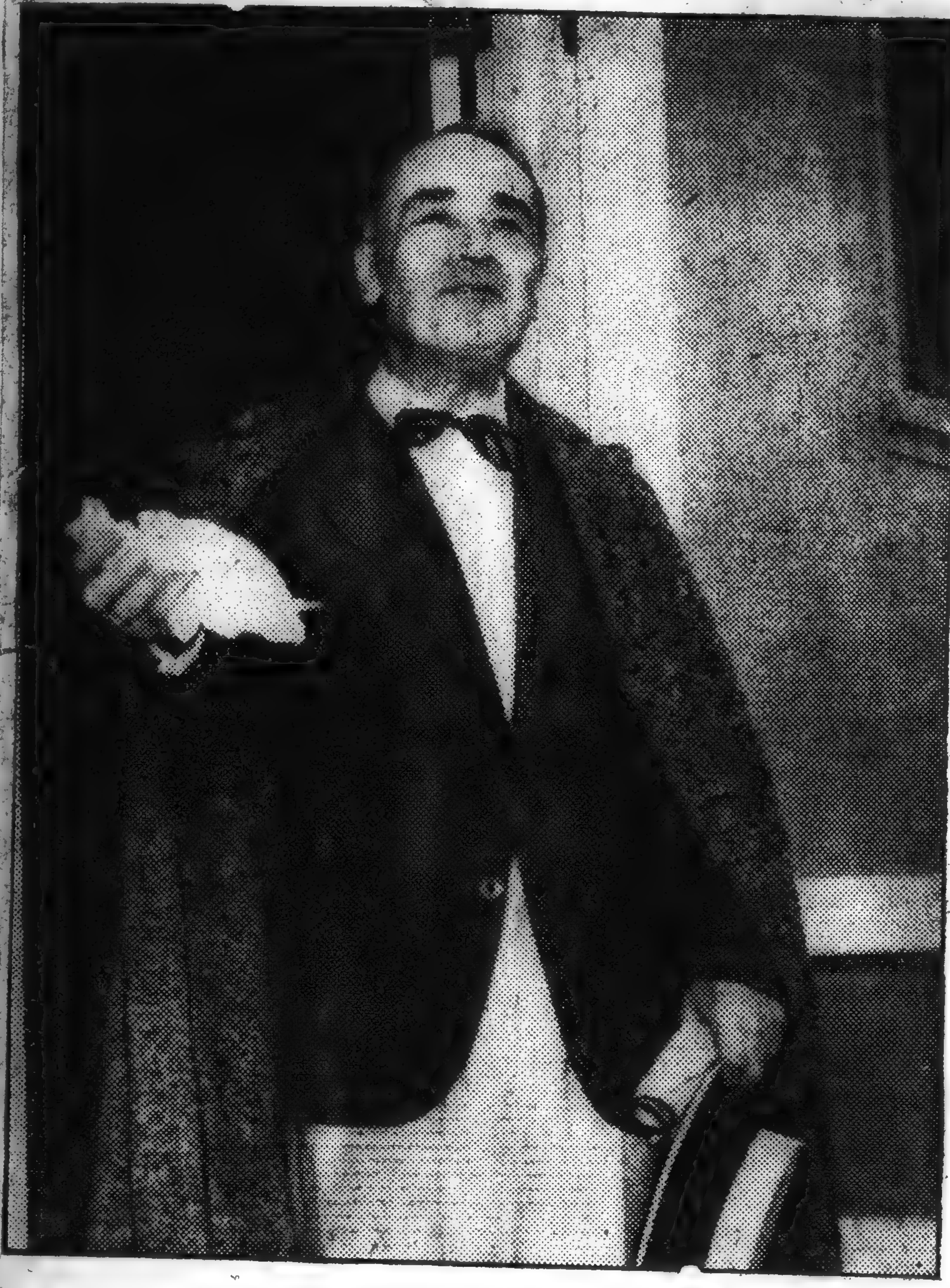
SPRINGFIELD, MASS.
MORNING UNION

AUG 15 1938

"C'est Fini," Says Maestro



Don Jose Browning Photo

"C'est fini," said Maestro Koussevitzky as he emerged from his dressing room and prepared to leave Tanglewood after concluding the fifth annual Symphonic festival which ended with yesterday's afternoon concert.

6000 Present for Final Berkshire Festival Concert

Reports at Stockbridge Are That Music Season Will Be Longer or More Elaborate Next Year

By Willard M. Clark

STOCKBRIDGE, Aug. 14—The final concert of this Berkshire Symphonic Festival took place this afternoon under the finest conditions. The sun shone, and the view over the Stockbridge bowl never seemed more beautiful.

More than 6000 people were in the music shed or scattered over the grounds, for one can hear well wherever one happens to be. Already people are discussing the future of the festival and it appears that a meeting of the directors of the Boston Symphony Orchestra and the members of the festival association is scheduled within a few days. One report has it that a three-week season will be held next year, with the Boston Symphony appearing for the usual six concerts and some other form of entertainment taking up the remainder of the time. Another report is that the orchestra may give eight concerts during the usual two-week season. However, it appears definite that there will be additional entertainment next summer.

Two symphonies occupied the major portion of this final program. Schumann's First Symphony in B flat ma-

Continued From First Page

jor and the Second Symphony in D major by Brahms. Between these two came the exciting incidental music which Prokofieff wrote for the Soviet film, "Lieut. Kije."

Written in 1933 and published as a suite in 1934, this music reveals Prokofieff at his humorous best. One wonders just how often Prokofieff writes with his tongue in his cheek. He pours forth melody as prodigally as the late Victor Herbert and he knows few equals in the realm of descriptive music. The work portrays the birth, romance, wedding, amusement and burial of the mythical Lieut. Kije. It opens with a horn fanfare off stage, and from that moment it goes its descriptive way, ever mounting in excitement until it reaches its climax in the "Troika" and then the poor lieutenant is buried with the off-stage horn fading away into the distance. It is virile, humorous music, clearly understandable and devastatingly clever.

Schumann's "Spring Symphony" should never be analyzed. It is so fresh, so vernal and such a consummate creation of beauty that, to enjoy it to the most, one should close the eyes and just listen.

What matters most is the fact that a sensitive, cultured man has given us a graceful and symmetrical work, expressive of all that is alive and beautiful. Dr. Koussevitzky interpreted the work with loving care. The orchestra played with the freshest of tone and radiant color.

It seemed fitting that the Second Symphony of Brahms should be prepared with Schumann's First Symphony. Here is music and full enough to satisfy the most exigent.

The orchestra played the melodies which run in profusion through the measure with matchless beauty of tone and in the final movement built up a tremendous climax, thrilling in its rhythmic sweep and dynamic power.

WORCESTER, MASS.
TELEGRAM

AUG 14 1938

All-Wagner Program Presented At Lenox

Berkshire Symphonic Festival Draws Audience Of 5500; Paul Althouse Sings

By CLIFFORD FOWLER GREEN

STOCKBRIDGE, Aug. 13.—For the opening concert of the second week of the fifth annual Berkshire Symphonic Festival, at "Tanglewood" in Lenox, last Thursday night, Dr. Serge Koussevitzky chose an all Wagner program. Selections from the two of the "ring" operas filled the evening, act 1, final scene from "Die Walkure," and the complete act 3 from "Siegfried."

Whatever may be the shortcomings of operatic scenes in concert form (without scenery and action) as compared with a performance such as one hears at the Metropolitan Opera House, they were lost sight of by this audience of fifty-five hundred persons, as they demonstrated their approval more decisively than at any concert heretofore.

So far, this is the first taste of opera that the festival patrons have been given. With the enthusiasm shown, it is a safe guess to say that it is now a permanent fixture for the festivals of the future.

In the performance of this music, Dr. Koussevitsky and the Boston Symphony Orchestra had the assistance of four soloists from the Metropolitan Opera Association. In "Die Walkure", the part of Siegmund was sung by Paul Althoue, familiar to Worcester audiences from his many appearances at the Worcester Festival. The role of Sieglinde was taken by Miss Beal Hober. In the act 3 from "Siegfried", Althouse also sang the part of Siegfried and Miss Hober appeared again as Brunnhilde. "Wotan was sung by Norman Cordon while Miss Anna Kaskas sang "Erda". These two latter singers, with Paul Althouse also appeared in the "Ninth Symphony" last week.

Althouse at Ease

Mr. Althouse whose years of experience have been many and under greatly divergent conditions seemed entirely at ease and gave great pleasure in his two roles. His tenor voice was clearly heard at all times in the midst of Wagner's opulent orchestration. His excellent artistry did not, however, minimize the splendid work done by the other soloists, who were all warmly received in this new form of musical offering at "Tanglewood".

Dr. Koussevitsky again showed his skill and musicianship in achieving the right balance when the singers were performing their arias and at no time did he allow the orchestra to overwhelm the voices.

The festival patrons now seem well at home in the new shed, which was dedicated at the opening concert last week. The three thousand or more cars, from all the eastern states, were parked in several zones on the spacious estate, presented to the trustees of the Boston Symphony Orchestra last year by Mrs. Gorham Brooks.

The temperature and atmospheric conditions were quite ideal for the performance of Wagner's elemental music. The composer had sought at various times to assimilate music and sounds of nature, as in the scene, "Forest Murmurs" from this same opera, "Siegfried." There was just enough breeze rustling through the pines, adjacent to the music shed, followed by a stillness, which gave an unusual but suitable background to the kaleidoscopic harmonies of Wagner.

Fifth Concert

The program of the fifth concert opened with the second movement, "Andante Tranquillo" from the "Third Symphony" by Henry Hadley. Following this, we were given two complete symphonies, the sixth of Beethoven and the sixth of Tchaikovsky.

The reason for the inclusion of the Hadley selection was by way of recognition of this composer-conductor, who conducted the Berkshire Symphonic Festival the first two of its five years of existence. At that time he gathered together about a hundred men from various orchestras in and around New York. Since then Koussevitzky and the Boston men have furnished all the orchestral music and it seems likely that this will be so for some time to come. Henry Hadley, it will be remembered, also conducted the Worcester Festival several years previous to his untimely death in 1937. He was inspired to write this symphony during a sojourn in Italy in 1906.

Speaking of the movement, which he called "Angelus," the composer said, "the second movement was suggested on hearing, every afternoon, the bells from a distant church, which were wafted across the fields to a secluded spot in the woods, where I worked out of doors."

Sir George Grove Quoted

Then came the Beethoven "Sixth Symphony" which he himself subtitled, "The Pastoral." Sir George Grove in his immortal work on the Beethoven symphonies writes of this one "It causes a monotony which is never monotonous, and which, though no imitation, is akin to the constant sounds of nature—the monotony of rustling leaves and swinging trees: the running brooks and blowing winds, the call of birds and the hum of insects." In addition to this there is the imitation of the rural German band followed by the inevitable storm. Dr. Koussevitsky and his orchestra received a real ovation from the audience.

From the sale of tickets thus far it is predicted that the attendance at the final concert Sunday afternoon will exceed any thus far. The program will be: Symphony in B-flat. No. 1 by Schumann; a new composition of the versatile Composer-Conductor-Pianist Prokofieff, "Lieutenant Kije" (orchestral suite); and the Second Symphony of Brahms.

ROME, N. Y.
SENTINEL

AUG 15 1938

"In Tanglewood Shed"

Two erroneous impressions have become prominent in the news concerning this season's concerts of the Boston Symphony Orchestra in the Berkshire Hills. A typical sentence read: "Tanglewood, a large Stockbridge estate where Author Nathaniel Hawthorne used to live, was deeded by its owners to the Boston Symphony two years ago." Not only that, but many who attend the concerts seem to come away with the conviction that they have seen the mansion in which Hawthorne wrote his "Tanglewood Tales" and several other works. Moreover, other news dispatches have been dated from Lenox, making it appear the concerts are staged in a new "music shed" in that fashionable Massachusetts resort.

Boundary lines of the towns of Lee and Stockbridge come so close to the heart of Lenox village as always to have caused confusion. Wealthy families having their estates just over one line or the other have had their mail addressed to Lenox. The same pretty lake in Northern Stockbridge has been termed "Lake Mahkeenac" in Lenox but "Stockbridge Bowl" in the quite as aristocratic village farther south.

As for Hawthorne, he dated his preface to "The House of the Seven Gables" as of "Lenox, January 27, 1851;" but the tiny cottage which commanded such a marvelous view of lake, hills and dale was indubitably over the line in Stockbridge. That cottage burned around about 1890 and for many years thereafter visitors were shown the chimney and foundations. In course of time a new "summer family" acquired land in the vicinity, succeeded in having the highways relocated and erected a mansion as much out of harmony with Hawthorne's tastes and pocketbook as could well be conceived. It is that estate upon which the Berkshire Symphonic Festival has been staged, first partly under canvas and now in what is styled the "Tanglewood Music Shed."

It illustrates afresh how prone so many Americans are to worship names without knowledge of their owners that anyone should come away from modern "Tanglewood" believing it had been occupied by the author. Thus hundreds annually pay good money to inspect the existing "house of seven gables" in Salem assuming it to have been the scene of Hawthorne's tale by that name, when his preface distinctly declares he built the mansion in the story "of materials long in use for constructing castles in the air."

WORCESTER, MASS.
GAZETTE

AUG 15 1938

SYMPHONY CLOSES AT TANGLEWOOD

STOCKBRIDGE, Aug. 15 (AP)—The Berkshire Symphonic Festival at Tanglewood closed yesterday with a total attendance of thirty-eight thousand for its six concerts in an auditorium, the capacity of which is only 5638 people.

One of the best known of Summer music ventures, it attracted music lovers from nearly every state in the union, and a number of foreign countries. In the audience were many who used to spend their summers at the European festivals, but preferred to take no chances this year with disturbed conditions abroad.

The Berkshire festival will sustain itself, according to George Edman, chairman of the coordinating committee, which directs the work of the six hundred volunteers from this neighborhood who do the work of the festival.

The backbone of next year's festival will be Serge Koussevitzky and his superb Boston Symphony Orchestra. It is possible the festival will expand, perhaps by the addition of opera to the program, perhaps in the direction of more concerts. No announcement has been made so far, beyond the fact that by 1940 a school for orchestral musicians, conductors, and possibly singers as well will be operating at Tanglewood.

A campaign to obtain money for improving the property will get underway this week, Gertrude Robinson Smith, president of the festival, announced.

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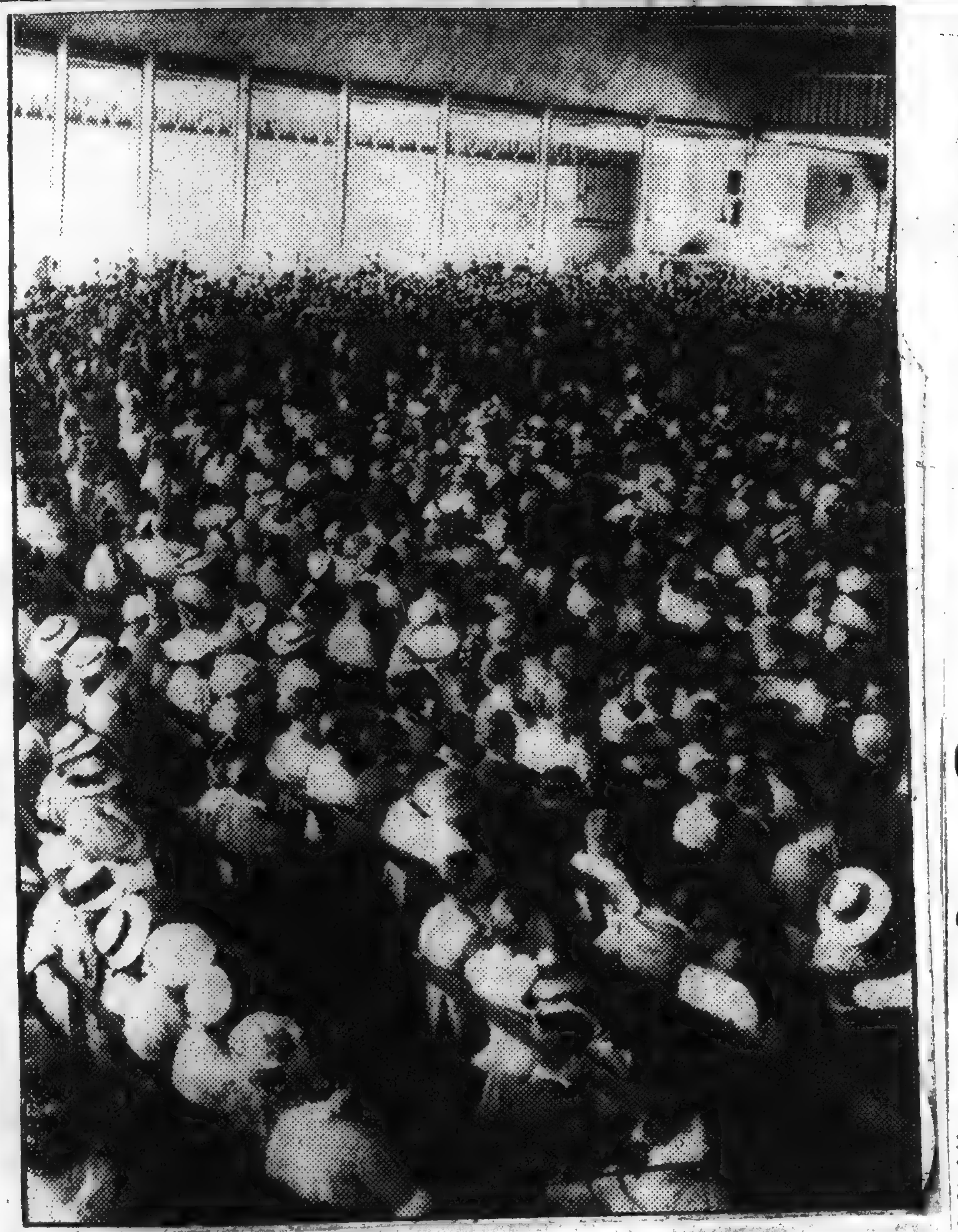
SPRINGFIELD, MASS.
MORNING UNION

15 1938

Scenes at Last Berkshire Festival Concert



Photos by Don Jose Browning

Before what was believed the largest audience to attend the annual Berkshire Symphonic Festival, at Tanglewood, Dr. Serge Koussevitzky and his talented group of musicians yesterday concluded the fifth annual series of concerts. Pictured above are patrons of the festival as they wandered about the spacious grounds. Lower photo gives a fair idea of how well packed the new music shed was, showing a portion of the "unreserved" section.

WORCESTER, MASS.
TELEGRAM

Brahms Symphony Closes Fifth Berkshire Festival

By JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Aug. 14 (AP)—The last notes of Brahms' Second Symphony today closed the fifth Berkshire Festival, the first to be held in the new "music shed" at Tanglewood, near here.

Thirty-eight thousand people heard the Boston Symphony Orchestra under its long-time conductor, Serge Koussevitzky, in the six concerts.

They came from nearly every state in the Union, many staying for the six concerts, divided into two weeks and groups.

Although the $80,000 "music shed" was met by gifts and is not charged against the "take" of the festival, ticket sale alone made the concerts self sustaining and justified expansion next Summer. No announcement has been made of elaborations of the program, however, other than that by 1940 a school will be operated at Tanglewood in connection with the festival.

The "shed" is so arranged that an operatic stage can be added without major alteration, and an operatic production or so may be had in the future.

During this festival Dr. Koussevitzky explored the entire orchestral literature, from the cantatas of Bach to the gently acrid modernites of Serge Prokofieff's "Lieutenant Kije" suite, which brought many laughs to the audience this afternoon. Today's program included also a virtuosic performance of Schumann's B Flat (first) Symphony, a work not usually as popular with audiences as it seemed today.

Meanwhile, with his labors finished until the orchestra begins its Boston season early in October, Mr. Koussevitzky looked forward to Aug. 17 when he sails for a vacation abroad.

MANCHESTER, CONN.
HERALD

AUG 15 1938

OVER 38,000 ATTENDED BERKSHIRE FESTIVAL

Concerts Attracted Music Lovers From Every State Of The Union And Some Foreign Countries.

Stockbridge, Mass., Aug. 15.—(AP)—The Berkshire symphonic festival at Tanglewood closed yesterday with a total attendance of 38,000 for its six concerts in an auditorium, the capacity of which is only 5,638 people.

One of the best known of summer music ventures, it attracted music lovers from nearly every state in the union, and a number of foreign countries. In the audience were many who used to spend their summers at the European festivals, but preferred to take no chances this year with disturbed conditions abroad.

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DAYTON, O.
NEWS

AUG 14 1938

Greatest Cello Concerto Has Been Recorded By Casals

BY VIRGINIA D. STURM

RECORDING releases for the summertime seem to have taken a little lighter vein than those presented in the winter. That is true except in one instance, and that is the release of the Dvorak Cello Concerto which is considered to be the outstanding achievement as far as this instrument is concerned.

True, the concerto is filled with a wistfulness and an engaging charm, and at the same time it holds its position as being the greatest of all cello works. When a cellist has really accomplished the playing of this masterpiece, he or she may well feel secure in artistic attainment. That is if the concerto is really played well.

Pablo Casals is still the unquestioned peer among cellists despite the fact that he does less and less playing in this country. When one listens to his performance of the Dvorak concerto one is newly impressed with his virtuostic accomplishments.

While Dvorak was a Bohemian, this work is felt to have some Americanism, for it was while he was in this country that he wrote it. In one movement there are apparent strains of southern familiarity. Anton Dvorak is accompanied by the Czech Philharmonic orchestra.

Arturo Toscanini and the N. B. C. symphony have recorded Symphony No. 13 in G-major by Haydn, and the same orchestra, under the direction of Frank Black has done the Brahms Liebeslieder Waltzes (Love Song Waltzes) and Bruno Walter, conducting the Vienna Philharmonic orchestra plays the Mozart Symphony No. 38 in D-major (Prague).

This album will become a cherished possession because the orchestra is an outstanding one and no one discredits the artistry of Bruno Walter. But, political forces in Vienna have made it impossible for Mr. Walter to conduct further this great organization, it is understood.

John Barbirolli and the Philharmonic Sympony Society of New York have recorded the Claude Debussy "Iberia" (Images).

Serge Koussevitsky and the Boston Symphony have made a "fun" record of the Prokofieff playing of "Lieutenant Kije" suite, which is motion picture music of a Russian film, and the suite, "Love For Three Oranges."

William Primrose, the viola player of the former London String quartet has joined forces with Gerald Moore to record Brahms beautiful Sonata in E-flat major (Op. 120, No. 2) for Viola and Piano.

Chopin Nocturnes, always popular with musicians, have been preserved as played by Arthur Rubinstein who stands today as one of the most eminent of pianists.

That is an imposing list, as a group of albums, and with high fidelity recording there is scarcely a flaw.

Single discs include a new one by Igor Gorin of two Alfred Hay Malotte sacred numbers; Chopin's Polonaise in A-flat major, played by Ignace Jan Paderewski (Parts 1 and 2), the Lament from "Dido and Aenus," from Purcell with the present transcription by Charles O'Connell; two spirituals sung by Marian Anderson, contralto; two Bach chorales played by the Philadelphia orctestra, under the direction of Eugene Orman; and a ballet number, "La Boutique Fantasqus," by Rossini, with the transcription by the late Respighi, played by Eugene Goossens and the London Philharmonic orchestra. Goossens is the director of the Cincinnati Symphony orchestra.

Richard Crooks has recorded the Foster Carling charmer, "All of My Heart," with Wilfred Pelletier's orchestra; Lotte Lehman sings Gretchaninoff's "My Native Land" and "Drink to Me Only With Thine Eyes."

Fritz Kreisler plays DeFalla's "La Veda Breve" and his own "Liebesfreud" with Franz Rupp at the piano and Paul Robson sings Cadman's "At Dawning" and Bond's "Just a-Wearying for You."

SPRINGFIELD, MASS.
EVENING UNION

AUG 15 1938

LAST FESTIVAL CONCERT HEARD BY LARGE CROWD

More Elaborate Program Reported Planned for Next Year

STOCKBRIDGE, Aug. 15—The final concert of this Berkshire Symphonic Festival took place yesterday under the finest conditions. The sun shone, and the view over the Stockbridge bowl never seemed more beautiful.

6000 Are Present

More than 6000 people were in the music shed or scattered over the grounds, for one can hear well wherever one happens to be. Already people are discussing the future of the festival and it appears that a meeting of the directors of the Boston Symphony Orchestra and the members of the festival association is scheduled within a few days. One report has it that a three-week season will be held next year, with the Boston Symphony appearing for the usual six concerts and some other form of entertainment taking up the remainder of the time. Another report is that the orchestra may give eight concerts during the usual two-week season. However, it appears definite that there will be additional entertainment next summer.

Two symphonies occupied the major portion of this final program. Schumann's First Symphony in B flat major and the Second Symphony in D major by Brahms. Between these two came the exciting incidental music which Prokofieff wrote for the Soviet film, "Lieut. Kije."

Written in 1933 and published as a suite in 1934, this music reveals Prokofieff at his humorous best. One wonders just how often Prokofieff writes with his tongue in his cheek. He pours forth melody as prodigally as the late Victor Herbert and he knows few equals in the realm of descriptive music. The work portrays the birth, romance, wedding, amusement and burial of the mythical Lieut. Kije. It opens with a horn fanfare off stage, and from that moment it goes its descriptive way, ever mounting in excitement until it reaches its climax in the "Troika" and then the poor lieutenant is buried with the off-stage horn fading away into the distance. It is virile, humorous music, clearly understandable and devastatingly clever.

Schumann Work

Schumann's "Spring Symphony" should never be analyzed. It is so fresh, so vernal and such a consummate creation of beauty that, to enjoy it to the most, one should close the eyes and just listen.

What matters most is the fact that a sensitive, cultured man has given us a graceful and symmetrical work, expressive of all that is alive and beautiful. Dr. Koussevitzky interpreted the work with loving care. The orchestra played with the freshest of tone and radiant color.

It seemed fitting that the Second Symphony of Brahms should be prepared with Schumann's First Symphony. Here is music and full enough to satisfy the most exigent.

The orchestra played the melodies which run in profusion through the measure with matchless beauty of tone and in the final movement built up a tremendous climax, thrilling in its rhythmic sweep and dynamic power.

NEW YORK, N. Y.
TIMES
AUG 14 1938

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FUTURE OF A FESTIVAL IN AMERICA

By OLIN DOWNES

THE Fifth Berkshire Symphonic Festival, and the third of these festivals to be given by the Boston Symphony Orchestra, directed by Serge Koussevitzky, comes to an end this afternoon. This end, however, is evidently the beginning of a new and highly significant period in the festival's history. Two weeks ago in these columns reference was made to Dr. Koussevitzky's conception of the development of the festival as a Summer music center for the United States. It is precisely the time for such a development to take place, since the great European music festivals have so grievously deteriorated because of political and allied social and economic conditions, and there is every indication that the immediate future for music is the United States and the resources and enthusiasm that America brings to the cultivation of great art.

If some immediate proof of this were needed it would be conspicuously present in the proportions of the audiences that gather for the performances at Stockbridge. Here is a music festival that takes place far from any civic center or lines of conveyance, its concerts given by a great orchestra without the presence of any sensational element, even that of a distinguished soloist to add "glamour" to the occasion. The orchestra's distinguished conductor himself is the presiding spirit and prophet of his art. His instrument is the orchestra, which has never surpassed its quality at his hands. The sheer integrity and beauty of this offering represent all that is needed to attract an immense public from all parts of the United States, and one that cheerfully pays prices equal to those of the Winter subscription seasons for the performances. The average size of the audiences last Summer was 5,000 at each concert. This Summer the figures of the first week's attendance indicate an encouraging increase.

* * *

The festival has only just obtained its Music Shed and facilities for performances which can be given independently of the weather, but the public support is such that its future and its artistic standards are secure. More than this—a great momentum of public interest and approval is to be felt underlying the activities of the institution. It is not only firmly entrenched; it has such a place in the public mind that it must go forward in a way commensurate to the things which are expected of it. Fortunate that this festival is directed musically by a great artist who looks far into the future and perceives the true objectives and the things which are to be done. Five years ago, as Miss Gertrude Robinson-Smith said in the course of introductory remarks she made at the beginning of the present festival, its status today would have appeared a dream. Dr. Koussevitzky's plans for the expansion of the festival could appear to the conservative as being also a dream, and more extravagant than the earlier one. But that is not so. He sees and he can make others see clearly a practical goal. He has at his side those who understand and sympathize with his aims and will see to it that they are neither obscured nor distorted by the practical problems which will accompany their realization.

The festival has now "Tanglewood" as its home, the gift of Mrs. Gorham Brooks, and a place which invites artistic representation and individual response to it. It has also the new Music Shed, not entirely complete, but adequate as regards the essentials for open-air performance. It has its series of concerts, now self-sustaining. Much has been gained and much remains to be done. The Music Shed is the result of private contributions. Fifty-eight thousand dollars more is needed for immediate plans of improvement, which Miss Robinson Smith, president of the festival, has enumerated.

And other funds are needed, and are confidently expected to materialize, as the festival continues to prove itself, and as a wider and wider radius of the country becomes aware and appreciative of its purposes: funds for scholarships for the training of young musicians in the academy for special musical instruction which the festival intends to institute as one part of its cultural activities.

Bentley W. Warren, the president of the Boston Symphony Orchestra, Inc., referred specifically to such funds and to this future aspect of the Berkshire Symphonic Festival when he answered the address of Miss Robinson-Smith on the opening night. He referred to the manner and the spirit in which Major Henry L. Higginson founded the Boston Symphony Orchestra in 1881; of the ways in which the existence of that orchestra had caused the growth of many similar institutions through the land, and, now, of the new vistas unfolding before the conductor, the orchestra and its board of directors, vistas which are only the logical consequences of the achievement of Colonel Higginson in 1881, now awaiting realization.

Mr. Warren's precise words are significant. "Our distinguished conductor," he said, "after fourteen years in this country of his adoption—for he has now become an American citizen—has long cherished a vision of a music center of the first importance. He is convinced that America is now ripe for it. Here he believes it is possible to develop orchestral conductors as accomplished as any that Europe can provide. The personnel of the orchestra contains artists unexcelled anywhere, teachers of advanced pupils in the use of the various instruments. After experience with many amateur choruses, Dr. Koussevitzky believes that the possibilities of choral and community singing are almost unlimited if properly trained leaders are made available. What does all this suggest?

"It is the hope of our conductor—a hope, I am happy to say, shared by the Berkshire Symphonic Festival Corporation and the Boston Symphony Orchestra—that the annual festival may be supplemented by a school or academy holding annual sessions, preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, choral leaders and separate instrumentalists. 'Tanglewood' the ideal location for such a school. The mansion house and other buildings included in Mrs. Brooks's gift will furnish the facilities immediately needed. This auditorium cannot be excelled as a place for the instruction of prospective orchestra conductors with a small but adequate orchestra of some of the members of the Boston Symphony Orchestra itself, augmented by students attending the school for instruction in the use of their special instruments."

This combination of circumstances, continued Mr. Warren, will greatly reduce the cost of the great program. "Indeed," he went on, "the greatest need will be for scholarships. These will be indispensables, because many of the most promising students are themselves without the means to pay the cost of the higher and specialized instruction for which their talents will qualify them. No one can doubt that from some source the necessary funds will be forthcoming, and it is expected that the detailed arrangements for the school can be completed so that its first session may precede the Berkshire Festival of 1940."

* * *

In this way, with the characteristic lack of exaggeration or of overemphasis that befitted so serious an announcement, did the president of the Boston Symphony Orchestra, Inc., give notice of the organization's support of Dr. Koussevitzky's project. And here, put down with a passionate sincerity and faith in his aims, is Dr. Koussevitzky's own statement of the festival's future. It is now published for the first time. He had planned to speak these words on the opening night, but confined himself to a brief greeting. Here are words that may well be heeded and pondered:

The Berkshire Music Festival is started and is rapidly growing. However successful and important, it is only the first step toward the ultimate goal—the establishment of the greatest music and art center in the world. The United States of America can and are destined to have such a center. American freedom is the best soil for it. American financial resources will make it eventually possible. Rapid growth of American culture dictates its necessity, as a crowning peak of its unfolding, as a historical mission and perennial contribution of America to human art and culture.

For the Summer the activities of the center will be many and varied. They will consist, first, in a series of symphonic concerts of great music in the performance of a great orchestra, considered peerless in the world. Second, in a series of immortal operas in a perfect ensemble of the finest singers, artists and choruses. Third, in a series of the most important oratorios presented in action. Fourth, in several outstanding ballet performances.

In addition, we plan to give the classical tragedy and comedy with foremost living actors. We expect to re-create the antique Greek theatre in its modern form. For that purpose leading playwriters, composers, scholars and other specialists will be invited. Their collective cooperation promises not only re-creation of the Greek theatre but also a creation of a new and great theatrical art, so persistently yet fruitlessly dreamed of by many visionaries in the nineteenth and in the present century.

We contemplate further to establish the Academy of Music and Arts as a permanent institution. It has to be a creative musical center, where the greatest living composers will teach the art of composition; the greatest virtuosi, the art of perfect performance and technique; the greatest conductors, the mystery of conducting orchestras and choruses. The most eminent thinkers and scholars of Harvard, Yale and other prominent universities will be teaching there, each in his field, so far as it concerns arts and music. A free cooperation of such an élite shall certainly result into a creation of new and great values of art; into radiation of the beams of high culture over a nation and the whole world, and, finally, into education and training of a new generation of American artists.

So visioned, the center will be one of the foremost educational institutions. It will serve the American nation, the world at large and all those who seek hearing and seeing the best in music and related arts; who want to study the fine arts in their relationship to culture; who are anxious to refresh their minds and personality through the contact with the best in art and with the élite in culture, and those who long for a creative rest in the Summer.

Such an institution will be, no doubt, unique and far greater than any similar institution existing. Only few great visionaries have dared to dream of it. Today this dream is about to come true, if you will be willing to help its creation.

PROVIDENCE, R. I.
BULLETIN

AUG 15 1938

BERKSHIRE MUSIC FESTIVAL CLOSES

38,000 Attendance at Six Concerts.—Opera May Be Added in Future.

Stockbridge, Mass., Aug. 15.—(AP)—The Berkshire Symphonic Festival at Tanglewood closed yesterday with a total attendance of 38,000 for its six concerts in an auditorium the capacity of which is only 5638 people.

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A campaign to obtain money for improving the property will get under way this week, Gertrude Robinson Smith, president of the festival, announced.

SPRINGFIELD, MASS.
EVENING UNION

AUG 15 1938

The Carryall

Sidelights of the Berkshire Symphonic at Tanglewood:

People: Dr. Serge Koussevitsky walking to the podium with stately, measured step for the first concert...the collegiate-looking ushers in white coats...the frantic dowager and her satellites waiting impatiently for their chauffeur...her cry, "He's a dummy, I say he's a dummy," when the poor fellow couldn't maneuver into the traffic line...the little woman beseeching the Legionnaire in the traffic lot with, "Where is 'I'?"

Black-visored chauffeurs straining to catch a glimpse of their passengers...the many reverend fathers in clerical garb...the audience cooling itself with bamboo fans and programs the hot first Sunday, then stretching between numbers to iron out a few bench "wrinkles"...their amazing quietness, particularly at night...black-haired, three-years-old Rachael Carr of Pittsfield who brought her doll, "Blue Belle," to the Sunday concert...stockingless girls, men in polo shirts and loud ties...boys in shorts...women in fantastic hats...men sunburned and hatless...the anonymous gentleman whose resounding "kerchoo" collided with Beethoven's "Ninth."

Lights: From the pale moon shining down on Lake Mahkeenac...from the matches scratched by program readers and cigaret lighters...the glow of cigaret butts...winking fireflies...spotlight on the conductor...his silhouette on the sidewall of the shell during the first of Brahms' "Fourth," making it possible for him to watch himself conduct and the last bench listener to see his hands mold music...the flashing shed lights bringing the listeners from the shadows, the refreshment tent and the main house...blinding flashlight bulbs...red tail lights glowing as cars snailed up the hill into Lenox.

The toad, present for the first performance, hopping gaily about the arcade during intermission to the consternation of the ladies...night chorus of the crickets...soft drink sippers in the shadows...bookshops featuring "Tanglewood Tales"...Springfield people expecting a quagmire, arriving on dry grounds Saturday night with raincoats and umbrellas...the maze of iron girders, the longest 96½ feet and weighing over 16 tons and the largest ever carried by the New York, New Haven & Hartford Railroad.

Symphony Hall tradition that applause be limited to the close of the symphony was maintained until Sunday, even at the Saturday rehearsal. "The barbarians must clap," exclaimed one symphonic listener. But Dr. Koussevitsky refused to acknowledge it, even Sunday, until Aaron Copland played the piano part of his "Music for the Theater," then he directed it to the composer. Ecstatic in its applause, the concert master was frequently applauded as he walked on.

Wondering whether to sit or stand while joining the St. Cecilia Chorus in the chorale from the cantata, "Ein' feste Burg ist unser Gott," a good part of the crowd stood up and then gradually sat down. The dedicatory remarks by Miss Gertrude Robinson Smith, president of the festival, and Bentley W. Warren, president of the orchestra, were inaudible to most of the audience. Dr. Koussevitsky, despite the failure of amplifying apparatus, spoke so distinctly that many of his words were caught at the last bench.

Miss Marion Woodbury, director of the nursing service for the Berkshire Health District, who was on duty during the festival, had three requests for treatment the first night. One person wanted an aspirin, but he was offered baking soda; one woman burned her hand when a box of matches caught fire; a man, overcome by the heat, was carried to the lawn for treatment.

Opinion was expressed that smooth, hard-surfaced roads, replacing the rutty, thank-you-ma'ams, should be an important item not now provided to make Tanglewood complete.

NEW YORK, N. Y.
TIMES

AUG 15 1938

MUSIC FETE ENDS IN THE BERKSHIRES

6,000 Hear Works of Brahms and Schumann in Final—Koussevitzky Directs

38,000 AT SIX CONCERTS

This Year's Program Is Called a Success at Tanglewood—New Music Shed Praised

By H. HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 14.—The Berkshires Symphonic Festival came to an end at Tanglewood here this afternoon. Ideal weather prevailed, and the attendance was more than 6,000 again. The seats in the music shed were filled, and a scattering of visitors sat and reclined on the lawns around the shed. Hundreds of children were in the audience, for Sunday seems to have become the day for the whole family to come to Tanglewood.

Serge Koussevitzky and the Boston Symphony Orchestra concluded the festival on a romantic note. The ardent, glowing Symphony No. 1 of Schumann and the radiant, spring-like second Symphony of Brahms opened and ended today's program. Between them was Prokofieff's "Lieutenant Kije" suite.

The Prokofief suite was drawn from a score written for a Soviet film. The motion picture dealt with the birth, full blown, as of a military hero, because the Czar misread a report so as to form a non-existent name and an officer was invented to carry the name. The film is comic, and so is the suite.

Prokofieff Works Appeal

Prokofieff has always been a shrewd, clever composer, and the materials here allow for the full play of his antic themes and his sardonic harmonies. The music has bite and laughter, moments of mock seriousness and others of undisguised slapstick. It is a score that gave Mr. Koussevitzky's men an opportunity to display the assurance of their individual techniques and their mastery of the modern idiom. It is, in fact, a score that should find a recurrent place in the repertoire.

There is no need to discant on the interpretation of the Brahms Second, which for Mr. Koussevitzky and his orchestra is an oft-told tale. The Schuman Symphony, less frequently heard, was played with warmth and affection. The charm and lift and ingenuousness of the music were irresistible.

At the end of each work there was prolonged applause. But the real ovation was reserved for the conclusion of the program. The audience stood for some minutes, applauded, cheered and waved handkerchiefs and made it clear beyond any possible shadow of doubt that the music is the thing at this festival. It was a fond farewell.

Beethoven "Pastoral" Heard

The performances of the fifth concert last night evoked spontaneous enthusiasm. The freshness and gaiety of the interpretation of Beethoven's "Pastoral" Symphony were received with delighted approval. Then Tchaikovsky's "Pathetique," with the orchestra's communication of the score's grief and frenzy, almost brought down the house. It was a richly merited tribute, for Mr. Koussevitzky conducted this symphony with conviction and with a profound grasp of its racial roots, and his men responded to his wishes with unsurpassable virtuosity.

The second week's audiences have been about 19,000, making a total of about 38,000 for the six concerts of the festival. Financially, this year's program may be pronounced a success. The public support, in fact, has been beyond the expectations of the authorities. As proof, the printing of 30,000 program books was ordered and last night and today they were exhausted.

Of the artistic success of the festival there was no doubt. The new music shed has proved a delight to eye and ear. It was built, primarily, as a protection against rain and storms, but there has been no rain at any of the concerts. The festival authorities were not complaining.

ALBANY, N. Y.
KNICKERBOCKER NEWS

AUG 15 1938

TANGLEWOOD CONCERTS END

Two Weekend Audiences at Berkshire Festival Are Highly Pleased

By C.R.ROSEBERRY

The fifth annual Berkshire Symphonic Festival passed into history late in a perfect Sunday afternoon with music in a gay and happy mood befitting the eminent success of the series—musically, financially and meteorologically.

The concluding program represented both Brahms and Schumann in their cheerier moods—Brahms with his Second Symphony and Schumann with his first—contrasting their classicism with the advanced idiom of a suite by the contemporary Soviet composer, Serge Prokofieff.

Needless to state, the program was played with the same orchestral virtuosity which had characterized its predecessors. The Prokofieff suite, arranged from a musical score, its composer wrote for a Soviet motion picture, "Lieutenant Kije,' proved both diverting and interesting to the listeners, proving, perhaps, that these Tanglewood audiences are singularly uninhibited by New England conservatism.

The farewell ovation to Serge Koussevitzky and his men was nothing short of vociferous, with persistent applause and a chorus of "Bravos."

From a standpoint of general popularity, as well as one of the most magnificent performances, of the festival, Saturday night's concert was preeminent. In tribute to the late Henry Hadley, American composer-conductor, who founded the Berkshire Festival, the opening selection was the "Angelus" movement from his third Symphony. This led into the "Pastoral" symphony of Beethoven, in which Dr. Koussevitzky lent remarkable descriptive powers to the candid program music, especially the famous thunderstorm scene. He lumped together the last three movements of Beethoven's unconventional five. It was Tschaikowsky's Sixth—the celebrated "Pathetique"—however, which brought the real emotional climax of the festival. The Saturday night audience was experiencing one of those rare moments of true inspiration in musical redition and fell almost hypnotically into its enchantment. In defiance of concert etiquet spontaneous applause rippled over the audience when the horns had done with tossing about the tumultuous theme of the third movement. But it was the anguished wail of the fourth movement, the "suicide music," which wrapped the spacious music shelter in a magic spell so potent that when the last piasissimo strains had died away, not a hand brfioke the stillness until, after long seconds, the conductor dropped his baton with a click on the music stand.

The final reckoning shows approximately 38,000 persons attended the series—making an average of something more than 6,000 at each concert. The seating capacity of the new music shelter is 5,700. The attractive program books, of which 30,000 were printed, began to run out Thursdaynight and for the two weekend concerts single leaflets were hastily run off the press.

FALL RIVER, MASS.
HERALD - NEWS

AUG 15 1938

* * *

Over 38,000 Enjoyed Tanglewood Concerts

STOCKBRIDGE, Aug. 15, (AP)—The last notes of Brahm's Second Symphony yesterday closed the fifth Berkshire festival, the first to be held in the new "Music Shed" at Tanglewood, near here.

Thirty-eight thousand people heard the Boston Symphony Orchestra under its long time conductor, Sergt Koussevitzky, in the six concerts.

They came from nearly every State in the Union, many staying for the six concerts, divided into two weeks and groups.

ALBANY, N. Y.
TIMES-UNION

AUG 15 1938

TANGLEWOOD FETE CLOSES

By EDGAR S. VAN OLINDA

Some sort of musical record was established and some special dispensation invoked at Tanglewood, home of the Berkshire Symphonic festival during the past two weeks in allowing the six scheduled concerts to take place without interference by the elements. Last year Wagner was given with sound effects; this year he created his own thunder of applause. In fact, the only near approach to actual storm conditions occurred during the third movement of Beethoven's "Pastoral" symphony Saturday night, the proportions of which caused no perceptible drop of the barometer even if its musical prototype did quicken the human pulses.

Saturday night's concert was inaugurated by the inclusion of Henry Hadley's "Angelus" from his third symphony as a memorial to the festival's first conductor. His treatment of the old world religious atmosphere with the far away bells suggesting the peace of a former regime is music of the most melodious kind. His knowledge of orchestration and wealth of melodic invention was evident throughout the work.

The above mentioned "Pastoral" symphony of Beethoven was in direct contrast to the Tschaikowsky "Pathetic." Dr. Koussevitzky's understanding projection of one of the world's great epics of music was one of the thrilling events of the entire festival. The power and dramatic sadness of the final movement cast its spell to the extent of precluding spontaneous applause until the full realization of the beauty of the performance brought the audience back to the idea that a conductor thrives on the applause of his audience.

Sunday's concert was devoted to the Schumann symphony in B-flat, a decided orchestral novelty, "Lieutenant Kiji" by the Soviet composer, Prokofieff and Brams' symphony No. 2. The spritely program music of the modernist Russian and the imaginative tale it illustrates made a decided hit with the audience, sharing applause honors with the majestic performance of the Brahms Second symphony, a fitting climax to the most successful season in the history of the Berkshire symphonic festival. If the "Cabots speak only to the Lodges and the Lodges to God" in the phisical capital of the Bay State, the music of the Boston Symphony orchestra in the summer musical capital of the Commonwealth of Massachusetts speaks to each and every one who attended the most unique music festival in America in a language which knows no social distinctions or which recognizes no boundary lines for those with the determination to improve themselves.

ROCHESTER, N. Y.
Democrat - Chronicle

AUG 15 1938

Fifth Berkshire Music Festival Ends; Expansion Seen for Future Programs

By JOHN SELBY

Stockbridge, Mass.—(AP)—The last notes of Brahms' Second Symphony yesterday closed the fifth Berkshire Festival, the first to be held in the new "music shed" at Tanglewood, near here.

Thirty-eight thousand persons heard the Boston Symphony Orchestra under its long-time conductor, Serge Koussevitzky, in the six concerts.

They came from nearly every state in the union, many staying for the six concerts, divided into two weeks and groups.

Although the cost of the $80,000 "music shed" was met by gifts and is not charged against the "take" of the festival, ticket sale alone made the concerts self-sustaining and justified expansion next summer. No announcement has been made of elaborations of the program, however, other than that by 1940 a shool will be operated at Tanglewood in connection with the festival.

The "shed" is so arranged that an operatic stage can be added without major alteration, and an operatic production or so may be had in the future.

During this festival Dr. Koussevitsky explored the entire orchestral literature, from the cantatas of Bach to the gently acrid modernites of Serge Prokofieff's "Lieutenant Kije" suite, which brought many laughs to the audience yesterday afternoon. The program included also a virtuosic performance of Schumann's B Flat (first) Symphony, a work not usually as popular with audiences as it seemed yesterday.

Meanwhile, with his labors finished until the orchestra begins its Boston season early in October, Dr. Koussevitsky looked forward to Aug. 17 when he sails for a vacation abroad.

PROVIDENCE, R. I.
JOURNAL

AUG 15 1938

BERKSHIRE MUSIC FESTIVAL CLOSES

38,000 People Hear Boston Symphony Orchestra, Under Serge Koussevitzky.

SIX CONCERTS IN SERIES

Ticket Sale Alone Made Affair Self Sustaining.—Program May Be Elaborated Next Year

Stockbridge, Mass., Aug. 14.—(AP)—The last notes of Brahms's Second Symphony today closed the fifth Berkshire festival, the first to be held in the new "Music Shed" at Tanglewood, near here.

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HOLYOKE, MASS.
Transcript Telegram

AUG 16 1938

The pleasure of attending a concert by the Boston symphony orchestra is always ~~increased~~ by John N. Burk's prigram notes. The programs of the orchestra's concerts of the last season, its 57th, have just been published in a volume of more than 1,000 pages. The historical and desccriptive notes of the 24 concert bulletins are all by Mr. Burk. The volume is bound in a formalt uniform with the rest of the series.

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TORRINGTON, CONN.
REGISTER

AUG 15 1938

38,000 Attended Berkshire Festival

Stockbridge, Mass., Aug. 15 (AP)—The Berkshire symphonic festival at Tanglewood closed yesterday with a total attendance of 38,000 for its six concerts in an auditorium, the capacity of which is only 5,638 people.

One of the best known of summer music ventures, it attracted music lovers from nearly every state in the union, and a number of foreign countries. In the audience were many who used to spend their summers at the European festivals, but preferred to take no chances this year with disturbed conditions abroad.

The Berkshire festival will sustain itself, according to George Edman, chairman of the coordinating committee, which directs the work of the 600 volunteers from this neighborhood who do the work of the festival.

The backbone of next year's festival will be Serge Koussevitzky and his superb Boston symphony orchestra. It is possible the festival will expand, perhaps by the addition of opera to the program, perhaps in the direction of more concerts. No announcement has been made so far, beyond the fact that by 1940 a school for orchestral musicians, conductors, and possibly singers as well will be operating at Tanglewood.

A campaign to obtain money for improving the property will get underway this week, Gertrude Robinson Smith, president of the festival, announced.

UTICA, N. Y.
OBSERVER DISPATCH
Aug. 15/38

Music Festival In Berkshires Is Ended

Stockbridge, Mass.— (AP) —The last notes of Brahms' second symphony yesterday closed the fifth Berkshire festival, the first to be held in the new "music shed" at Tanglewood, near here.

Thirty-eight thousand people heard the Boston symphony orchestra under its long time conductor, Serge Koussevitzky, in the six concerts.

They came from nearly every state in the union, many staying for the six concerts, divided into two weeks and groups.

Although the $80,000 "music shed" was met by gifts and is not charged against the "take" of the festival, ticket sale alone made the concerts self sustaining and justified expansion next summer. No announcement has been made of elaborations of the proigram, however, other than that by 1940 a school will be operated at Tanglewood in connection with the festival.

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JAMESTOWN, N. Y.
POST

AUG 15 1938

BERKSHIRE FESTIVAL CLOSES AT PROFIT

Six Boston Symphony Orchestra Concerts Draw 38,000 Persons.

STOCKBRIDGE, Mass., Aug. 14—(AP)—The last notes of Brahms' Second Symphony today closed the fifth Berkshire Festival, the first to be held in the new "music shed" at Tanglewood, near here.

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NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 15 1938

Music Festival Ends 5th Season At Stockbridge

Boston Symphony, Conducted by Koussevitzky, Offers Compositions by Bach, Beethoven and Prokofieff

Special to the Herald Tribune

STOCKBRIDGE, Mass., Aug. 14.—Dr. Serge Koussevitzky and his Boston Symphony Orchestra concluded the fifth annual Berkshire Symphonic Festival this afternoon on the Tanglewood estate, between Stockbridge and Lenox. The festival closed as gloriously as it opened, with more than 6,000 persons from every state in the East and many parts of the West and Canada filling the newly-built music shed.

The festival has been a success, musically and financially. More than 38,000 persons attended this season's concerts, far surpassing last year's attendance. Dr. Koussevitzky and his musicians, who compose one of the foremost symphonic orchestras in America, presented an unusually broad program which ranged from the solemn cantatas of Bach to the delightfully humorous and modern orchestral suite by Prokofieff, "Lieutenant Kije." The audience last night reveled in Beethoven's sixth symphony, his "Pastoral" symphony, with its eloquent delineation of the sounds of Nature, but it laughed heartily at "Lieutenant Kije."

Novelty on Program

In addition to "Lieutenant Kije," the program included Schumann's Symphony in B flat, No. 1, and Brahm's second symphony in D major.

The Prokofieff number was perhaps the most notable selection on today's program because of its novelty. The suite was derived from the incidental music which the Russian composed for a Soviet film, "Lieutenant Kije," produced in 1933 in Leningrad. The orchestral suite, completed and published a year later, was first performed in Moscow.

The motion picture "Lieutenant Kije" is not familiar in the United States, but that did not impair the audience's enjoyment of the orchestral suite. The subject of the film is based on an anecdote about Czar Paul I. The Czar misread the report of a military aide so that the last syllable of a Russian officer's name, which ended with "Ki" and the Russiah intensive expletive "Je" (untranslatable by any English word, but similar in position and meaning to the Latin "quidem") formed a non-existent name, Kije. Obsequious courtiers, afraid to tell the Czar of his mistake, thereupon decided to invent an officer by the name of Kije, and this led to all kinds of farcical situations.

Fanfare Introduces Officer

As befits the birth of one who is born in full regimentals in the mind of a Czar, the lieutenant's introduction is depicted with a cornet fanfare off stage, followed by a staccato-like military drum and the shrill sounds of a fife. The other instruments fall in line and the music maintains a characteristic parade-like strut. The second movement describes Lieuteant Kije's romance and the third movement presents his wedding. The melodic character of the third movement suggests that the romantic lieutenant is as sentimental in his nuptials as he was in his courting, while never forgetting for a moment that he was a soldier.

The fourth movement offers another tavern song, which is introduced to an accompaniment suggestive of the motion of the three-horse Russian sleigh. The last movement describes the lieutenant's burial. The fictitious Lieutenant Kije is cheerfully "buried" and in the suite's last movement his career is summarized. A cornet fanfare introduces him again, and the themes of his romance and his wedding are invoked. The piece ends with the sound of a muted cornet vanishing in distance.

While no exact figure is available yet, last night's attendance also was estimated at 6,000.

This evening a group of Dr. Koussevitzky's musicians broke camp on Lake Mahkeenac, near Stockbridge Bowl. Dr. Koussevitzky will sail on August 17 on the French liner Normandie for a European vacation. The consensus indicates that within the next few years the festival will establish a school here and will add opera to the program.

After experience with many amateur choruses, Dr. Koussevitzky believes that the possibilities of choral and community singing are almost unlimited, if properly trained leaders are made available.

Only a few more improvements are needed for the music shed, including a permanent floor and stage.

ANSONIA, CONN.
SENTINEL

161 AUG 15 1938

BERKSHIRE SYMPHONIC FESTIVAL CLOSES WITH 38,000 TOTAL AUDIENCE

Stockbridge, Mass., Aug. 15.—(AP)—The Berkshire symphonic festival at Tanglewood closed yesterday with a total attendance of 38,000 for its six concerts in an auditorium, the capacity of which is only 5,638 people.

One of the best known of summer music ventures, it attracted music lovers from nearly every state in the Union, and a number of foreign countries. In the audience were many who used to spend their summers at the European festivals, but preferred to take no chances this year with disturbed conditions abroad.

The Berkshire festival will sustain itself, according to George Edman, chairman of the coordinating committee, which directs the work of the 600 volunteers from this neighborhood who do the work of the festival.

The backbone of next year's festival will be Serge Koussevitzky and his superb Boston Symphony orchestra. It is possible the festival will expand, perhaps by the addition of opera to the program, perhaps in the direction of more concerts. No announcement has been made so far, beyond the fact that in 1940 a school for orchestral musicians, conductors, and possibly singers as well will be operating at Tanglewood.

A campaign to obtain money for improving the property will get underway this week, Gertrude Robinson Smith, president of the festival, announced.

SCHENECTADY, N. Y.
UNION - STAR

AUG 15 1938

38,000 Attend Six Concerts At Tanglewood

Boston Symphony Enjoyed By 6,000 at Final Appearance Sunday

LENOX, Mass., Aug. 15 — The Berkshires Symphonic Festival came to an end at Tanglewood here Sunday afternoon. Ideal weather prevailed, and the attendance was more than 6,000 again. The seats in the music shed were filled, and a scattering of visitors sat and reclined on the lawns around the shed. Hundreds of children were in the audience, for Sunday seems to have become the day for the whole family to come to Tanglewood.

Serge Koussevitzky and the Boston Symphony Orchestra concluded the festival on a romantic note. The ardent, glowing Symphony No. 1 of Schumann and the radiant, Spring-like second Symphony of Brahms opened and ended Sunday's program. Between them was Prokofieff's "Lieutenant Kije" suite.

The performances of the fifth concert Saturday night evoked spontaneous enthusiasm. The freshness and gaiety of the interpretation of Beethoven's "Pastoral" Symphony were received with delighted approval. The Tchaikovsky's "Pathetique," with the orchestra's communication of the score's grief and frenzy, almost brought down the house. It was a richly merited tribute, for Mr. Koussevitzky conducted this symphony with conviction and with a profound grasp of its racial roots, and his men responded to his wishes with unsurpassable virtuosity.

The second week's audiences have been about 19,000, making a total of about 38,000 for the six concerts of the festival. Financially, this year's program may be pronounced a success. The public support, in fact, has been beyond the expectations of the authorities. As proof, the printing of 30,000 program books was ordered and Saturday night and Sunday they were exhausted.

Of the artistic success of the festival there was no doubt. The new music shed has proved a delight to eye and ear. It was built, primarily, as a protection against rain and storms, but there has been no rain at any of the concerts. The festival authorities were not complaining.

NORWICH, CONN.
RECORD

AUG 15 1938

SYMPHONIC FESTIVAL CLOSED YESTERDAY

STOCKBRIDGE, Mass., Aug. 15 (AP)—The Berkshire symphonic festival at Tanglewood closed yesterday with a total attendance of 38,000 for its six concerts in an auditorium, the capacity of which is only 5,638 people.

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NORTHAMPTON, MASS.
GAZETTE

AUG 15 1938

Koussevitzky Gets Ovation As Festival Ends

Pittsfield, Aug. 15 — George E. Judd, manager of the Boston Symphony orchestra, estimated last night the total attendance as 37,000 at the fifth annual Berkshire music festival, which closed yesterday afternoon. With more than 6500 present, the number of admissions for the sixth and final concert probably was the largest of the series, although about as many were present last night.

The applause of Dr. Serge Koussevitzky, conductor, reached its maximum at the conclusion of the program. He was recalled five times before the great audience would leave the scene of one of Berkshire's greatest musical triumphs. It was a pleasant mid-August afternoon with a mild southwest breeze. No rain fell at any of the concerts.

Most of the orchestra members, who have been "camping" for two weeks in Berkshire, will leave for Boston today. For the last two weeks of August next year they are to play at the world's fair.

The festival has brought thousands of visitors to Berkshire and first class hotels have done the greatest August business in 25 years. Many patrons have made reservations for the 1939 festival.

N. ADAMS, MASS.
TRANSCRIPT

AUG 15 1938

Koussevitzky Acclaimed As Music Festival Ends; More Concerts Next Year?

Total Attendance at This Year's Six Concerts More Than 38,000 and Small Balance is Expected—Drive for $58,000 to Add Finishing Touches to Magnificent New Music Shed Gets Impetus From Two Gifts of $1,000 Each—Use of Shed as Summer Theater Suggested—People From Every State and From Foreign Countries Attend This Year—Mrs. Grace Coolidge at Yesterday's Brilliant Concluding Concert.

Dr. Serge Koussevitzky, the distinguished conductor, received the greatest ovation in the five-year history of the Berkshire Symphonic festival at the close of yesterday's sixth and final concert of the 1938 season at Tanglewood, Lenox. Five times he was forced to return to the podium to acknowledge the applause and share it graciously with his musicians before the huge audience would leave the music shed.

There had been prolonged applause at the end of each work but the audience saved the real ovation for the conclusion of the program which also marked the end of the festival. The men and women stood for some minutes, clapped their hands, cheered heartily but discreetly, waved handkerchiefs, all to make it as clear as possible that the farewell they were bidding the master and his Boston Symphony orchestra was a fond one.

Plan $58,000 Drive

Today while the ground crew was clearing up the charming setting for the concerts, plans for the 1939 concerts were being pushed ahead. A $58,000 drive for funds with which to provide the new shed with steel side curtains, additional seats which are badly needed, and casings for the colonnades, is already in progress under the able leadership of Miss Gertrude Robinson Smith, president of the festival corporation. Some of the money will go toward improving the approaches and parking areas.

Use as Summer Theater?

Among the plans for 1939 reported being under consideration is one whereby the music shed would be converted into a summer theater for part of the season, but in some circles it is regarded unlikely that the spacious hall will be used for such a purpose. A new theater located in or close to Tanglewood would probably receive consideration first, it is felt.

Mrs. Calvin Coolidge, widow of the President of the United States, motored over from Northampton to join the celebrities at the closing program. She was accompanied by Mrs. Florence B. Adams. They were the guests of Mrs. Lucy Wadhams Dodge of Pittsfield during their stay.

Two $1000 Gifts

A $2000 nest-egg for the drive was provided by Mrs. Alonzo G. Sexton of New York city and John Shepard, Jr., of Boston, who subscribed $1000 each. The festival corporation is to meet in the near future to draft more definite plans for next year when eight concerts may be presented.

Slight Balance Expected

George W. Edman, clerk of the corporation, was able to report today that doubtless there will be slight balance after all accounts are met. He also revealed that the total attendance went above 38,000 for the four evenings and two afternoons although the seating capacity of the shed is only 5,638. The largest attendance was present for the fifth concert on Saturday when Dr. Koussevitzky and the orchestra evoked spontaneous enthusiasm with Beethoven's "Pastoral" Symphony and Tchaikovsky's "Pathetique." At none of the concerts, however, did the attendance go far above or far below the 6,000 mark.

The per capita cost of presenting the season increased greatly this year, Mr. Edman said. Everything was done on a larger scale. The ground crew was larger than ever before, printing bills shot up and the expenses incidental to putting the music shed into use for the first time were reflected in the overhead.

8,000 Above Last Year

The total attendance was about 8,000 greater than in 1937 when the festival was housed in a huge tent. State police and American Legion men from Pittsfield handled traff under the general direction of Sheriff J. Bruce McIntyre of Pittsfield formerly of this city who yesterday caused a check to be made which showed 2,502 cars and seven big buses entered the gates for yesterday afternoon's concert. There was no confusion as the cars, along with seven large buses entered and left due to the excellent work of the Sheriff McIntyre police and the 50 or so Legionnaires.

Primary Traffic Difficulty

During the season it became apparent that the problem is not one of getting the cars into and out of the festival grounds or parking them while there. The primary difficulty is caused by the narrowness of all the public roads leading past Tanglewood, none of which is more than two-widths across, and narrow widths at that.

Brisk business was reported in all the down-county hotels and restaurants on Saturday and yesterday. More than one hotel proprietor found today that the past week-end had been the best since July 4th; that business even was 20 per cent ahead of that of the first festival week-end.

Music lovers from all parts of the United States and from a number of foreign countries were drawn to the festival which within five years has gained international recognition as one of the best known of summer music ventures. Not a few of those in the audience on each of the six days used to pass the summer at the time-honored European festivals but remained in this country this year because of disturbed conditions abroad and because they realized the Berkshire series would make a more than acceptable substitute.

Again yesterday the attendance was above 6,000 with many of the visitors reclining on the green around the shed because all of the lower priced seats were gone. Ideal weather prevailed after having favored the festival since the opening concert.

Concluding Concert

Dr. Koussevitsky chose to conclude the history-making series on a romantic note, he and the orchestra offering Schumann's glowing Symphony No. 1; Prokofieff's "Lieutenant Kije" suite, which is distinctly in the modern idiom, and for the ending, the radiant and spring-like Brahms Symphony No. 2.

Prokofieff, one of the most engaging musical personalities of modern times, drew his somewhat amazing suite from the score of a Soviet motion picture film dealing with the birth of a military hero as a full-sized man because of Czar's confusion over a list of names. It is a piece full antics, comedy and sardonic laughter which gave Dr. Koussevitzky's men an opportunity to display the assurance of their individual techniques.

Most of the audience obviously enjoyed it heartily but a small group of Russian emigres who were in the shed found it too reminiscent of their country before Communism and remained tense and quietly weeping throughout the reading.

Both the Brahms Second Symphony and the Schumann First were played with warmth and great affection. The charm and lift and ingenuousness of the music were irresistable.

"Life" - Aug. 15, 1938

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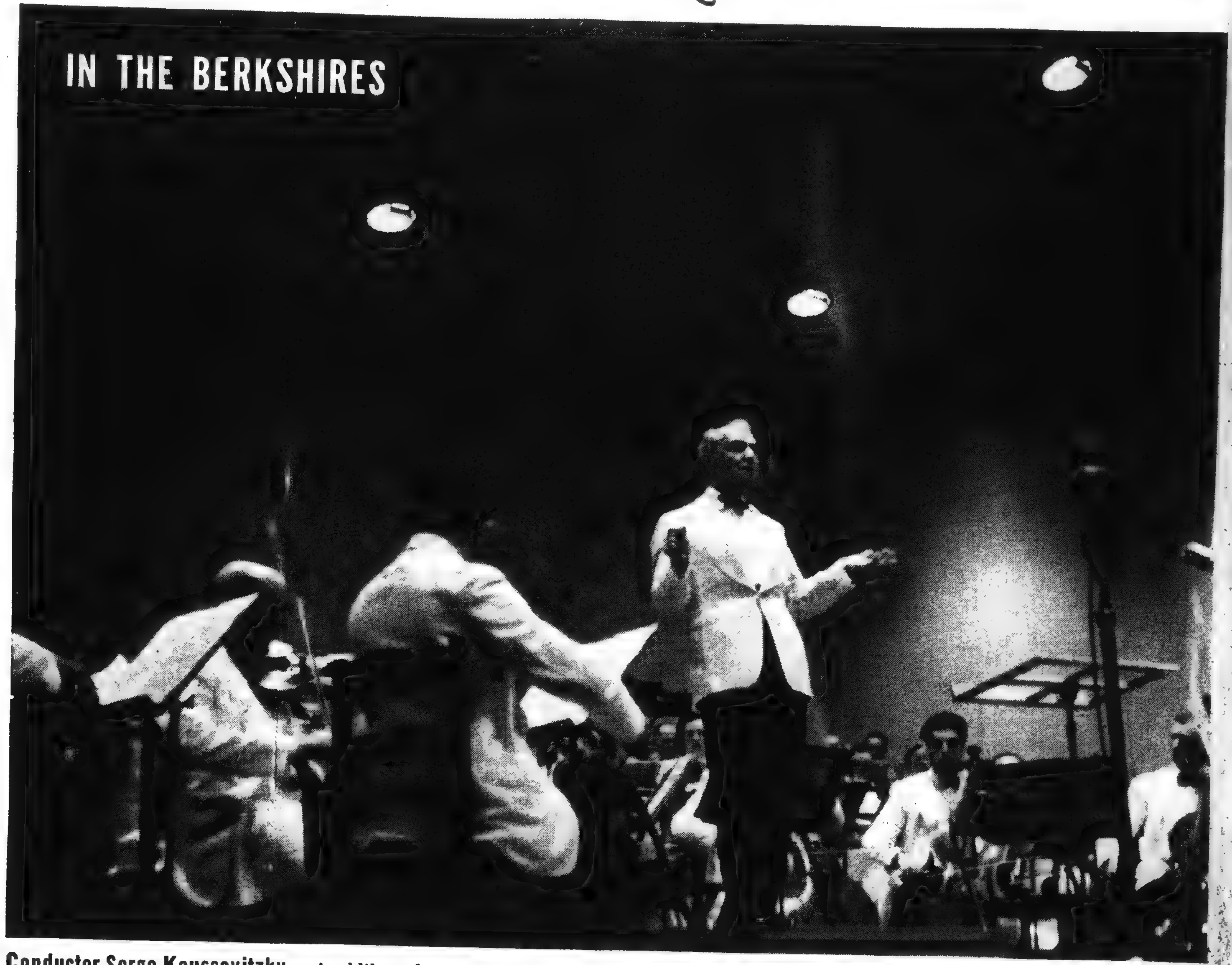
Page 10

HEAVY MUSIC IN NEW YORK

When summer music first became popular, conductors seldom dared venture anything weightier than a Strauss waltz. To their surprise, murmurs of "We want Beethoven," "We want Bach" were heard. Given Beethoven and Bach, audiences rapidly grew larger. Today, outdoor music is as heavily classical as anything played indoors. On July 28, 19,000 music-lovers crowded New York's Lewisohn Stadium to hear Jascha Heifetz play a Brahms concerto. At rehearsal that morning, LIFE's photographer took the unique photographs below. The great Heifetz, absorbed in his playing, suddenly becomes disturbed at the conductor's interpretation, stops the whole orchestra to get the point cleared up.

IN THE BERKSHIRES



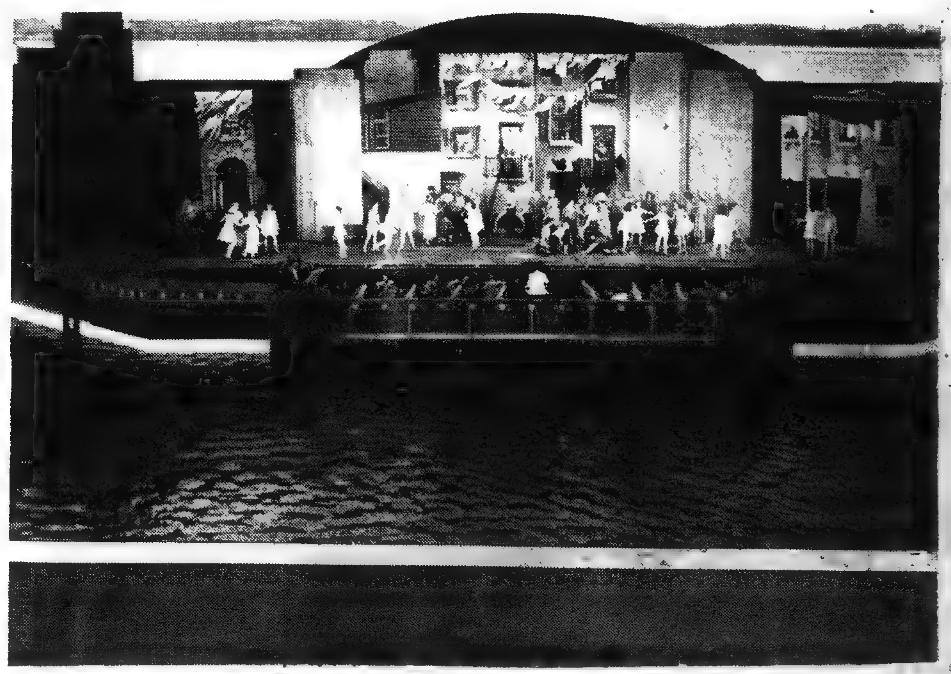
Conductor Serge Koussevitzky, poised like a dancer (*above*), opened the Berkshire Symphonic Festival at Tanglewood, Mass., Aug. 4 by leading the Boston Symphony Orchestra, chorus and audience in Bach's choral *Ein Feste Burg Ist unser Gott.* All the 5,700 seats in the new shed were filled, the wildly enthusiastic audience overflowing onto the lawn.

Page 11

Beethoven's choral symphony, the Ninth, was the major item on the opening Berkshire program. The last movement was sung by the Cecilia Society chorus (*above*). Critics found the performance and acoustics first-rate. Though Berkshire programs are heavily classical, they also include the works of such modernists as Copland and Prokofieff.

LIGHT MUSIC AT JONES BEACH

The delight of summer music lies as much in being outdoors as in hearing the music. The audience, which would sit tense indoors and listen hard, relaxes and lets the music come to its ears. Nowhere is the setting for summer music more pleasant than at Jones Beach, Long Island. There operas and operettas are performed on a big stage, built on piles over a lagoon and entirely surrounded by water. Below, progressive scenes from *Sally, Irene and Mary.* As night comes on, the surroundings darken and the singers stand out brightly on the stage. When an act is over, no curtain comes down. Instead, all stage lights go out and the audience sees nothing but the border lights reflected in the rippling water.



SPRINGFIELD, MASS.
REPUBLICAN

AUG 15 1938

DR KOUSSEVITZKY GIVEN OVATION BY FESTIVAL CROWD

Recalled Five Times Before Audience Leaves Tanglewood — Total of 37,000 at Concerts

Pittsfield, Aug. 14—George E. Judd, manager of the Boston Symphony orchestra, estimated tonight the total attendance as 37,000 at the fifth annual Berkshire Music festival, which closed this afternoon. With more than 6500 present, the number of admissions for the sixth and final concert probably was the largest of the series, although about as many were present last night.

The applause for Dr Serge Koussevitzky, conductor, reached its maximum at the conclusion of today's program. He was recalled five times before the great audience would leave the scene of one of Berkshire's greatest musical triumphs. It was a pleasant mid-August afternoon with a mild southwest breeze. No rain fell at any of the concerts.

George W. Edman, clerk of the festival corporation and one of its driving forces, said there will be a balance on the right side of the ledger as in the past two years when Dr Koussevitzky and the Boston symphony have held sway. The conductor and Mrs Koussevitzky, who have been staying at the Berkshire Hunt and Country club, Lenox, will leave Tuesday for New York and Wednesday they are to sail on the Normandie for a six weeks' trip abroad.

Most of the orchestra members, who have been "camping" for two weeks in Berkshire, will leave for Boston tomorrow. For the last two weeks of August next year they are to play at the World's fair.

The extraordinary success of this summer's music festival has surpassed all expectations and at least six boxes have been engaged for next season, no matter how many concerts will be given. The Boston Symphony orchestra has 110 musicians on its pay roll. All the newspaper music critics, of whom 40 were present the first series, had departed by tonight.

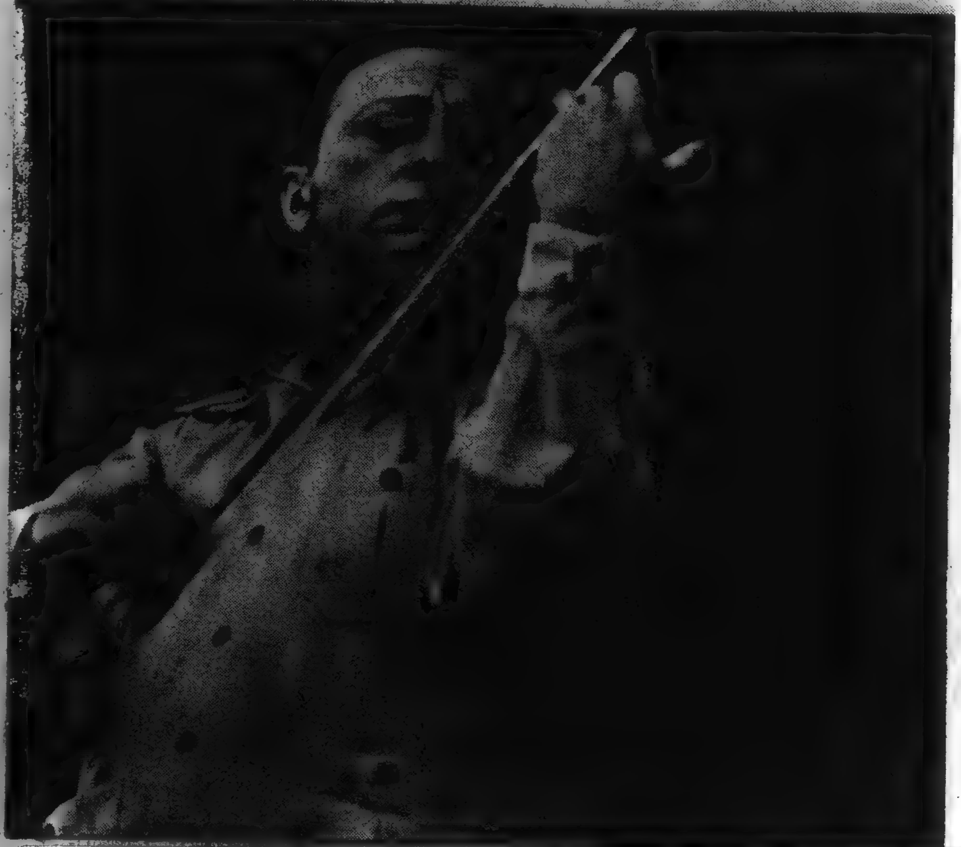
The next important event scheduled for the Tanglewood music shed is the Lenox Kennel club dog show on Saturday, September 3.

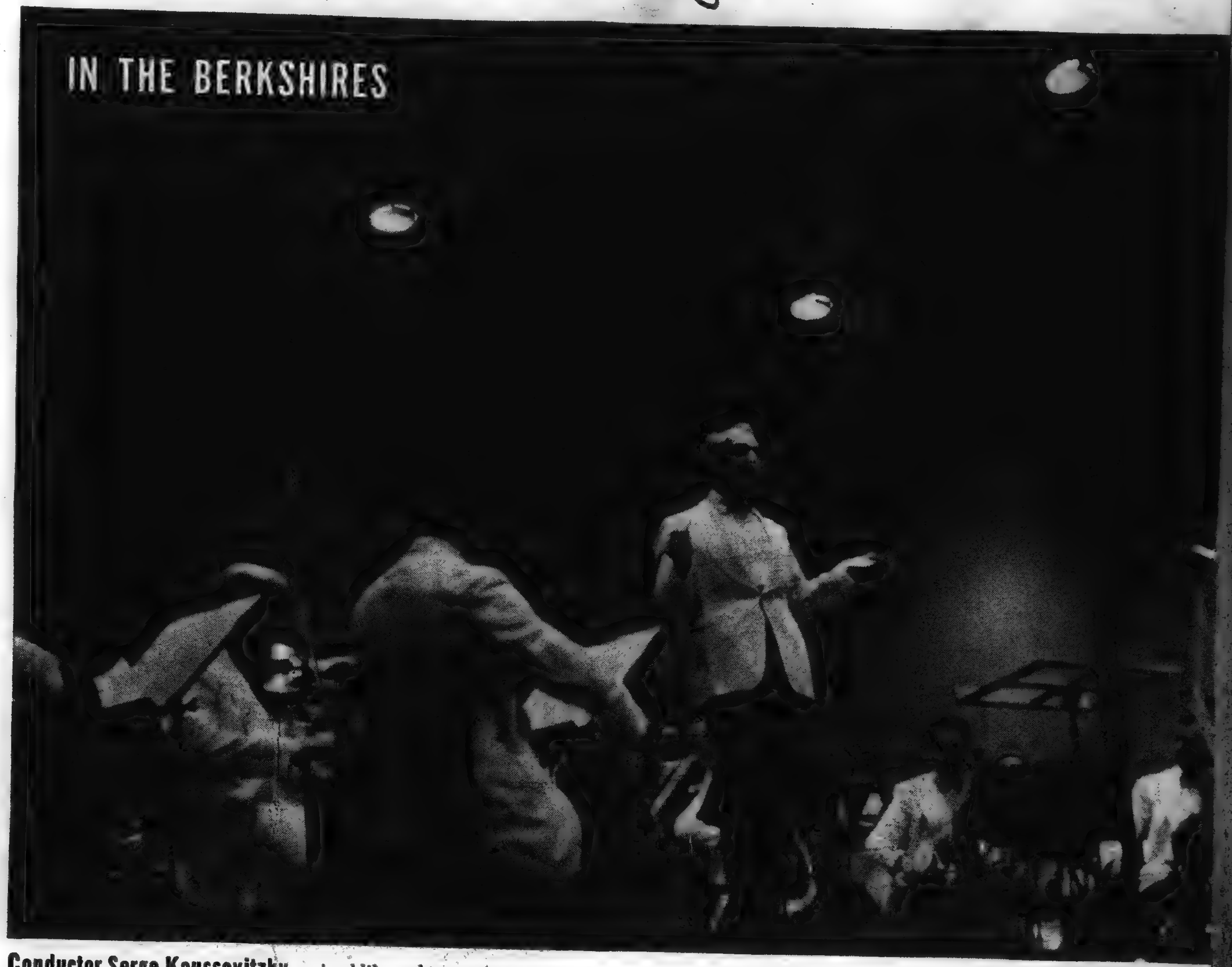
The festival has brought thousands of visitors to Berkshire and first class hotels have done the greatest August business in 25 years. Many patrons have made reservations for the 1939 festival.

"Life" - Aug. 15, 1938

HEAVY MUSIC IN NEW YORK

When summer music first became popular, conductors seldom dared venture anything weightier than a Strauss waltz. To their surprise, murmurs of "We want Beethoven," "We want Bach" were heard. Given Beethoven and Bach, audiences rapidly grew larger. Today, outdoor music is as heavily classical as anything played indoors. On July 28, 19,000 music-lovers crowded New York's Lewisohn Stadium to hear Jascha Heifetz play a Brahms concerto. At rehearsal that morning, LIFE's photographer took the unique photographs below. The great Heifetz, absorbed in his playing, suddenly becomes disturbed at the conductor's interpretation, stops the whole orchestra to get the point cleared up.





Conductor Serge Koussevitzky, poised like a dancer (*above*), opened the Berkshire Symphonic Festival at Tanglewood, Mass., Aug. 4 by leading the Boston Symphony Orchestra, chorus and audience in Bach's choral *Ein Feste Burg Ist unser Gott.* All the 5,700 seats in the new shed were filled, the wildly enthusiastic audience overflowing onto the lawn.

Beethoven's choral symphony, the Ninth, was the major item on the opening Berkshire program. The last movement was sung by the Cecilia Society chorus (*above*). Critics found the performance and acoustics first-rate. Though Berkshire programs are heavily classical, they also include the works of such modernists as Copland and Prokofieff.

LIGHT MUSIC AT JONES BEACH

The delight of summer music lies as much in being outdoors as in hearing the music. The audience, which would sit tense indoors and listen hard, relaxes and lets the music come to its ears. Nowhere is the setting for summer music more pleasant than at Jones Beach, Long Island. There operas and operettas are performed on a big stage, built on piles over a lagoon and entirely surrounded by water. Below, progressive scenes from *Sally, Irene and Mary.* As night comes on, the surroundings darken and the singers stand out brightly on the stage. When an act is over, no curtain comes down. Instead, all stage lights go out and the audience sees nothing but the border lights reflected in the rippling water.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 15 1938

DR KOUSSEVITZKY GIVEN OVATION BY FESTIVAL CROWD

Recalled Five Times Before Audience Leaves Tanglewood — Total of 37,000 at Concerts

Pittsfield, Aug. 14—George E. Judd, manager of the Boston Symphony orchestra, estimated tonight the total attendance as 37,000 at the fifth annual Berkshire Music festival, which closed this afternoon. With more than 6500 present, the number of admissions for the sixth and final concert probably was the largest of the series, although about as many were present last night.

The applause for Dr Serge Koussevitzky, conductor, reached its maximum at the conclusion of today's program. He was recalled five times before the great audience would leave the scene of one of Berkshire's greatest musical triumphs. It was a pleasant mid-August afternoon with a mild southwest breeze. No rain fell at any of the concerts.

George W. Edman, clerk of the festival corporation and one of its driving forces, said there will be a balance on the right side of the ledger as in the past two years when Dr Koussevitzky and the Boston symphony have held sway. The conductor and Mrs Koussevitzky, who have been staying at the Berkshire Hunt and Country club, Lenox, will leave Tuesday for New York and Wednesday they are to sail on the Normandie for a six weeks' trip abroad.

Most of the orchestra members, who have been "camping" for two weeks in Berkshire, will leave for Boston tomorrow. For the last two weeks of August next year they are to play at the World's fair.

The extraordinary success of this summer's music festival has surpassed all expectations and at least six boxes have been engaged for next season, no matter how many concerts will be given. The Boston Symphony orchestra has 110 musicians on its pay roll. All the newspaper music critics, of whom 40 were present the first series, had departed by tonight.

The next important event scheduled for the Tanglewood music shed is the Lenox Kennel club dog show on Saturday, September 3.

The festival has brought thousands of visitors to Berkshire and first class hotels have done the greatest August business in 25 years. Many patrons have made reservations for the 1939 festival.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 15 1938

6000 ATTEND LAST FESTIVAL CONCERT AT BERKSHIRE SHED

Record Crowd at Tanglewood Hears Boston Orchestra Play Symphony by Brahms

By FRANCIS REGAL

Stockbridge, Aug. 14—The sixth and last concert of the Berkshire Symphonic festival was given this afternoon at Tanglewood to an audience of well over 6000 people. It was the largest gathering in the festival's history, and enthusiasm today perhaps ran highest. There was no letting down in program or performance, but on the other hand not the slightest effort at a grand climax had been made, and the warmth of today's tribute may be taken as applause for the high standards maintained. For the last word Mr Koussevitzky elected to leave the lovely, but in no way sensational, D major symphony by Brahms, and to open the final concert with Schumann's first symphony, another exquisite but far from sensational work.

To many the program might have seemed a fairly stiff one, if both symphonies had not been given by the Boston Symphony orchestra in so vital and interesting a way. Yet a concession was made by the insertion, between these great classics, of a delightfully gay and sparkling example of contemporary Russian music. This was the orchestral suite "Lieut Kije," opus 60, by Serge Prokofieff. This gifted composer is one of the most engaging musical personalities of our time, clever and learned, but also full of vivacity and humor. Sometimes he plays at being modernist, sometimes he does ironic homage to the classical style, but whatever he pens has the Prokofieff mark.

His admirers sometimes complain that he does not take himself seriously enough, but his characteristic saucy frivolity needs no excuse in this suite, the music of which was originally composed for a Soviet film comedy, which was produced at Leningrad in 1933 but has not yet reached our country. The theme is one to give Prokofieff's fantastic imagination full play. The lieutenant with the vaguely Nipponese name is even more imaginary than the hero of "The Chocolate Soldier," since he is called into existence by a blunder on the part of Czar Paul I, who misread a military report so as to make the name of an officer out of "ki," at the end of a name, and the intensive expletive "je" which followed.

It was not for Russian courtiers to tell the Czar that he had perpetrated a howler. So a Lieut Kije had to be created, since one did not exist, and Prokofieff has entertainingly chronicled in apt musical terms the story told by the films. The opening allegro tells of the hero's birth—a simple matter, since it took place in the brain of the czar, and brisk and snappy martial music in infinitely varied form provides the musical obligato.

Nor is there sadness in the closing andante, "Burial of Kije," which winds up a good joke with a brilliant musical recapitulation. Between come three episodes, "Romance" (with baritone solo if desired, but strictly instrumented today), "Kije's wedding," another melodious movement, and "Troika," in which the jingle of the Russian three-horse sleigh gives an effective orchestral accompaniment.

For so frivolous a scenario frivolous music was inevitable, and the composer has produced a diverting score, with plenty of "oom-pah" and "rat-a-plan" but also with plenty of the fascinating original tunes in the Russian style of which he seems to have an inexhaustible supply. The orchestration, including a piano, is varied and expressive and not noisy nor very harsh.

This is in fact popular music—almost bourgeois music, though it antedates Stalin's conversion to bourgeois ideals in the arts. But with good foolery goes artistic mastery of a high order and the rare gift of coining musical phrases and evoking musical effects which linger in the memory.

Without sacrifice of the ideal which has given festival-goers eight fine symphonies in six concerts a place can be made now and then for lighter, shorter and slighter works, and the popularity of "Lieut Kije" may be a guide to what the public wants in the way of musical relaxation.

Mrs Calvin Coolidge Guest at Tanglewood

Berkshire Hills, Aug. 14—Mrs Calvin Coolidge attended the Berkshire Music festival concert at Tanglewood this afternoon. She motored over from Northampton with Mrs Florence B. Adams and they were the guests of Mrs Lucy Wadhams Dodge of Guestwick, Pittsfield.

Mrs Edwards Spencer had as guests in her box Mrs Drexel Dahlgren of Newport, Misses Pernette, Julie M. and Roselyne de Viry of Savoie, France. Tonight Mrs Dahlgren was the honored guest at a dinner given by Mrs Spencer at Shipton court, Lenox.

WATERBURY, CONN.
REPUBLICAN

AUG 15 1938

FIFTH BERKSHIRE FESTIVAL CLOSES

38,000 Attend Six Concerts At Stockbridge

Stockbridge, Mass., Aug. 14—(AP)—The last notes of Brahms' Second Symphony today closed the fifth Berkshire festival, the first to be held in the new "music shed" at Tanglewood, near here. Thirty-eight thousand people heard the Boston Symphony orchestra under its long-time conductor, Serge Koussevitzky, in the six concerts.

They came from nearly every state in the Union, many staying for the six concerts, divided into two weeks and groups.

Although the $80,000 "music shed" was met by gifts and is not charged against the "take" of the festival, ticket sale alone made the concerts self-sustaining and justified expansion next summer. No announcement has been made of elaborations of the program, however, other than that by 1940 a school will be operated at Tanglewood in connection with the festival.

The "shed" is so arranged that an operatic stage can be added without major alteration, and an operatic production or so may be had in the future.

During this festival Dr. Koussevitzky explored the entire orchestral literature, from the cantatas of Bach to the gently acrid modernities of Serge Prokofieff's "Lieutenant Kije" suite, which brought many laughs to the audience this afternoon. Today's program included also a virtuosic performance of Schumann's B Flat (first) Symphony, a work not usually as popular with audiences as it seemed today.

Meanwhile, with his labors finished until the orchestra begins its Boston season early in October, Dr. Koussevitzky looked forward to Aug. 17 when he sails for a vacation abroad.

UTICA, N. Y.
PRESS

Aug. 15, 1938

RECORD CROWD AT MUSIC FETE

Stockbridge, Mass.— (AP) —The last notes of Brahms' second symphony yesterday closed the fifth Berkshire festival, the first to be held in the new "music shed" at Tanglewood, near here.

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Another dinner was given by Mrs George Rockwood of Rosewood lodge, New Lebanon, N. Y., at the Lenox club and among her guests were Mrs Nina L. Duryea, Mrs Donald W. Brown, Mrs W. Henry Harrison, Mrs Ross Winans Whistler and Princess Diana Eristavi, daughter of Mrs Rockwood.

Mrs George K. Livermore entertained at lunchen at Three Acres, Lenox, before the concert in compliment to Mr and Mrs Ernest Franklin Tyler. Among others in the group were Mr and Mrs John H. P. Gould, Mr and Mrs Chauncey C. Loomis and Ferdinand Davis.

Mrs John D. Kennedy gave a luncheon at Stonover farm, Lenox, for Mr and Mrs Alexander Douglas Knox, Mr and Mrs Seymour L. Cromwell and Olin Downes.

Another preconcert luncheon hostess was Mrs Thomas T. Mackie, who had as guests at Pine Cliff, Great Barrington, Dr and Mrs Joe Clemmons, Mr and Mrs Dwight Partridge, Mr and Mrs Edward D. Gaillard and Mr and Mrs David Ives Mackie, Jr.

In a weekend concert house party with Mr and Mrs William Felton Barrett at Sky farm, North Egremont, are Miss Jean K. McClelland, fiancee of Julian S. Barrett; Mr and Mrs Roswell C. Tripp, Mrs F. Lufkin Hunsiker of Rye, N. Y., Mr and Mrs Norman Clement of Buffalo, N. Y., and Mr and Mrs David Crompton of Wilton, N. H.

GLENS FALLS, N. Y.
TIMES

AUG 15 1938

STOCKBRIDGE MUSIC EVENT SEASON ENDS

38,000 Persons Attend Berkshire Festival Concert Series

Like one at left

STOCKBRIDGE, Mass., Aug. 15 (AP).—The last notes of Brahms' sec-

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SCHENECTADY, N. Y.
GAZETTE

AUG 15 1938

Brahms Music Ends Festival In Berkshires

By JOHN SELBY

STOCKBRIDGE, Mass., Aug. 14 (AP).—The last notes of Brahms'

HARTFORD, CONN.
COURANT

AUG 15 1938

38,000 Visit Festival In 6 Concerts

Fifth Berkshire Series Ends in Music Shed; Huge Ticket Sales Justify Expansion

Stockbridge, Mass., Aug. 14.—(AP.)—The lost notes of Brahm's Second Symphony today closed the

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BRIDGEPORT, CONN.
TELEGRAM

AUG 15 1938

FESTIVAL CLOSES SUCCESSFUL YEAR

Dr. Koussevitzky Directs Final Program at Berkshire Music Shed.

BY JOHN SELBY

STOCKBRIDGE, Mass., Aug. 14.—(AP) The last notes of Brahms' Second symphony today closed the

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LEWISTON, ME.
SUN

AUG 15 1938

FIFTH BERKSHIRE MUSIC FESTIVAL SEASON CLOSES

38,000 People Hear Boston Symphony Orchestra in "Music Shed"

STOCKBRIDGE, Mass., Aug. 14—AP—The last notes of Brahms' sec-

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GLENS FALLS, N. Y.
POST STAR Aug. 15/38

BERKSHIRE FESTIVAL, ATTENDED BY 38,000 IN SEASON, CLOSED

STOCKBRIDGE, Mass., Aug. 14 (AP)—The last notes of Brahms' sec-

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PHILADELPHIA, PA.

BERKSHIRE FESTIVAL ENDS

Brahms' Second Closes Music Series by Boston Symphony

Stockbridge, Mass., Aug. 15—(AP)—The last notes of Brahms' Second

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SPRINGFIELD, MASS.
NEWS

AUG 15 1938

KOUSSEVITZKY AND ORCHESTRA ARE APPLAUDED

Cultural Success of Berkshire Festival Paralleled by The Financial

Stockbridge, Aug. 15—The fifth annual Berkshire Symphonic festival came to a triumphant close yesterday afternoon at Tanglewood, as an enraptured audience of about 6500 persons applauded Dr Koussevitzky and the Boston Symphony orchestra with a fervor that has not been duplicated in any of the five previous concerts of the series. The cultural success of the series was paralleled by the financial success, and George W. Edman, clerk and "spark plug" of the festival corporation, reported that for the third consecutive year there would be a balance on the right side of the ledger.

The Schumann B flat symphony, the Brahms D major symphony and the orchestral suite from "Lieutenant Kije" by Prokofieff made up yesterday's program. Last Sunday, Dr Kousevitzky did not offer such a stiff program for the large Sunday turnout, but the greeting given the program yesterday gave no indication that the fare yesterday was less welcome. The rib tickling and transparent antics of the imaginary Russian lieutenant provided the audience with great diversion, and was a welcome insertion between the two heavier works.

Again, excellent weather greeted the music lovers. Not once during this year's series was there an opportunity to test the acoustics of the new shed against the driving Berkshire rain, the drumming of which on the tent last year was the straw that led to the construction of the open sided shell this year. The total attendance for this year was reported to be 37,000 by George E. Judd, manager of the orchestra and the weather played a cooperative part in setting this record.

Saturday night, there was an equally large crowd present to hear the two sixth symphonies, Beethoven's "Pastoral," and Tschaikovsky's "Pathetic," and Hadley's "Angelus." The two symphonies have always been great popular favorites, and Dr Koussevitzky's treatment of them was calculated to present them at their best, while it was obvious for sympathetic and musical reasons that the audience appreciated the thoughtful inclusion of the "Angelus" or Second movement from the B minor symphony, in memory of the first conductor of the festival who died last year.

Not only in the execution of the programs, but in the program making has Dr Koussevitzky won for the orchestra new friends, many of whom came thousands of miles for the festival. The program of the opening night was outstanding for a dedication program, offering a unity of musical feeling and brotherhood that would have been hard to surpass.

Unified, though in a different way, was the all Wagner program last Thursday night. The first Sunday of the festival, the program was purposely light, with the exception of the Brahms E minor which endowed the program with all the substance needed. Yesterday, Dr Koussevitzky walked right up to the final concert with no slackening of pace or quality in the program, and the ovation that greeted the orchestra at the end of the afternoon showed that no pandering was needed.

The light touch for the program yesterday was provided by the bright and clever Prokofieff selection, which tells of the birth of a lieutenant, who was created when Czar Paul I misread the report of a subordinate, his subsequent romance, wedding, carefree life, and burial. The army created the officer rather than let the czar's mistake be known, and the music which serves as accompaniment for the Soviet film of the same name is tuneful and chockfull of humor. The off-stage trumpet playing, this time from the birch grove nearby, always, in vaudeville parlance, "brings down the house," and yesterday was no exception.

Although the season was not quite the same, the Schumann "Spring Symphony" was appropriate yesterday for life was indeed stirring in the Berkshires with the same vernal urge that inspired this symphony. The Brahms symphony which had a rocky start with the critics has become standard fare for the orchestras, its intrinsic merit long since having silenced the critics.

The conductor and Mrs Koussevitzky, who have been staying at the Berkshrie Hunt and Country club, Lenox, will leave Tuesday for New York and Wednesday they are to sail on the Normandie for a six weeks' trip abroad.

Most of the orchestra members, who have been "camping" for two weeks in Berkshire, departed for Boston today. For the last two weeks of August next year they are to play at the World's fair.

The extraordinary success of this summer's music festival has surpassed all expectations and at least six boxes have been engaged for next season, no matter how many concerts will be given. The Boston Symphony orchestra has 110 musicians on its pay roll. All the newspaper music critics, of whom 40 were present the first series, had departed by midnight.

The next important event scheduled for the Tanglewood music shed is the Lenox Kennel club dog show on Saturday, September 3.

The festival has brought thousands of visitors to Berkshire and first class hotels have done the greatest August business in 25 years. Many patrons have made reservations for the 1939 festival.

NORWALK, CONN.
HOUR

AUG 15 1938

38,000 HEAR BERKSHIRE MUSIC

Festival Closes; Music Lovers From All Over U. S. Attend The Six Concerts

Stockbridge, Mass. (AP) — The Berkshire Symphonic Festival at Tanglewood closed yesterday with a total attendance of 38,000 for its six concerts in an auditorium, the capacity of which is only 5,638 persons.

One of the best known of summer music ventures, it attracted music lovers from nearly every state in the union, and a number of foreign countries. In the audience were many who used to spend their summers at the European festivals, but preferred to take no chances this year with disturbed conditions abroad.

The Berkshire Festival will sustain itself, according to George Edman, chairman of the Co-ordinating Committee, which directs the work of the 600 volunteers from this neighborhood who do the work of the festival.

The backbone of next year's festival will be Serge Koussevitzky and his superb Boston Symphony Orchestra. It is possible the festival will expand, perhaps by the addition of opera to the program, perhaps in the direction of more concerts. No announcement has been made so far, beyond the fact that by 1940 a school for orchestral musicians, conductors, and possibly singers as well will be operating at Tanglewood.

A campaign to obtain money for improving the property will get underway this week, Gertrude Robinson Smith, president of the festival, announced.

MERIDEN, CONN.
JOURNAL

AUG 15 1938

38,000 ATTENDED CONCERTS HELD IN BERKSHIRES

Like one above

Stockbridge, Mass. Aug. 15. (AP)—The Berkshire symphonic festival at Tanglewood closed yesterday

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HOLYOKE, MASS.
Transcript Telegram

AUG 16 1938

SEE BERKSHIRE FESTIVAL AGAIN SELF-SUSTAINING

PITTSFIELD, Aug. 16 — The Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra under Serge Koussevitzky at Tanglewood were self-sustaining for the third consecutive year, it was indicated today by the management, despite increased expenses for soloists, transportation of the Cecilia Chorus from Boston and emergency road building because of wet weather.

It was estimated that 38,000 persons from practically every state, Canada and even Europe attended one or more concerts.

PITTSFIELD, MASS.
EAGLE

AUG 15 1938

All Attendance Records Shattered at Festival

Total of 38,000 for Six Concerts Is 8000 More Than Year Ago—Weather Was Great Boon

The fifth annual Berkshire Symphonic Festival, which closed last night at Tanglewood, shattered all records for attendance and weather in the history of the now internationally known event.

The total estimated attendance for the six concerts was 38,000, representing 8000 more than last year. Not one drop of rain fell during any of the concerts this year although it appeared for a time Thursday afternoon as if the all-Wagnerian program scheduled for the evening might be accompanied by thunder showers.

More Autos Than in 1937

By actual count there were 2562 automobiles parked at Tanglewood for the final concert yesterday. On the final day last year there were 1283. The total count yesterday, taken under the direction of Sheriff J. Bruce McIntyre, would indicate there were twice as many persons at the concert, but this, according to Festival officials, is not so. The attendance was greater but not to that extent. Rather, the increased number of cars was due to more persons coming from greater distances than last year.

Close to 6000 people jammed their way into the Music Shed for the concert Saturday night while about 1000 more heard the Boston Symphony Orchestra's program on the lawn between the shed and the former Tappan house.

Yesterday afternoon's overflow crowd from the shed found comfort beneath the huge shade trees and one man perched himself high in a tree top to enjoy the afternoon program. All afternoon amateur and professional photographers "shot" Festival pictures from every conceivable angle. Some used tripods, others used high ladders resting against trees. One photgrapher took aerial views of the crowd and automobiles at the conclusion of yesterday's concert from an airplane.

Parking Praised

Little difficulty was experienced in the parking areas at the weekend concerts. Sheriff J. Bruce McIntyre and his force of volunteer traffic men, aided by members of the State and local police who handled traffic on the main highways, were commended after the final concert by the trustees for the greatly improved condition over previous concert days.

The pre-concert and intermission business mounted at the Thursday Morning Club's refreshment tent over the weekend and it was necessary to augment the 25 volunteer workers and representative of beverage concerns yesterday afternoon.

The Berkshire Health District's first aid room in the Tappan house had little activity during all the concerts. Over the weekend nurses in attendance at the house rendered aid to only one patient—a woman, who complained of a headache. First aid equipment for the room was loaned by Fairview Hospital, Great Barrington, the Visiting Nurse Association of that town and J. H. Maloney, Inc., of Great Barrington.

Wheel chairs for the use of invalids were obtained from the House of Mercy by A. L. Bliss.

Photographs Stolen

David Milton Jones of Interlaken, well known Southern Berkshire photographer, reported to police the theft of 50 photographs, all views of the Festival, from a display table in the Tappan house.

The Berkshire Symphonic Festival program supply of 30,000 was exhausted at Saturday night's concert and sheets of papers containing the concert programs for Saturday evening and Sunday afternoon's concerts were distributed by the ushers.

The Eagle's music critic, Jay C. Rosenfeld, was one of the first to leave Tanglewood after the concert yesterday, but his anxiety to get ahead of the 2562 cars leading to Lenox failed to take him into the town among the first. With five cars ahead, and about 2000 more behind his car, Mr. Rosenfeld's machine stalled on West Street hill and it wasn't until after hundreds had passed him that a "friend in need" gave him assistance and pushed his machine to the top.

PITTSFIELD, MASS.
EAGLE

AUG 15 1938

The Note Book

By *J. H.*

And Now It's Over

AN hour after the conclusion of yesterday's concert Tanglewood was deserted, except for a few loiterers and a caretaker or two. Silence and inactivity were there in marked contrast to the intense life and color of the past two weeks. Once more the Festival was over, and in our feeling of loneliness there was left only the consolation of planning the one next year.

Surely the spirit of Henry Hadley hovered over Tanglewood as his "Angelus" from the Third Symphony was played Saturday night. He wrote it more than 30 years ago while he was summering in Italy. He explains that it is absolute music, that is, he had no particular programme or story in mind as he wrote. However, the suggestion for this second movement came from the sound of the angelus bells echoing every afternoon across the fields as he worked. The piece transcends description. It has in it the peace and beauty of the lazy summer afternoon, with a suggestion of the sacred interwoven.

Beethoven's "Pastoral" is so significant of the countryside here that predictions have been made about its becoming the Symphony of the Berkshires. Composed, as it was, when Beehoven was almost totally deaf, it came from the depths of his memory. He had lived with the hills and with the woods about Vienna for years and all of nature's voices had become familiar to him. These he put into his symphony, even to the various bird calls which were reproduced in an harmonious choir.

As if by special request a full moon rose majestically through the trees during the first half of the program. Tanglewood was at its best for the last evening presentation.

The Tchaikovsky "Pathetic" was the final symphony that night. It is considered autobiographical by many. Tchaikovsky conducted the first performance of it only a few days before his death. He was a fairly young man, 53, and his music was just coming into full flower. Some critics condemn his work because, they say, his sentiment and strong feeling ran away with his judgment and that form is sacrificed. However that may be, this sixth symphony really shows the greatest mastery of symphonic form, with warmth, color and human feeling in abundance.

There are in it strains of deep melancholy, typical of the Slavic people. But there is intense beauty combined with that melancholy. Then there are sudden outbursts of passion and fury when every instrument in the orchestra speaks out in fullest measure. The double bass player never works harder than on a Tchaikovsky symphony.

The meaning of this work never has been entirely clear. There are those who thought there was in it the presentation of the composer's death. Others thought that he meant it to take on national or even international significance in which he speaks of the futility of human hopes. Whatever the explanation may be, this remains as one of the most moving of all his works.

The Schumann B-flat was written in 1840 at the time of his marriage to Clara Wieck. She is given credit for being his inspiration, and, through her, the greatness of his work was realized. Until this time Schumann had composed music chiefly for piano, but he had begun to feel that he needed a more expansive means of expression than the single instrument could provide. This venture into the use of the full orchestra was a happy one, for in it he gave voice to all the richness and beauty he had tried so long to express. He aspired to do great things when he heard the work of Schubert, Beethoven and the others. He eventually found that he could give full rein to his emotions when he had such a selection of instruments to use.

The "Lieutenant Kije" was an orchestral suite originally composed as music for a Russian film. The story of the piece centers about a non-existent officer in the Russian army. His birth, romance, wedding, troika and burial are pictured in best cinema style. The suite calls for a part by trumpet, off-stage. Our trumpeter of the afternoon, who was stationed in mid-field off to the right of the shed, took a bow at the end of the piece.

Closing the program and the festival was the eminently suitable Brahms Symphony No. 2. Brahms is one who can well bear repetition, and his music was as welcome yesterday as it had been on Sunday afternoon a week ago.

Backstage, after the closing, many admirers stopped to greet Dr. Koussevitsky. Soon his man brought the car to the door. He appeared for a moment at the steps, waited to oblige some candid-camera shooters, saying meanwhile, "Quickly, children!" and with a wave to all, was gone.—Jo Ann.

HOLYOKE, MASS.
Transcript Telegram

AUG 15 1938

Final Concert At Tanglewood Music Shed

The final concert of the Berkshire Symphonic Festival was given at Tanglewood yesterday afternoon, with record attendance for this series and for the festival's five-year history. Again more than 6000 people were present to hear the Boston Symphony orchestra, led by Serge Koussevitsky, and it is estimated that a total of more than 37,000 people attended the festival.

With the enthusiasm of these audiences to spur them on, the directors of the orchestra and of the festival are planning a gradual expansion of the festival to include opera, oratorio, ballet, and even Greek theatre, as well as a summer school. It is fairly certain that next year will see the festival increased, either to a three week period, or to more concerts in the two week period. In the event of a three week festival, some group of artists other than the Boston sympohny will probably provide the third week's entertainment.

The last two programs of the series were well chosen to fit in with the country setting of the festival. Saturday night's concert was dedicated to the late Dr. Henry opened with the "Angelus" from his opened with te "Angelus" from his third symphony. Beethoven's delightful Pastoral symphony and Tchaikovksy's Pathetic sympohny followed.

Yesterday afternoon Dr. Koussevitsky presented two more symphonies, Schumann's Spring symphony and Brahm's second, and Prokofieff's "Lieutenant Kije" suite. Both symphonies were perfectly suited to the outdoor setting. The tuneful and gay nature of Schumann's work, and the melodic sweetness of Brahms were more than ever enjoyable in the Tanglewood environment.

The "Lieutenant Kije" music, composed for the Russian film by that name, was a bright and amusing contrast to the two older works on the program. It tells the story of the fake lieutenant, created thru the mistake of an emperor and built up by Russian courtiers who dared not tell him of his error. The music is colorful and sparkling, filled with melodic fragments of great charm, and as diverting as music can be.

Looking back over the programs of the six concerts, one finds substantial musical fare of remarkable variety. There are eight symphonies, varying from the gigantic ninth of Beethoven, to many the highest point in the festival, to Schumann's first, and including those if Sibelius, Haydn, Tchaikovsky, and Brahms. The same variety is found in Dr. Koussevitsky's choice of descriptive music, in which a number of modern composers are represented. This list included Ravel, Respighi, Copland, Hadley, Prokofieff, Debussey. Then there were works by Mozart, Bach, and Wagner. It was a representative group of programs, making no cencessions to sentimental taste, but at the same time not holding its audiences to the strictly abstract.

It is a pleasure to notice that Dr. Koussevitsky omitted sensational music from his programs, for the fact that they offered no popular inducements in the line of spectacular music or famous guest artists and yet drew unprecedented crowds is further evidence of its significance as a musical event.

Advocate
Cicero—Ill.

JUL 15 1938

. . . MUSIC . . .

By LILLI GEKA

Writing to his brother, Anatol, on Dec. 13, 1847, P. I. Tschaikovsky says: "I am now completely absorbed in the composition of a pianoforte concerto." After having heard a recording of this concerto with the gifted Russian virtuoso, Artur Rubenstein and the London Philharmonic Symphony under Barbirolli, it is somewhat ironic to believe that so brilliant and fiery a work should have been received so abominably and unsympathetically by Nicholas Rubenstein (the brother of the illustrious Anton), to whom the composer had dedicated the concerto. To Tschaikovsky, Nicholas was a keen, necessary and intelligent critic of all the former's piano composition since he himself was then the Russian master of the keyboard. A friend and severe judge, Nicholas burst into a torrent of relentless abuse and sharp denunciation, finding the concerto musically vulgar, awkward to play, utterly invalid.

Tschaikovsky was informed by his friend that unless a complete and thorough revision were made, he would never consent to play it. Stunned by this adamant refusal, Tschaikovsky's wounded pride impelled him to rededicate the concerto to the celebrated pianist, Hans Von Bulow, who, on the other hand, found it "perfect and mature in form and full of style . . ." Accompanied by the Boston Symphony Orchestra, Von Bulow gave the concerto its world premiere in America in 1874.

The first movement, *Allegro con Spirito,* is at times emotionally exuberant, furious, free from the restraint found in other of his writings. The central theme is a gentle, poignant old Russian folk tune recurring frequently. Prominent throughout this first moveemnt is the throbbing of the cellos and basses in agitating pulsating rhythms.

Quite contrasting to the latter is the first portion of the second movement marked *Andantino Semplice*—a lovely lyric melody first given by the flute, is carried on by the piano. Intimates of the Tschaikovsky household have identified this tune as the refrain of an old French song that Anatol and Peter used to sing in their childhood.

Allegro con Fuoco, the third movement, is more Russian in character than the preceding ones, splendidly alive with striking syncopated rhythms.

The B Flat Minor Concerto remains a rare, brilliant, spirit composition with interesting thermatic material.

PITTSFIELD, MASS.
EAGLE

AUG 16 1938

Koussevitzky Leaves Berkshires

Sails Tomorrow On Normandie For Europe

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, accompanied by Madame Koussevitsky, took the noon train from Pittsfield today for New York and will sail tomorrow on the Normandie for Europe.

The conductor was pleased at the success of the fifth annual Berkshire Symphonic Festival and even now is looking forward to another season.

Yesterday the Koussevitskys were luncheon guests of Attorney and Mrs. Bently Wirt Warren in Williamstown. Mr. Warren is president of the Boston Symphony Orchestra and attended all of the concerts at Tanglewood.

While in the Berkshires the Koussevitzkys made their headquarters at the Berkshires Hunt and Country Club at Lenox.

Already many reservations for rooms have been made by music lovers who plan to return in 1939 and by members of the orchestra. The Penryhn Inn at Richmond is fully booked already for next year's Festival period. The Curtis Hotel in Lenox has many reservations and the same is true of places in Pittsfield, Dalton, Stockbridge and Great Barrington.

ALAMEDA, CALIF.
TIMES - STAR

AUG 18 1938

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HOLYOKE, MASS.
Transcript Telegram

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It is reported that the Festival made money this year, as it has in the past two years. It was also learned that the first contribution toward a scholarship fund for the proposed music school at Tanglewood was made last week. A woman from Pittsburgh gave $100 toward the fund.

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PITTSFIELD, MASS.
EAGLE

AUG 15 1938

All Attendance Records Shattered at Festival

Total of 38,000 for Six Concerts Is 8000 More Than Year Ago—Weather Was Great Boon

The fifth annual Berkshire Symphonic Festival, which closed last night at Tanglewood, shattered all records for attendance and weather in the history of the now internationally known event.

The total estimated attendance for the six concerts was 38,000, representing 8000 more than last year. Not one drop of rain fell during any of the concerts this year although it appeared for a time Thursday afternoon as if the all-Wagnerian program scheduled for the evening might be accompanied by thunder showers.

More Autos Than in 1937

By actual count there were 2562 automobiles parked at Tanglewood for the final concert yesterday. On the final day last year there were 1283. The total count yesterday, taken under the direction of Sheriff J. Bruce McIntyre, would indicate there were twice as many persons at the concert, but this, according to Festival officials, is not so. The attendance was greater but not to that extent. Rather, the increased number of cars was due to more persons coming from greater distances than last year.

Close to 6000 people jammed their way into the Music Shed for the concert Saturday night while about 1000 more heard the Boston Symphony Orchestra's program on the lawn between the shed and the former Tappan house.

Yesterday afternoon's overflow crowd from the shed found comfort beneath the huge shade trees and one man perched himself high in a tree top to enjoy the afternoon program. All afternoon amateur and professional photographers "shot" Festival pictures from every conceivable angle. Some used tripods, others used high ladders resting against trees. One photgrapher took aerial views of the crowd and automobiles at the conclusion of yesterday's concert from an airplane.

Parking Praised

Little difficulty was experienced in the parking areas at the week-end concerts. Sheriff J. Bruce McIntyre and his force of volunteer traffic men, aided by members of the State and local police who handled traffic on the main highways, were commended after the final concert by the trustees for the greatly improved condition over previous concert days.

The pre-concert and intermission business mounted at the Thursday Morning Club's refreshment tent over the weekend and it was necessary to augment the 25 volunteer workers and representative of beverage concerns yesterday afternoon.

The Berkshire Health District's first aid room in the Tappan house had little activity during all the concerts. Over the weekend nurses in attendance at the house rendered aid to only one patient—a woman, who complained of a headache. First aid equipment for the room was loaned by Fairview Hospital, Great Barrington, the Visiting Nurse Association of that town and J. H. Maloney, Inc., of Great Barrington.

Wheel chairs for the use of invalids were obtained from the House of Mercy by A. L. Bliss.

Photographs Stolen

David Milton Jones of Interlaken, well known Southern Berkshire photographer, reported to police the theft of 50 photographs, all views of the Festival, from a display table in the Tappan house.

The Berkshire Symphonic Festival program supply of 30,000 was exhausted at Saturday night's concert and sheets of papers containing the concert programs for Saturday evening and Sunday afternoon's concerts were distributed by the ushers.

The Eagle's music critic, Jay C. Rosenfeld, was one of the first to leave Tanglewood after the concert yesterday, but his anxiety to get ahead of the 2562 cars leading to Lenox failed to take him into the town among the first. With five cars ahead, and about 2000 more behind his car, Mr. Rosenfeld's machine stalled on West Street hill and it wasn't until after hundreds had passed him that a "friend in need" gave him assistance and pushed his machine to the top.

PITTSFIELD, MASS.
EAGLE

AUG 15 1938

The Note Book

By *J. H.*

And Now It's Over

AN hour after the conclusion of yesterday's concert Tanglewood was deserted, except for a few loiterers and a caretaker or two. Silence and inactivity were there in marked contrast to the intense life and color of the past two weeks. Once more the Festival was over, and in our feeling of loneliness there was left only the consolation of planning the one next year.

Surely the spirit of Henry Hadley hovered over Tanglewood as his "Angelus" from the Third Symphony was played Saturday night. He wrote it more than 30 years ago while he was summering in Italy. He explains that it is absolute music, that is, he had no particular programme or story in mind as he wrote. However, the suggestion for this second movement came from the sound of the angelus bells echoing every afternoon across the fields as he worked. The piece transcends description. It has in it the peace and beauty of the lazy summer afternoon, with a suggestion of the sacred interwoven.

Beethoven's "Pastoral" is so significant of the countryside here that predictions have been made about its becoming the Symphony of the Berkshires. Composed, as it was, when Beehoven was almost totally deaf, it came from the depths of his memory. He had lived with the hills and with the woods about Vienna for years and all of nature's voices had become familiar to him. These he put into his symphony, even to the various bird calls which were reproduced in an harmonious choir.

As if by special request a full moon rose majestically through the trees during the first half of the program. Tanglewood was at its best for the last evening presentation.

The Tchaikovsky "Pathetic" was the final symphony that night. It is considered autobiographical by many. Tchaikovsky conducted the first performance of it only a few days before his death. He was a fairly young man, 53, and his music was just coming into full flower. Some critics condemn his work because, they say, his sentiment and strong feeling ran away with his judgment and that form is sacrificed. However that may be, this sixth symphony really shows the greatest mastery of symphonic form, with warmth, color and human feeling in abundance.

There are in it strains of deep melancholy, typical of the Slavic people. But there is intense beauty combined with that melancholy. Then there are sudden outbursts of passion and fury when every instrument in the orchestra speaks out in fullest measure. The double bass player never works harder than on a Tchaikovsky symphony.

The meaning of this work never has been entirely clear. There are those who thought there was in it the presentation of the composer's death. Others thought that he meant it to take on national or even international significance in which he speaks of the futility of human hopes. Whatever the explanation may be, this remains as one of the most moving of all his works.

The Schumann B-flat was written in 1840 at the time of his marriage to Clara Wieck. She is given credit for being his inspiration, and, through her, the greatness of his work was realized. Until this time Schumann had composed music chiefly for piano, but he had begun to feel that he needed a more expansive means of expression than the single instrument could provide. This venture into the use of the full orchestra was a happy one, for in it he gave voice to all the richness and beauty he had tried so long to express. He aspired to do great things when he heard the work of Schubert, Beethoven and the others. He eventually found that he could give full rein to his emotions when he had such a selection of instruments to use.

The "Lieutenant Kije" was an orchestral suite originally composed as music for a Russian film. The story of the piece centers about a non-existent officer in the Russian army. His birth, romance, wedding, troika and burial are pictured in best cinema style. The suite calls for a part by trumpet, off-stage. Our trumpeter of the afternoon, who was stationed in mid-field off to the right of the shed, took a bow at the end of the piece.

Closing the program and the festival was the eminently suitable Brahms Symphony No. 2. Brahms is one who can well bear repetition, and his music was as welcome yesterday as it had been on Sunday afternoon a week ago.

Backstage, after the closing, many admirers stopped to greet Dr. Koussevitsky. Soon his man brought the car to the door. He appeared for a moment at the steps, waited to oblige some candid-camera shooters, saying meanwhile, "Quickly, children!" and with a wave to all, was gone.—Jo Ann.

HOLYOKE, MASS.
Transcript Telegram

AUG 15 1938

Final Concert At Tanglewood Music Shed

The final concert of the Berkshire Symphonic Festival was given at Tanglewood yesterday afternoon, with record attendance for this series and for the festival's five-year history. Again more than 6000 people were present to hear the Boston Symphony orchestra, led by Serge Koussevitsky, and it is estimated that a total of more than 37,000 people attended the festival.

With the enthusiasm of these audiences to spur them on, the directors of the orchestra and of the festival are planning a gradual expansion of the festival to include opera, oratorio, ballet, and even Greek theatre, as well as a summer school. It is fairly certain that next year will see the festival increased, either to a three week period, or to more concerts in the two week period. In the event of a three week festival, some group of artists other than the Boston sympohny will probably provide the third week's entertainment.

The last two programs of the series were well chosen to fit in with the country setting of the festival. Saturday night's concert was dedicated to the late Dr. Henry opened with the "Angelus" from his opened with te "Angelus" from his third symphony. Beethoven's delightful Pastoral symphony and Tchaikovksy's Pathetic sympohny followed.

Yesterday afternoon Dr. Koussevitsky presented two more symphonies, Schumann's Spring symphony and Brahm's second, and Prokofieff's "Lieutenant Kije" suite. Both symphonies were perfectly suited to the outdoor setting. The tuneful and gay nature of Schumann's work, and the melodic sweetness of Brahms were more than ever enjoyable in the Tanglewood environment.

The "Lieutenant Kije" music, composed for the Russian film by that name, was a bright and amusing contrast to the two older works on the program. It tells the story of the fake lieutenant, created thru the mistake of an emperor and built up by Russian courtiers who dared not tell him of his error. The music is colorful and sparkling, filled with melodic fragments of great charm, and as diverting as music can be.

Looking back over the programs of the six concerts, one finds substantial musical fare of remarkable variety. There are eight symphonies, varying from the gigantic ninth of Beethoven, to many the highest point in the festival, to Schumann's first, and including those if Sibelius, Haydn, Tchaikovsky, and Brahms. The same variety is found in Dr. Koussevitsky's choice of descriptive music, in which a number of modern composers are represented. This list included Ravel, Respighi, Copland, Hadley, Prokofieff, Debussey. Then there were works by Mozart, Bach, and Wagner. It was a representative group of programs, making no cencessions to sentimental taste, but at the same time not holding its audiences to the strictly abstract.

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Advocate
Chicago Ill.

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EAGLE

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PITTSFIELD, MASS.
EAGLE

AUG 16 1938

The Trumpeter of "Kije"

—Photo by Betty Kimpton

Roger Voisin, trumpeter of the Boston Symphony Orchestra, opens the "Lieutenant Kije" Suite played by ~~the Boston~~ orchestra at the Berkshire Symphonic Festival Sunday. He is standing near the fringe of trees east of the music shed and direction from Conductor Serge Koussevitzky is relayed by two other men hidden from the audience's view. Lloyd Harkema, an usher, is the human music rack.

RADIO WEEKLY
NEW YORK, N. Y.

AUG 17 1938

TOSCANINI APPROVES RCA VICTOR RECORDING OF HAYDN'S SYMPHONY

CAMDEN, N. J., Thursday—The RCA Mfg. Co. reports that it has just received by cable the approval from Arturo Toscanini of his new recording of the Haydn Symphony No. 13 in G Major, which he recorded with the NBC Symphony Orchestra.

An RCA Victor official points out that dealers have an impatient and eager market awaiting this album set, which was created by the enormously wide interest in Mr. Toscanini's conducting of the NBC Symphony. "We feel sure," he declared, "that the thousands who attended his broadcasts, whether or not they loved and understood the music, or those who wished to learn something about it, or even for anyone who merely desires one of the greatest thrills of a lifetime, will appreciate the opportunity of obtaining this masterpiece set. It is safe to say that no other set in years has been awaited with such anticipation."

RCA Victor also announces the releases of "Lieutenant Kiji," a suite by S. Prokofieff, noted modern Russian composer, played by the Boston Symphony Orchestra under Serge Koussevitzky's direction. This music is taken from the score of a new Russian sound film. The recordings are being released to coincide with the presentation of the work by Dr. Koussevitzky and the Boston Symphony Orchestra at the Berkshire Festival at Stockbridge, Mass. RCA Victor claims for this music "humor, tunefulness, originality, brilliance and color." On an extra side of the recordings are the march and scherzo from Prokofieff's "Love for Three Oranges."

HARTFORD, CONN.
TIMES

AUG 15 1938

Berkshire Festival Ends In Triumph

Large Audience Hears Musicians In Two Concerts

By CARL E. LINDSTROM

Special to The Hartford Times

Stockbridge, Mass.—With a return to its purely instrumental function the Boston Symphony Orchestra concluded ~~the~~ 1938 Berkshire Festival with two concerts Saturday night and Sunday afternoon.

The programs have been long, each comprising two symphonies or the equivalent, and more. Attendance has broken all records, the total of listeners falling not much short of 40,000; the increasing number of Hartford listeners has been impressive. The tone and temper of the musical proceedings have been truly festive, mutually stimulating between the cultured thousands who are coming to depend upon the "Tanglewood" pilgrimage and the artistic sensitivity of the orchestra's personnel with its patrician leader, Dr. Serge Koussevitzky.

Final Ovation

The series closed at the peak of this flight into the musical ether with Sunday's presentation of Schumann's B flat Symphony, Prokofieff's "Lieutenant Kije" Suite, which the Bostonians played in Hartford last winter, and the D major Symphony of Brahms. At the close there was the most prolonged and fervent demonstration that the Festival has yet witnessed, which is saying a great deal. Not content with conventional applause, the entire audience stood shouting something between a campus cheer and a roaring "bravo!" while Koussevitzky returned again and again and finally with a happy solemnity shook hands not only with his concert master, Richard Burgin, but with all the first desk men within reach. The soloists in the "Kije" music were all made to take individual bows and the Festival came to an end with everybody quite happy.

Re-introducing Kije

The Prokofieff character picture wears well. From its beginning, with the off-stage cornet this time ensconced in the thicket with the katydids to the impudently resolved dissonances of its more romantic measures it had a waggish suspense and charm that goes with a story that will twice bear telling. It was the essence of modernism with its free melodic and rhythmic interest and each repetition traces the promise that it is likely to become a repertory piece.

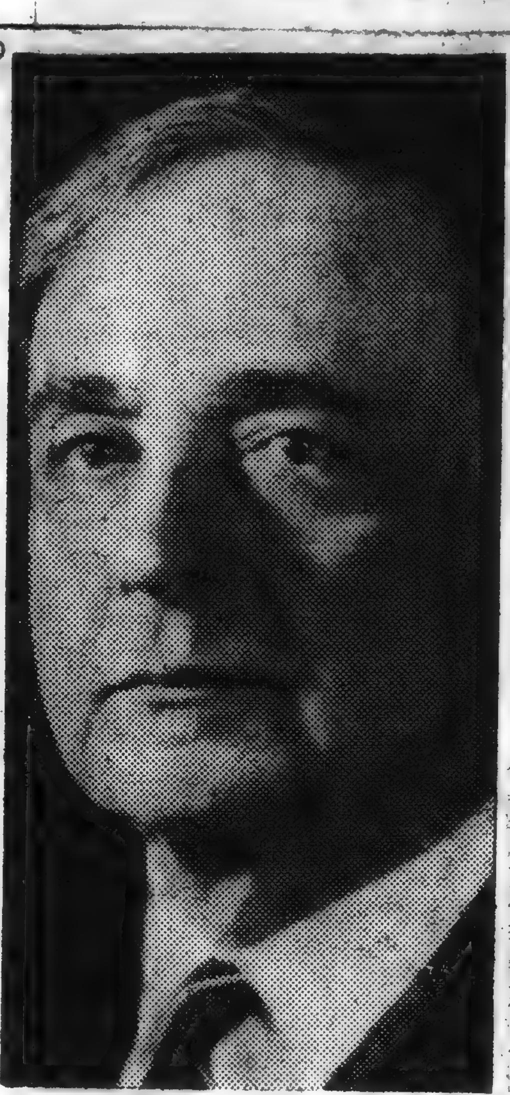
The choice of Schumann's first symphony and the second of Brahms suggested that Koussevitzky has given a fanciful eye to his outdoor program making. Each of these large works has an affinity with nature—the first a burgeoning quality which suggests April green and vivid sunlight, the latter an autumnal, yet halcyonic, atmosphere, neither of them to be dissociated from trees, blue altitudes and bosky retreats.

Although the horns had a nervous afternoon, the general performance from an executive standpoint reached the high level that has come to be taken for granted at "Tanglewood." The opening measures of the Schumann work were particularly impressive and highest honors were due the first movement of the Brahms symphony, its finale having all the gay noisiness that was written into it and which went so well with a scene of general jubilation.

SATURDAY'S CONCERT

It was the late Henry Hadley who conducted the first two Berkshire concerts and, as a tribute to his recent passing, the second movement of his third symphony, called "Angelus" opened the concert Saturday night.

The elegaic character of this program was intensified by the darkly painted "Pathetique Symphony" of Tschaikowsky. Between them, however, was the sunny and ingenuously rustic Sixth Symphony of Beethoven, a work for which the Boston Orchestra is justly famous, and the only one which Dr. Koussevitzky has honored with two performances during his 15 concerts in the Berkshires.



DR. SERGE KOUSSEVITZKY

A Tribute Paid

Hadley's excerpt was given a presentation that was more than a perfunctory wreath to his memory. Reverently treated, it was permitted to soar on strong wings to lyrical heights that reminded one of Liszt in his more devout moods.

It was inspiring to know that the power of this great orchestra does not lie entirely in its unrivalled technical perfection. Dr. Koussevitzky must be eternally confronted with the temptation to give free play to its gifts for brilliance and display. He can say No, however. Except for the flashing rhythmical puissance of the third movement in Tschaikowsky's B minor, the texts dealt with matter either subjective or delicate which depended for eloquence upon refinement and exquisiteness, equally the talents of Koussevitzky's men.

It all comes under the head of interpretation, a field in which the Russian leader exercises unquestioned dominion. The quaint humors of the Beethoven scherzo, the storm episode which was judiciously made to skirt the edge of realism without becoming literal and the wholesome songfulness of the finale were eminently satisfying and worthy.

Restoring Tschaikowsky

Tschaikowsky's threnody was purged of all the sins which cling like barnacles to every popular work. If we had no other need of great artists there would still be that essential function of periodically purifying the exalted music upon which lesser men had laid violent hands. It is sometimes difficult to see why the great mass of people have taken certain strains to their hearts until the music is restored and revealed as this symphony was on Saturday.

Perhaps it is this power of restoration and revelation which makes the Berkshire Festival the vital event that it has come to be and wherein lies the arresting power of its limitless promise.

Candid Shots

Mishel Piastro of the New York Philharmonic conversing with Richard Burgin during intermission...and speaking of concert maestri, George Heck of the Hartford Orchestra and Mrs. Heck... Somewhere in the crowd are all those Hartford people who have been calling 2-0111 during last week for information about programs, ticket arrangements and motor routes to Lenox...the distracted woman who in the midst of the traffic dim at 11:30 Saturday night along Route 183 accosted one of the blue-uniformed state policemen with "My good man, have you seen a Buick? I've lost my car!"...Jacques Gordon, seen at all of the concerts except those on Sunday when his own quartet was holding forth at Music Mountain...Mrs. Normand F. Allen celebrating her 75th birthday with a family party at the first Saturday night concert...honorable mention along with the American Legion men who did traffic duty, the women of the Thursday Morning Club who served among other things a chicken salad sandwich that was the most toothsome morsel in the county...the pretty cigarette girls who didn't expect tips...the intermission bell hung in a tree, as melodious, when it didn't get caught in the leaves, and rural as those which call the threshing gang to dinner from an Illinois oats field...the applause that always greeted Burgin's entrance...the prospect of another Berkshire Festival next August.

SPRINGFIELD, MASS.
NEWS

AUG 16 1938

The Future of Tanglewood

The Berkshire Symphonic festival has just concluded its most successful year, and music lovers not only in this vicinity, but throughout the country, are watching with interest to see what action will be taken at the forthcoming meeting of the trustees regarding next year.

Enthusiastic boosters have termed the Stockbridge festival "An American Salzburg." It is scarcely that. Both are devoted to music, and the Austrian shrine has a glorious history, but the Stockbridge center has a glorious future. Furthermore, those who go to the Berkshires each summer will be able to hear programs that are designed and presented exclusively for music lovers, not subject to the ukase of culture directors whose scientific and musical knowledge are blighted by inhuman racial theories. Some who have been to Austria say that the scenery across the water can hold no candle to the setting that provided Hawthorne with the inspiration for his "Tanglewood Tales."

It is all but unbelievable that in five years, so much progress could have been made, particularly in a spot that seems far from the crowded centers of population. Actually, Stockbridge is not a small place. Yet, even the secretary of its Chamber of Commerce would not claim that its citizens had provided the majority of the 6000 persons who attended each of the six concerts. Those music lovers came from an amazing variety of places. A check on the license plates seen in the parking lots is a lesson in both geography and music appreciation.

The truth of the matter is that the directors had a good plan. They got a good director and a good orchestra to help, and the financial problem almost solved itself. The transition from the tent of last year to the huge shed of this year is no idle accomplishment, and music is a success when people are willing to translate their enthusiasm into money to help such a project.

Money, of course, does not do everything. The festival had the luck to have behind it people with intelligence, imagination and stick-to-itiveness. Miss Gertrude Robinson Smith was an excellent leader. To pick out other names would be unfair to several outstanding subcommittees. No one, however, will begrudge a word for the top notch work of George W. Edman, clerk of the festival corporation, chairman of the coordinating committee and general "spark plug" of the affair. The name "publicity man" has not always had a welcome connotation, but Edman's work and his personality have contributed in large measure to the success of those details without which many an equally equipped project has failed.

The decision of the trustees when they meet with the trustees of the Boston orchestra will be front page ne~~ws in any~~ man's newspaper. More concerts for next year, the starting of a school for conductors, and promising young musicians, the development of choral music, all of these are subjects that will receive due consideration from the members.

Those who have the good fortune to live in Western Massachusetts are justly proud of their luck. Recently the Council for Western Massachusetts has been doing grand work in coordinating the work of boosting the advantages of this part of the country. Add now to its permanent resources a summer music shrine second to none!

News of Art, Music and the Theater

A Tuesday Page

The Berkshire Festival

By L. A. Sloper

Stockbridge, Mass.

There can be no doubt of the success of the fifth season of the Berkshire Symphonic Festival, held for the first time in its new home at Tanglewood. Six concerts were given by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky between Aug. 4 and 14. The attendance figures for the whole series are not available as these lines are written, but 19,000 persons attended the first three concerts, an average of more than 6,000. The listeners, moreover, expressed their pleasure not only by handclapping but by cheers.

And so far as Prof. Richard D. Fay, the expert from the Massachusetts Institute of Technology is concerned, no fault is to be found with the acoustics as tested with the auditorium filled. "It is gratifying to be able to report," he said, "that the most optimistic predictions have been realized. The entire auditorium is free from dead spots and the reception of the music at every seat is found to be substantially perfect."

Substantial perfection would indeed be gratifying to find in any phase of human activity, but we must remember that substantial perfection in the reception of sound as sound, from the viewpoint of the natural scientist, and substantial perfection in the reception of sound in the form of music, from the viewpoint of the music lover, are not quite the same thing.

Undoubtedly the tones arrived, for the most part, at their destination, but they did not always sound as they should sound when representing the compositions that were listed on the programs. I mentioned this problem last week. Hearing of additional concerts has brought out other thoughts on the subject, both in confirmation and in modification of the opinion then expressed.

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It turned out that the strings playing alone are heard to much better advantage in this outdoor auditorium than in combination with the other instrumental choirs. Apparently their tone does not carry as well out of doors as the tone of the brass and percussion; that is, they cannot compete with the brass or the percussion. But the Mozart "Kleine Nachtmusik," played at the third concert with a delicacy and flexibility never surpassed in this listener's experience, came through with the utmost clarity and balance. Moreover, Debussy's "La Mer," which was an item of the second program, and Ravel's "Mother Goose" and Second "Daphnis and Chloe" suites were heard more satisfactorily than the Ninth Symphony had been. But in symphonies of Brahms and Sibelius, where there is not only heavy scoring but many a fortissimo passage, there was the same drowning out of the strings.

Nevertheless, it is quite possible that this shortcoming may be corrected, at least in part. In the first place, Dr. Koussevitzky may learn to temper his brass to the shorn strings. In the second place, he may be able, another year, to build up his string sections to full strength. For a check-up revealed that the string sections had been reduced to a greater degree than had been apparent at the first concert, with the chorus crowding the instruments together. There really were not enough strings to balance the other choirs even in a concert hall.

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Yet it remains doubtful, in the opinion of this observer, if the Festival can hope to reproduce in an open auditorium the actual effect of music in a hall. The playing of certain instruments out of doors under unfavorable climatic conditions presents great difficulties. The French horn in particular, an unreliable instrument under the best circumstances, is evidently all but impossible to handle under these extra handicaps. In really wet weather, the audience might keep dry, but the strings would be affected more than they are indoors.

Then there are distractions. Crickets and birds sing in competition with the instrumentalists. On the outer edges of the auditorium people think it permissible to move about and to whisper. And in all parts of the auditorium smoking is permitted during the performance. You cannot give proper attention to symphonic music with such disturbances. If an audience is not to be expected to be quiet, then you might as well play Pop Concert programs.

What Dr. Koussevitzky has played so far has been a selection from the standard repertory. This year he introduced concert versions of scenes from "Walküre" and "Siegfried." Otherwise he offered, in addition to the works already mentioned, such matters as Schumann's "Spring" Symphony, the Beethoven "Pastoral," the Tchaikovsky "Pathétique," the Brahms Second and Fourth, the Sibelius First. It must be confessed that there was nothing here to draw a seasoned symphony-goer to the Berkshire hills in summer. The most recent works on the six programs were the Copland "Music for the Theater," composed in 1925, and Prokofieff's "Lieutenant Kijé" suite, from some film music written in 1933. The Copland item is mildly amusing but already dated. The Prokofieff is witty but not very substantial.

* * *

Possibly, later, Dr. Koussevitzky will be able to inject more modern or more novel ingredients. At present, presumably, he feels that with an audience composed in considerable part of persons to whom symphonic music is not a regular diet he cannot advance too rapidly. This of course leaves the concerts somewhere between radio and the concert hall. Certainly it is better to hear music at first hand, even out of doors, than to hear it in mechanical transmission, and for those with no better means of listening, this series is admirable. It offers much less to those who are in the habit of hearing symphony concerts regularly in the winter. When the unpracticed part of the audience has been educated so that programs can be made more interesting, when the orchestra has been brought to full strength, when balance of parts under outdoor conditions has been achieved and when means have been found to overcome the added difficulties in playing out of doors, the Festival will take on an even wider interest.

Of other events held in connection with the Festival, I had the pleasure of attending two. One was a concert in a series being presented by the South Mountain String Quartet at the Temple of Music on South Mountain in Pittsfield, Mass. This series is one of the many musical beneficences of Mrs. Elizabeth Sprague Coolidge.

This concert was a delight. The South Mountain Quartet, now made up of Kathleen Parlow, Edwin Ideler, Conrad Held and Willem Willeke, plays with unanimity and with exceptional vitality. Hindemith's Quartet in F minor (op. 10) was done with full realization of its underlying romantic quality. In the Brahms Piano Quintet the Quartet was assisted by Gunnar Johansen, who instead of dominating the ensemble merged himself into it with musicianly understanding. Miss Parlow (an exceptionally gifted quartet leader) and Mr. Willeke also played with great virtuosity in the Handel-Halvorsen Passacaglia.

Is it complained that this, too, is outdoors music? Not quite, for the Temple of Music is a building with four walls. Doors and windows are open, but the sound is retained within the walls. Incidentally, South Mountain always has the finest audience to be found; no disturbance here, except from an occasional airplane.

At the Berkshire Playhouse in Stockbridge "Stage Door" was performed, with Jane Wyatt—who began her stage career at this theater in 1930—as guest star. The production was a close copy of that given on Broadway, as to both settings and direction. The performance was excellently timed and paced. The only outstanding player in it, apart from Miss Wyatt, was Miss Kathleen Slagle, a delightfully acidulous Susan.

(This is the second of two articles)

Bay Region Chamber Music

Special to The Christian Science Monitor

San Francisco

July was a peak month in the brilliant schedule of summer chamber music on campuses in the suburbs of San Francisco.

At the University of California, in Berkeley, the Kolisch String Quartet, presented free to campus and public by Mrs. Elizabeth Sprague Coolidge, ended its Schubert-Bartók cycle with Bartók's Fourth and Fifth Quartets and with Schubert's A minor and G minor. The Schubert sounded lovelier than ever in proximity to Bartók's strident, crabbed elaborations. The Bartók Fourth, on single hearing, seemed more freakishly cerebral than expressive. The Fifth, however, contained considerable intimation of charm, originality, and color. The Kolisch performances were fine-grained and immensely skillful. Their tone, on the whole, needed a healthier glow. Its finesse sometimes became pinched.

The six-concert Wednesday night Beethoven cycle of the Pro Arte String Quartet at Mills College was progressively eloquent until its thrilling end. The Belgian ensemble this year played with exhilarating boldness and freedom. Its unity remained all but perfect. Its emotional power was unhindered by the risk of harsh tone and blundered intonation. A tower of strength in the Pro Arte group (which, by the way, has now been before the public 25 years) is its masterly cellist, Robert Maas. While his style is superbly vivid, he adapts it consummately to every requirement of ensemble.

At Stanford University, to the south, the Roth String Quartet has completed a schedule of nine events donated in part by Mrs. Coolidge and in part by local guarantors.

In the Mendelssohn Octet, guest artists were a local ensemble of four young women, the El Camino String Quartet. Other guests took part in the Roth ensemble's Monday night series, among them Carlton Smith, New York librarian and flutist, who likewise has been teaching for the summer at Stanford, and Ernst Toch, European composer-pianist, lately a resident of Hollywood.

Mr. Toch had just completed, on commission of Mrs. Coolidge, a Piano Quintet. He took part in its world première. Derived largely from the neo-classic fashion, with its busy intricacies of rhythmic and melodic pattern, the Toch Quintet is nevertheless relatively lyrical. Its touch is generally fluent, even idyllic. It has sweet, though not sentimental, moments of whimsicality. It even approaches, in its slow movement, the temperamental intensity of lyrical Scriabin. But its dramatic Finale, at first hearing, seemed rather pointless.

The Roth performances on the whole were of the first rank. The ensemble is beautifully and carefully unified. Yet it happens that Feri Roth's tone is more keenly conspicuous, at times, than that of his fellow-artists. And in Mozart especially, he spoiled his style by an excess of portamento.

South African Contemporary Art

Special to The Christian Science Monitor

Durban, South Africa

This year's exhibition of the Natal Society of Artists showed considerable progress in both number and quality of exhibits. Artists from all parts of the Union were represented.

Outstanding were Mary A. Stainbank's sculpture in stone and bronze. Her native studies showed complete mastery of her subject. "Ezitokozela," in soapstone, brought out the simplicity, submissiveness and humor characteristic of native women in South Africa. And her large Flatpan-stone plaque, "Fate," was a beautiful composition.

A feature of the exhibition was the way in which many of the conservative artists had modernized their style, but it must be admitted that the result of these experiments was not always happy. Nils Anderson, whose paintings of ships have always delighted, had several experiments in design, but these lacked the beauty of color and restfulness of his "Durban Bay," done in his old style. Miss Nita Spilhaus, one of the pioneers of South African art, sent three lovely oils from the Cape. Miss Allerley Glossop, another South African pioneer, is trying out new effects in gouache, her subjects being of Basuto cattle and ponies, with a background of mountains. Her studies are always virile, but her oils are better than her gouache experiments. Forceful were Amshowitz's paintings from Johannesburg, but Hugo Naude seems temporarily to have lost himself in a medley of modern experiments. Other painters who exhibited were Merlyn Evans, a newcomer, and Gregoire Boonzaier, who is scarcely fulfilling his youthful promise. Some posthumous work of Leo Francois was also shown.

The Arts and Crafts section was better than in former years. Specially notable were exhibits of rug weaving from the Ashburton School of Weaving. There was some good pewter work by Mrs. Robertson of Zululand, and a dish of hand-raised and repoussé copper by Miss Irene Vyvyan was a fine piece of craftsmanship.

Etchings and black-and-white drawings were on the whole disappointing, although interesting exhibits were sent by the Natal Technical College, Natal University College and Natal Society of Artists' Sketch Club.

PILCHER
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Hewett; Imogen Cunningham

Artists Who Appeared at the Bennington Festival of the Dance

Charles Weidman and Martha Graham (Above); Hanya Holm and Doris Humphrey (Below)

Bennington Curtain

By Margaret Lloyd

Bennington, Vt.

The Bennington Festival of Modern Dance took its final curtain call in the State Armory on the evening of Aug. 10, when the second edition of the program by Charles Weidman and his concert and apprentice groups and Martha Graham, supported by a similar company, an actor, Houseley Stevens, Jr., and a summer student from the Ballet Caravan, Erick Hawkins, brought it to a close.

Next year the Bennington School of the Dance, with approximately the present faculty, will hold its six-weeks session at Mills College, Oakland, Calif., minus festival events.

Mills College is already renowned for an important summer session of its own, having courses in sculpture, painting, drawing, creative writing, French, music, drama, dance, and sports. The Bennington School visit, for one session only, will make its highly specialized personnel and program accessible to the large number of students and teachers up and down the West who are interested in the modern dance movement.

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What the summer of 1940 will bring forth is still open to conjecture. There are rumors of a center of performing arts in a new theater building to be established on the college grounds here. Whatever the outward shape or extension into allied arts, the Bennington School, now ending its first five-year plan in full flood of popularity, will in some form, assuredly go on.

"Nothing can stop it now," said Miss Mary Jo Shelly, administrative director of the School, viewing an audience that overflowed aisle steps and window ledges after hundreds of visitors had been turned away for lack of even standing room only.

Fists had been banging on the balcony railing, feet tattooing on the floor in a vast percussion choir of applause for Mr. Weidman's antic "Opus 51" and Miss Graham's surprising "American Document," both new works prepared for the occasion. The Festival was over. Long live the Festival.

Among the 4000 people who did find a place in the incommodious Armory during the six days of festival performances were many distinguished visitors and press representatives from all parts of the United States and from foreign lands.

* * *

The object of the festival productions, which now attract an audience of connoisseurs, was originally to give qualified students of the School an opportunity to take active part in the staging, lighting, costuming and presentation of the modern dance, to summarize in a show the achievements of a season's concentrated work. Under the artists chosen to lead and mold the student material, the productions, which in ordinary hands would have been routine school events, have taken on professional tone.

In previous years, the dancers who make up this season's leadership list—Martha Graham, Doris Humphrey, Charles Weidman and Hanya Holm, rotating in office in order named—have each led a workshop group through the session to the final production objective. Last year the appointment of three Fellows to enjoy the hospitality of the School for independent, creative work—José Limon, Anna Sokolow, and Esther Junger—added a fillip to the programs. This year the combination of the four leading dancers with three new Fellows—Eleanor King, Louise Kloepper, and Marian Van Tuyl—all with associated concert or apprentice groups, in one great co-operative production series, carried the present resources of the School to a logical conclusion.

That the performance preparations became more competitive than co-operative, that the enforced change of festival dates from Aug. 8 to 13 to Aug. 4 to 10, shortened the time for preparation and lengthened the hours of training and rehearsal, that dissenting voices were raised in criticisms, just and unjust, frankly made, were only part of the problems that the human equation brings to any big undertaking.

For the idea of the Bennington School is bigger than its realization, its essential aim and influence more significant than actual accomplishment.

* * *

Its chief value so far has been in opening up new paths through free experimentation in dance and its allied arts — music, stage design, lighting and costuming; in setting a national standard (which has barely averted becoming a stamp) for the American dance forms; in coloring modern American music by scores written especially for the dance—scores sometimes feeble, inconsequential, sometimes powerful, nearing the mark, but mostly useful for their experimental quality; and finally, in stirring new and more general interest in the dance and in turning out a large number of young women and a few young men who may not and need never be professional dancers, but who have learned that dance is an integrating cultural and recreational part of life.

The Bennington School of the Dance has at last outgrown itself. It must expand into new and larger forms. It requires new faces. And not only in the student body.

The new set-up should include new modern dance teachers and other branches of dance. Ballet, even tap-dancing, would be permissible in the trend toward theater. Music and drama critics, who may be called upon to serve in their individual capacities anyway, would be helpful in expressing the laymen's response to dance.

And unless the modern dance appeals directly to the layman, without cult or pretense, without artificial bogs of information to plow through, it is not fulfilling its obligations or possibilities as art.

(This is the first of three articles)

New Direction at Malvern

By Harold Hobson

Malvern, England

It had long been known that this year the Malvern Festival would be different from its predecessors. Two changes had come over it. Sir Barry Jackson, its munificent founder and patron, still resides at Colwall, within a few miles of the town, but in a broadcast address he had announced that during the summer of 1938 he would be unable to take part in the Festival's direction; and with the departure of Sir Barry went that scheme of program-building which made each annual Festival in some sort a historical review of the development of English drama, from the medieval moralities to the latest production of Bridie or Shaw.

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Yet, to the visitor arriving in Malvern, these changes seem to have had small effect. On a first view, at least, all appears to be as it has been for ten years past. The setting, for example, remains unaltered. Malvern, today as always, enjoys the enduring charm of its unique situation, which arises from its being a mountain town built in the center of a plain; its hillsides are still criss-crossed with streets meeting at an angle and an elevation that makes driving a motor car a hundred yards a feat of high adventure.

Nor, in its beginnings, is the Festival itself greatly altered. To find Professor Boas delivering a Monday morning lecture in the cinema that adjoins the Winter Gardens and the theater was a delight that might have occurred in Malvern in any August since 1931. Dr. Boas still wears that M.A. gown which, as he himself says, "adds a pleasant touch of formality to the proceedings, and, at the same time, hides any deficiencies of clothings." The same impression of continuity from previous Festivals held throughout the opening afternoon, when Capt. Roy Limbert, the new director, held a large garden party on the lawns of the County Hotel beneath the shadow of the hills and the noble bulk of the great Abbey, whose bells rang out in the blazing sunshine a joyous peal that for a long time drowned the less robust noises offered in unequal competition by the hotel orchestra.

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Sir Barry Jackson invested the Malvern Festival with great social appeal. To come to this theater was like joining a club. It made the theatergoer free of the friendship of 900 others like himself, and of a dozen or so somewhat more distinguished. Captain Limbert has entered upon this heritage like a prince determined that the luster of a previous reign shall be rivalled, if not eclipsed; and after his afternoon party he gave an even more ambitious midnight reception. Here the ordinary, modest stall holder who paid for his seat at each of the six productions of the Festival could gaze with admiration mingled with awe upon the massive brows of Mr. J. B. Priestley, Mr. James Bridie, Mr. C. K. Munroe, and Lord Dunsany, four of the dramatists represented upon the Malvern stage.

Between the reception and the garden party there was a play written by the only man in the world who would lift the curtain upon his last act at 9:58 p. m., and not let it fall until 11:40. "Geneva" is a work upon which Mr. Shaw is known to have been engaged for seven years. This is indeed apparent from internal evidences, for it satirizes the League of Nations at a period when Herr Hitler was only an apprentice at dictatorship compared with his brother-in-arms of the Berlin-Rome axis.

The two dictators in the play, Mr. Battler and Signor Bombardone, are portrayed as an enormous, a titanic joke. The hysteria and sentimentality of Mr. Battler are perhaps a trifle overdone, but the magnificant bumptiousness, which is not without an engaging grasp upon realities, of Signor Bombardone (superbly played by Mr. Cecil Trouncer) makes the preposterous length of the third act not only bearable, but positively pleasant. There is also in "Geneva" a British Foreign Secretary (Mr. Ernest Thesiger) who, like most of the upper-class Englishmen of Mr. Shaw's imagination, is incapable of thought, but who can nevertheless, in his vague, amateurish and absurdly self-confident way, draw rings round all his diplomatic opponents. He, too, is a source of great delight.

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The scene of this last act is the Court of International Justice at The Hague, whither the dictators have been summoned to answer for their misdemeanors to the League. The devices by which this judicial inquiry is brought about belong to the realm of farce and pantomine, and reveal Mr. Shaw at somewhere near the bottom of his form. The early part of the play is a clumsy satire on the League's Committee of International Co-operation, which appears to consist of a solitary typist. At this stage "Geneva" has neither characterization nor plot, and one doubts whether even its subsequent successes are enough to neutralize its initial ineptitude.

A New Opera From Strauss

Special to The Christian Science Monitor

Munich, Germany

Again we have had a Strauss operatic première. Was it truly a sensation this time? Scarcely so in the purely artistic aspect, although one might designate as sensational for Strauss the partly "military character" of the music (as Strauss himself has expressed it) and also its frequently outcropping tendency toward a nationalist appeal. But that is as little important for this great artist as is the very timely choice of a subject from German history, a subject which is the basis for the effective libretto by Joseph Gregor: one and all, these are merely stages in "going to Canossa," whereby Strauss has made his peace with the Germany of Adolf Hitler, a peace which was broken four years ago.

"Der Friedenstag," a one-act opera—another one-act production, "Daphne," will have its first performance in Dresden this fall—takes place on the last day of the Thirty Years War, in 1648. The commander of a fortress which is almost starved out and shot to pieces sees only victory or destruction, and victory is out of the question. Not only the city's inhabitants but also the soldiers are demanding that the commander put an end to the needless sacrifice by immediate surrender.

Apparently complying with the demand, he makes every preparation with a few loyal supporters to blow up the citadel. His wife makes another vain attempt to persuade him to more humane action. Everything seems to have come to an end when there is a sudden sound of the ringing of bells, pealing louder and louder—peace has been concluded, and the enemy enter the city with hands outstretched in reconciliation. The blaring fanfares of a military march in the orchestra mingle with the chorus, "Ein'feste Burg ist unser Gott," introducing a rousing choral hymn in C major, which in its primitive homophony embodies the new nationalistic vein of the composer.

The subject and the symbolical import of the action—the glorification of the soldierly sense of honor—correspond with the art-philosophy and world-philosophy of National Socialism, as do the reveling of the music in triads, the alternation between expressive exuberance and military-heroic marching rhythms, and the poster-like simplification of the melody here and there. The orchestral effects, the harmonies, the placing of characteristic accents, and the feeling for dramatic climaxes reveal the ability of a master, now as before, and at the same time overshadow the undoubted deficiency in real power of impression, in musical substance. The cultivated atmosphere of thought of an "Ariadne auf Naxos," of a "Rosenkavalier," and of an "Arabella," with their countless interspersed chamber-music refinements, has given way to a lapidary concreteness and—one might say—primitiveness.

Even though there is no doubt that "Der Friedenstag" from the standpoint of its artistic importance, does not belong among the composer's significant works, the first performance was a triumphant success, and Strauss was lauded as seldom before. The praise extended also to the distinguished presentation on the part of the State Opera: to the Strauss director par excellence, Clemens Krauss, to Herr Hartman, stage manager, to the effective stage settings by Ludwig Sievert, and to the singers of the principal roles, Hans Hotter and Viorica Ursuleac.

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New Shows on Cape Ann

By Dorothy Grafly

Gloucester, Mass.

The Gloucester Society of Artists scores again in its second exhibition of the season in its introduction of fresh, new art personalities, coming forward with provocative work by Aimé Lamb, Willard Cummings, Katherine Wilkins, Nathaniel C. Burwash, Yovan Radenkovitch, and such former headliners as Gifford Beal, Umberto Romano and Herbert Barnett.

Radenkovitch, in particular, reveals the impact of European training. His stroke is strong, although sensitively handled. His color is rich. "The Road" is a rhythmic composition of poetic feeling. Great russet-trunked trees with sensitive foliage masses arch to a Gothic point over a roadway on which three tiny figures, woman, man and child, are trudging, their bodies poised in rythmic answer to the trees; their shadows in short, backward diagonals stressing the direction of the road.

The sketches of the Dalmatian coast, with boats in harbor, are assured in both composition and color, although they are less sensitive than "The Road." In all, however, you feel the touch of a definite art personality who knows what he wants and how to get it.

Gifford Beal's little sketches of "Fiesta"—doubtless the St. Peter's fête of the fisher folk staged in June—lend rich bits of color, with skill in the compositional handling of many figures.

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While it is true that the good things must be sought out from a mass of dross, they shine the more brightly for their surroundings. There is, for example, Willard Cummings's "Herb," the study of a young man in brown dreaming with elbow on small table against a background of steel blue. He is a slim, piquant young man with the wistfulness of youth, which Cummings has intensified. His two other portrait sketches, while sufficiently facile, do not measure up to the character insight or paint quality of "Herb."

Aimé Lamb, with several paintings to her credit, reveals a buoyant viewpoint. Her work smiles, without being satiric. "Hair Dresser" is an excellent little canvas, with the maid in blue and white bending over an auburn-haired mistress in an interior delicate with silvery tones and the faint yellow of curtains. The touch of humor is there, as well as nice appreciation for the modulation of color tones.

Humor smiles again in the same painter's water colors of children playing in city parks.

Outstanding among the water colors, also, are "Barn Yard" and "New England Brook," by Katherine Wilkins, and the tree suggestions of Nathaniel C. Burwash.

Lawrence Beall Smith, better represented in the earlier exhibition, contributes only a small black-and-white, "The Skaters," in which amusingly active postures of street urchins are given the satiric support of haphazard ash cans. Interesting, also, in the black-and-white section are Umberto Romano's "Reclining Nude," and the Gloucester and Yarmouth dock and harbor compositions by John Lonergan.

Gordon Grant's "Dory Mates," Anthony Thième's "Old Mexico" and Herbert Barnett's head composition, "Resting," present another trio of able canvases.

Sculpture, though more interesting than in the previous show, lacks originality. In subject matter it varies from the jewel laden "La Belle Africaine," by Margaret D. Nelson, to "Elan," by Mary Elizabeth Sears, a slim figure cutting diagonally downward in a smooth dive.

* * *

One of the outstanding contributions to the second section of the Rockport Art Association's annual, on the other hand, is Viggo Brandt-Ericksen's chess set. As Scandinavian in his feeling for form as Radenkovitch is Slavic in color appreciation, Brandt-Ericksen is the most individual of the Cape Ann sculptors exhibiting.

Stronger in its black-and-whites than in its oils, the Rockport show is distinctly disappointing. There are no highlights. The nearest approaches, perhaps, may be found in "Lucretia," by Esther Williams, a pastel-toned composition of seated girl in pink against blue-gray wheelbarrow beneath the arch of a tree branch; and in the same painter's "Halt by the Pond." To both these canvases the artist has brought a studied quaintness, as if Victoria and Watteau were hovering somewhere in the background.

Most tense in color, and the most stimulating contribution from a painter's standpoint, is "Still-Life Between Rooms" by Susumu Hirota, contrasting in its juiciness and paint succulence with the tight, dry "Studio Interior," by Wade White. The two paintings, in fact, present two opposite schools in contemporary still-life conception.

Occasionally an artist crops up whose individuality is stronger than his technical grasp. "Winter Morning" and "Twin Lights," by Alice Harold Murphy, have a distinctly personal flavor that is unfortunately denied the support of mature craftsmanship.

Other interesting compositions include "Houses on the Adriatic Coast," by Anthony Thième, a study in brilliant white sunshine; "Circus Acrobats," a trifle by Jon Corbino; "September Northeaster," by Yarnall Abbott, shown in memoriam; "Road to the Quarry," by John Huntington; "The Harbor," by Herbert Barnett, and "Eyes for Two," by Jane Freeman. Facile mountainscapes and seascapes also abound.

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In Tanglewood Shed

Although summer music in the U. S. has increased in quantity and quality in recent years, until last week no U. S. orchestra has had both a dignified summer home of its own and a socialite summer audience. Then, in the Berkshire hills near Stockbridge, Mass., into a large, new pavilion, nearly 6,000 people trooped for the opening of the fifth annual Berkshire Symphonic Festival. Seated, the audience beamed at the Boston Symphony. The Boston Symphony, pleased with its new summer home—called, with Brahmin deprecation, a Music Shed—beamed back. Speeches were made by Conductor Sergei Koussevitzky, the orchestra's President Bentley Wirt Warren, Festival President Gertrude Robinson Smith. The audience, accompanied by the orchestra, sang the Luther-Bach chorale, *Ein' feste Burg ist unser Gott*. Thus was dedicated the permanent home of the latest candidate for an "American Salzburg."

Tanglewood, a large Stockbridge estate where Author Nathaniel Hawthorne used to live, was deeded by its owners to the Boston Symphony two years ago. After a concert was spectacularly rained out of a large tent last summer, energetic President Smith started a drive to raise $100,000 for permanent quarters. Glad to get $[illegible],000, the Festival committee commissioned Finnish Architect Eliel Saarinen to design the Shed—a fan-shaped, open-sided building covering an acre and a half, its roof supported by three interior pillars and a colonnade. The Shed's acoustics are so excellent that an orchestral pianissimo can be heard by an overflow audience outside the colonnade. Last week, during the first of this season's six concerts, Miss Smith launched a campaign for $58,000 to curtain the sides of the Shed with iron (for storms), to complete the stage, etc. Future Tanglewood projects: opera, a music school.

I. D. Sisson

CONDUCTOR KOUSSEVITZKY
Everybody beamed.

◆

Ravinia Results

Customers of hot-weather music have no very intense convictions about what is played to them. This fact is known to every conductor, every musician who plays Beethoven's *Fifth Symphony* with his eyes shut. In Chicago's Ravinia Park last fortnight, to give the program committee some ideas for next summer's series by the Chicago Symphony, questionnaires were handed to the 8,000 people who went to concerts during the week. Only 550 bothered to answer the questionnaire.

Favorite Ravinia composers proved to be Beethoven, Wagner, Brahms, Tchaikovsky, Franck, Bach, Sibelius—in that order. This suggested nothing new to the committee, since Wagner, Brahms and Beethoven were most frequently played at Ravinia this summer. Only 4% were bored by any one number, only 8% enjoyed one just moderately. The rest enjoyed everything greatly, except for five people who were bored by a whole program, ten by half of a program. One person asked for a special number next summer—"Roosevelt's Funeral March." The committee decided to look elsewhere than in questionnaires for program ideas.

VARIETY
NEW YORK, N. Y.
AUG 17 1938

James William, top French exhibition parachutist, killed Sunday at Lons-Le-Saulnier, France, when he dropped 3,000 feet. Ripcord of his chute failed to work.

Stockbridge (Mass.), music festival at Tanglewood, with Boston Symp. orch, closed Sunday (14) with more than 6,000 present. Total attendance was 38,000 at five performances.

N. ADAMS, MASS.
TRANSCRIPT
AUG 16 1938

Koussevitzky Anticipates Greatest Culture Center

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EAGLE
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TIME MAGAZINE
CHICAGO, ILL.
AUG 15 1938

In Tanglewood Shed

Although summer music in the U. S. has increased in quantity and quality in recent years, until last week no U. S. orchestra has had both a dignified summer home of its own and a socialite summer audience. Then, in the Berkshire hills near Stockbridge, Mass., into a large, new pavilion, nearly 6,000 people trooped for the opening of the fifth annual Berkshire Symphonic Festival. Seated, the audience beamed at the Boston Symphony. The Boston Symphony, pleased with its new summer home—called, with Brahmin deprecation, a Music Shed—beamed back. Speeches were made by Conductor Sergei Koussevitzky, the orchestra's President Bentley Wirt Warren, Festival President Gertrude Robinson Smith. The audience, accompanied by the orchestra, sang the Luther-Bach chorale, *Ein' feste Burg ist unser Gott*. Thus was dedicated the permanent home of the latest candidate for an "American Salzburg."

Tanglewood, a large Stockbridge estate where Author Nathaniel Hawthorne used to live, was deeded by its owners to the Boston Symphony two years ago. After a concert was spectacularly rained out of a large tent last summer, energetic President Smith started a drive to raise $100,000 for permanent quarters. Glad to get $80,000, the Festival committee commissioned Finnish Architect Eliel Saarinen to design the Shed—a fan-shaped, open-sided building covering an acre and a half, its roof supported by three interior pillars and a colonnade. The Shed's acoustics are so excellent that an orchestral pianissimo can be heard by an overflow audience outside the colonnade. Last week, during the first of this season's six concerts, Miss Smith launched a campaign for $58,000 to curtain the sides of the Shed with iron (for storms), to complete the stage, etc. Future Tanglewood projects: opera, a music school.

I. D. Siesen

CONDUCTOR KOUSSEVITZKY
Everybody beamed.

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Ravinia Results

Customers of hot-weather music have no very intense convictions about what is played to them. This fact is known to every conductor, every musician who plays Beethoven's *Fifth Symphony* with his eyes shut. In Chicago's Ravinia Park last fortnight, to give the program committee some ideas for next summer's series by the Chicago Symphony, questionnaires were handed to the 8,000 people who went to concerts during the week. Only 550 bothered to answer the questionnaire.

Favorite Ravinia composers proved to be Beethoven, Wagner, Brahms, Tchaikovsky, Franck, Bach, Sibelius—in that order. This suggested nothing new to the committee, since Wagner, Brahms and Beethoven were most frequently played at Ravinia this summer. Only 4% were bored by any one number, only 8% enjoyed one just moderately. The rest enjoyed everything greatly, except for five people who were bored by a whole program, ten by half of a program. One person asked for a special number next summer—"Roosevelt's Funeral March." The committee decided to look elsewhere than in questionnaires for program ideas.

VARIETY
NEW YORK, N. Y.
AUG 17 1938

James William, top French exhibition parachutist, killed Sunday at Lons-Le-Saulnier, France, when he dropped 3,000 feet. Ripcord of his chute failed to work.

Stockbridge (Mass.), music festival at Tanglewood, with Boston Symp. orch, closed Sunday (14) with more than 6,000 present. Total attendance was 38,000 at five performances.

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BERKSHIRE FESTIVAL

Koussevitzky and His Audience

Springfield, Mass. Aug. 18/38

(As given over WSPR Radio Station)

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I was a part of an audience composed of 6,000 people, yet the minute the great leader of the Boston Symphony Orchestra made his appearance and the first notes of Schumann's Symphony in B-flat resounded in the huge shed I became separated from the crowd and in an atmosphere created by the greatness of both composer and conductor I lived in a world of subtle emotion and joy. Not that I understand music in all its technicalities but like painting and other arts there seems to come to the mind something that was in the soul of the artist at the time of his creations. A conductor that can give us, through his own effort and imagination, the true concept back of music notes becomes a great conductor. It has been admitted that Schumann's first symphony is not as sensational and easy to respond to, yet the greatness and perfection of sounds are enough to start the mind on its own symphony.

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PITTSFIELD, MASS.
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Opera of Richard Wagner and the music of Henry Hadley, one of the founders of the festival, featured the second series.

LOS ANGELES, CALIF.
MORNING NEWS

AUG 19 1938

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BERKSHIRE FESTIVAL

Koussevitzky and His Audience

Springfield, Mass. Aug. 18/38

(As given over WSPR Radio Station)

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HARTFORD, CONN.
TIMES

[illegible] 1938

Ina Gerschefski Wins $300 Prize for Overture Played By New York Philharmonic At Silvermine Festival

BY MADELIN BARTLETT

Special to The Hartford Times

Silvermine, Norwalk—The second annual festival of music opened officially Thursday evening with Eugene Ormandy and the New York Philharmonic sharing the light with Old Newgate Prison.

Hartford's historical suburb came forward via the prize winning composition sponsored by the Silvermine Artists Guild which was won by Ina Gerschefski of Bridgeport, Graduate of the Yale school of music, whose overture, "Incident at Old Newgate," was played as a special feature of the program. The prize, $300, was offered for the best overture based on a romantic incident in New England history. Her husband, Edwin Gerschefski, won honorable mention, with his composition, "Save the Saugatuck."

The guild ground made an effective setting for the program, which was applauded enthusiastically by an estimated 5,300 persons from Connecticut and several other states. The seats were placed on the sloping lawn down to the lagoon, across which the orchestra was seated on a raised platform with a plywood back drop which curved over their heads. Even the stars agreed to co-operate with the air of festivity created by colored lanterns and huge lights.

The Newgate overture describes the incaration of the first prisoner in the copper mines. When his jailers visited him after several days neglect, they found he had disappeared, and later learned that a woman in the village had lowered a bucket through a concealed opening and hauled him to safety.

It proved a shrewd modern version of the horror of Newgate, in brief, descriptive phrases some times dissonant and at others, acid in their characterization, with the underlying theme of hope and ultimate reprieve melodically told.

Mrs. Alma Simpson Chandler, chairman of the music festival, presented the prize to the winner, and praised the excellence of her work. She also said Mr. Ormandy and the orchestra deserved a bouquet for preparing the score on 24-hour notice and agreeing to give it as the first performance at the opening concert.

The programmed works for the evening consisted of the familiar Leonore overture of Beethoven, Brahms Symphony No. 4 in E. Minor, introduction of Act III of Lohengrin, Wotan's Farewell and Magic fire music from Die Walkuere with David Blair McCloskey as baritone soloist, and introduction to Act III, Dance of The Apprentices and entrance of the Masters from Die Meistersinger, all by Wagner.

Comparison is unavoidable when two festivals follow so closely, but it is only fair to remember that the Silvermine festival is a very young sister of the Stockbridge series, and must have continued backing and enconragement to attain Boston Symphony's present status.

The most noticeable difference is the lack of accoustics at Silvermine, for despite the amplifying system, installed to offset the tonal disadvantages of an outdoor concert, success was only moderate, and Wagner came out best. An insistent symphony of katydids played their own antiphonal program throughout and often were more penetrating than the strings. An airplane during the Brahms symphony was no help to the orchestra, either.

The main difficulty seemed to be old story of lack of balance. Horns echoed and re-echoed, and basses drowned the violas more than once. Brahms, too, suffered by blurrings and a curious muffling of climaxes, probably caused by the "ceiling" of the stage. Despite the unavoidable handicaps, however, Mr. Ormandy and the orchestra gave a performance of the magnificent fourth that had many moments of sheer beauty.

As the program went on, the difficulties always presented by a guest conductor nad limited time for rehearsals resolved itself into a mutual smoothness which made the second half of the program, thanks partly to Wagner's instrumentation, thoroughly satisfying. Mr. Ormandy's conducting needs no introduction, to Hartford music lovers. It was a typical Ormandian evening except that the night air diminished the effect of his efforts.

Mr. McClosky had the doubtful benefit of a closely placed microphone so that his solo soared above the orchestra with power and considerable ease. His sonorous Wotan was movingly sung, disclosing a sure, rich voice, backed by intelligent handling of the music and the thought. It could hardly be called a perfect performance, inasmuch as the microphone gave his voice too much prominence, and made the orchestra no better than an off-stage accompaniment. Yet the mood was set, and maintained throughout and made the solo one of the evening's high lights.

John Vassos, president of the Silvermine Guild of Artists, welcomed the audience to this festival of the arts in a brief speech at the beginning of the program. Commenting on the other features of the four-day program, which include morning programs by the Roth Quartet, lectures by eminent speakers, and exhibits of painting and sculpture by noted artists, he pleaded that the artist be given a chance to bring peace into the very disturbed world of today.

The enthusiasm of the gala audience last night indicated full co-operation with his wish.

The second concert this evening will be conducted by Jose Iturbi.

ALBANY, N. Y.
TIMES-UNION

AUG 21 1938

By EDGAR S. VAN OLINDA

(Times-Union Music Critic)

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During this festival, Dr. Koussevitzky explored the entire orchestral literature, from the cantatas by Bach to the gently acrid modernities of Serge Prokofieff's "Lieutenant Kije" suite, which brought many laughs to the audience during its performance.

Meanwhile, with his labors finished until the orchestra begins its Boston season early in October, Dr. Koussevitzky looked forward to August 17 when he sails for a vacation abroad. Dr. Artur Rodzinky, conductor of the Cleveland orchestra, while technically a resident of Stockbridge, having purchased a large estate there in which to spend his holidays, was conspicuous by his absence. A call to Portland, Oregon in connection with orchestral duties prevented him from attending the series. Dr. Rodzinsky and the Cleveland orchestra will be heard in Albany on February 15 under the auspices of the Albany Civic Music association.

CHICAGO, ILL.
NEWS

[illegible]

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Independent
Kansas City, Mo.

AUG 20 1938

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ST. LOUIS, MO
POST DISPAT

AUG 2

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NEW YORK, N. Y.
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HARTFORD, CONN.
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AUG 19 1938

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BY MADELIN BARTLETT

Special to The Hartford Times

Silvermine, Norwalk—The second annual festival of music opened officially Thursday evening with Eugene Ormandy and the New York Philharmonic sharing the light with Old Newgate Prison.

Hartford's historical suburb came forward via the prize winning composition sponsored by the Silvermine Artists Guild which was won by Ina Gerschefski of Bridgeport, Graduate of the Yale school of music, whose overture, "Incident at Old Newgate," was played as a special feature of the program. The prize, $300, was offered for the best overture based on a romantic incident in New England history. Her husband, Edwin Gerschefski, won honorable mention, with his composition, "Save the Saugatuck."

The guild ground made an effective setting for the program, which was applauded enthusiastically by an estimated 5,300 persons from Connecticut and several other states. The seats were placed on the sloping lawn down to the lagoon, across which the orchestra was seated on a raised platform with a plywood back drop which curved over their heads. Even the stars agreed to co-operate with the air of festivity created by colored lanterns and huge lights.

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Mrs. Alma Simpson Chandler, chairman of the music festival, presented the prize to the winner, and praised the excellence of her work. She also said Mr. Ormandy and the orchestra deserved a bouquet for preparing the score on 24-hour notice and agreeing to give it as the first performance at the opening concert.

The programmed works for the evening consisted of the familiar Leonore overture of Beethoven, Brahms Symphony No. 4 in E. Minor, introduction of Act III of Lohengrin, Wotan's Farewell and Magic fire music from Die Walkuere with David Blair McCloskey as baritone soloist, and introduction to Act III, Dance of The Apprentices and entrance of the Masters from Die Meistersinger, all by Wagner.

Comparison is unavoidable when two festivals follow so closely, but it is only fair to remember that the Silvermine festival is a very young sister of the Stockbridge series, and must have continued backing and enconragement to attain Boston Symphony's present status.

The most noticeable difference is the lack of accoustics at Silvermine, for despite the amplifying system, installed to offset the tonal disadvantages of an outdoor concert, success was only moderate, and Wagner came out best. An insistent symphony of katydids played their own antiphonal program throughout and often were more penetrating than the strings. An airplane during the Brahms symphony was no help to the orchestra, either.

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John Vassos, president of the Silvermine Guild of Artists, welcomed the audience to this festival of the arts in a brief speech at the beginning of the program. Commenting on the other features of the four-day program, which include morning programs by the Roth Quartet, lectures by eminent speakers, and exhibits of painting and sculpture by noted artists, he pleaded that the artist be given a chance to bring peace into the very disturbed world of today.

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DAYTON, O.
NEWS

AUG 21 1938

Mrs. Herbruck Attends Festival; Miss Schwarz At Bennington School

BY VIRGINIA D. STURM

MRS. Ralph A. Herbruck, of Dayton, president of the Ohio Federation of Music clubs was a visitor at the Berkshire Festival in Tanglewood, Mass. The picture shows Mrs. Herbruck in the large "shed" which was built through the inspiration of Sergei Koussevitsky, conductor of the Boston Symphony orchestra. The orchestra appears annually at Berkshire Festival, and the event has now become one of the mosts important music festivals in the world. With the ending of tourist travel to some European festivals, the opportunity for development has come to American festivals, and the attendance at the Berkshire Festival this summer proves that the finest music, one of the world's greatest orchestras and the attention of the country's leading musicians is the answer to the great festival idea.

Federal Music Project Orchestra

ALFRED HEIN, Director

March—Pozieres	Alex. Lithgow
Overture—Fest	Leutner
Selection—Rose Marie	Friml
Butterfly (Ballet)	Densmore
Jungle Dance	Rapee
INTERMISSION	
March—U. S. A.	Reuben Haskin
(Mr. Haskin is the pianist of the orchestra)	
Selection—Good Times	Hubbel
Hungary	Moskowski
Waltz—Gold and Silver	Lehar
Danse Venetienne	Ponchielli

* * *

Monday, Walnut Hills; Thursday, Oakwood stadium; Friday, Island Park. Time, 7:30 p. m.

Beethoven's Ninth Symphony with Jeannette Vreeland and Paul Althouse singing the prominent solo parts, and the Boston Cecelia Society singing the choral portions, was the highlight of the festival.

Haydn, Sibelius, Debussy, Mozart, Brahms, Wagner, Beethoven Sixth, Tschaikowsky and Schumann were the composers whose works held the important place on the program for the Berkshire Festival.

The novelty of the programs was the presentation of "Lieut. Kije," by Prokofeiff. The composition is an orchestral piece, which sounds like descriptive music all the way through. Five movements which tell of the great events in the life of the lieutenant. For instance the "Birth of Kije," is the first movement. The second and so on are "Romance," "Kije's Marriage," "Troika" and the last is "The Burial of Kije."

The Boston Symphony orchestra made a recording of this affair for Victor, and in as much as Prokofieff is an extreme modernist, one may anticipate most anything!

The setting in the Berkshires is very lovely, and the musicians who gather there are representative of the country's finest as to performers and patrons.

The board meeting of the National Federation of Music clubs which is scheduled for Chicago, Sept. 7 to 10 has a program made up of sundry business sessions, a tea, a formal banquet and an opera performance, "The Brownings Go to Italy" by Eleanor Everett Freer.

Mrs. Herbruck is a member of the national board, and will attend the meetings. The headquarters are at the Medinah club.

THE following is a portion of a letter received from Josephine Schwarz who has been attending the festival of dancing at Bennington, Vt., and is so descriptive of the affair that it is well to pass it along to you.

The affair is the Fifth Bennington Festival of the Modern Dance and Martha Graham, the Humphrey dancers as well as the Hanya group and Charles Weidman were presented by the Bennington school.

Follows Miss Schwarz' letter (in part):

"An amazing experience and a beautiful one, this festival. After three splendid programs by the leading modern dancers of America one realizes fully that our country is the center of dancing in the world today. And of course that delights my soul. Those of us who are not in New York at the very heart of the dance world are grateful beyond words to the powers that be that make this festival each year, possible.

"Everyone of importance that is connected with the dance world is on the staff here and give classes during the six weeks of the summer school. The ultimate aim and final climax is the festival. Three nights of performances in which the four leading dance artists of America present the works that they have created during the course as part of the class work. It gives also people who would otherwise never have the opportunity to perform with or work under these people a chance to do so.

"The performances are given in the Bennington armory, an impossible place if it were not for the fact that it is transformed by excellent electrical equipment and ingenius stage setting. The very people who work both along those lines and those who do the costuming and musical compositions for the artists during the winter in New York are members of the faculty during the summer course and work for the festival as everyone does.

"The performances were thrilling. Aside from the concert groups of Humphrey, Weidman, Graham and Holmes, dancers from the school were chosen to work in the productions. Consequently the groups were enormous. Being very well trained and excellent dancers the group things were very exciting to watch.

"The most beautiful choreography and the most interesting experiments in combining the dance and the speaking and singing voice were performed. When I get home I shall tell you more about it all."

State President Visits Festival

MRS. RALPH A. HERBRUCK in the Music Shed at the Berkshire Festival in Tanglewood, Mass.

DUBUQUE, IA.
CATHOLIC TRIBUNE

AUG 23 1938

'Drums of Haiti' To Be Unique Symphony

NEW YORK.—(TP)—The assistant conductor of the Boston symphony orchestra, Arthur Feidler, arrived in New York aboard the liner Santa Rosa today with the script for what he said would be a unique symphony production

The music is entitled "Drums of Haiti." Feidler said it would be played for Boston audiences next season. Feidler spent several months in Haiti studying Negro music and customs

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COMMERCE, TEXAS
JOURNAL

AUG 24 1938

WORDS WIT UT MUSIC

By LOUIS

(Music Features & Ph Syndicate)

Only noted symphonic organization within our memory to show what it could do with Sousa's "Stars and Stripes Forever" is the Boston Symphony Orchestra. On a Saturday night a few years back, by way of celebrating the Fourth of July, the Boston band tore into the march. It was ten minutes of uncommon spine-tingling.

BILLINGS, MONT.
MORNING GAZETTE

AUG 21 1938

The World of Music

(By the United Press)

New York, Aug. 20.—(U.P.)—The makers of the Berkshire symphonic festival at Lenox, Mass., having succeeded in presenting two long week ends of superior music with the Boston symphony orchestra, and its distinguished conductor, Dr. Serge Koussevitsky, are entitled to rest on their laurels. Even so, however, they already are plotting ne wsources for next year.

Reaction of critics and audience to the six concerts, given for the first time this year in the new acoustic shell, was unanimous. The rolling hills of Tanglewood, where Nathaniel Hawthorne wrote "The House of the Seven Gables" and "Tanglewood Tales," as the festival's sponsors claim, may become the Salzburg of America.

More than 19,000 attended the first series which was highlighted by Beethoven's Ninth symphony, with the Cecilia chorus of Boston assisting the orchestra. Koussevitsky also gave a truly inspired reading of Debussy's "La Mer," a performance which some critics said was the greatest of modern times.

Attendance records of the fifth of the annual festivals broke all previous marks. Aaron Copeland's "Music for Theater," with the composer at the piano, was another feature of the first series.

Richard D. Fay of the Massachusetts Institute of Technology, acoustics consultant for the designers of the "music shed," said that "the most optimistic" predictions of the designers had been fulfilled. He checked the reception of the concerts from all angles and reported that there was not a dead spot to be found.

Opera of Richard Wagner and the music of Henry Hadley, one of the founders of the festival, featured the second series.

Lotte Lehmann, Metropolitan Opera soprano who made an extended tour of England and the continent this summer, has returned to New York to begin a late summer tour of this country. Her first engagement is Aug. 16 at Colorado Springs, Colo. Her tour also includes Milwaukee, Santa Barbara, the Hollywood Bowl and other summer music centers.

Leo Slezak, famed Czech tenor of another day and well known to American audiences during the "golden age" of Caruso and Scotti, is visiting in the United States, his first trip here in 25 years.

He is expected to give one or two radio concerts, but the chief purpose of his visit is to see his son, Walter, the comedy star of the current Broadway musical, "I Married an Angel." The elder Slezak is best remembered at the Metropolitan for his "Otello."

The Budapest University Chorus, which made a goodwill tour of the United States last year with considerable artistic success, and the Yvonne Georgi Ballet will arrive in New York in January for a joint tour. It will be the first American appearance for the famous dancing troupe.

SYRACUSE, N. Y.
HERALD

AUG 21 1938

The Music World And Its People

New York, Aug. 20 (UP).—The makers of the Berkshire Symphonic Festival at Lenox, Mass., having succeeded in presenting two long weekends of superior music with the Boston Symphony Orchestra and its distinguished conductor, Dr. Serge Koussevitsky, are entitled to rest on their laurels. Even so, however, they already are plotting new courses for next year.

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TRIBUNE
Salt Lake City Uta

AUG 21 1938

Berkshire Festival Success, Report S

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ASHLAND, KY.
INDEPENDENT

AUG 21 1938

THE WORLD OF MUSIC

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AKRON, O.
TIMES PRESS

AUG 21 1938

Notes On World Of Music

Berkshire Symphonic Festival Promised For Repetition Next Season

NEW YORK, Aug. 20.—The mak-

ETC.

NEW ORLEANS, LA.
TIMES-PICAYUNE

AUG 21 1938

MUSIC NOTES HERE, ABROAD

(United Press)

New York, Aug. 20.—The mak-

ETC.

HOUSTON, TEX.
POST

AUG 21 1938

Sponsors of Berkshire Festival Plan 'American Salzburg'

NEW YORK, Aug. 20.—(UP)—The makers of the Berkshire Symphonic festival at Lenox, Mass., having succeeded in presenting two long week-ends of superior music with the Boston Symphony orchestra and its distinguished conductor, Dr. Serge Koussevitsky, are entitled to rest on their laurels. Even so, however, they already are plotting new courses for next year.

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CELINA, OHIO
DAILY STANDARD

AUG 20 1938

WORLD OF MUSIC

New York, (UP)—The makers of the

ETC.

NEWARK, N. J.
NEWS

AUG 22 1938

Musical Murmurings

NEW YORK (U.P.)—The makers of

ETC.

NEW CASTLE, IND.
COURIER - TIMES

AUG 22 1938

The World of Music

NEW YORK (UP)—The makers of the

ETC.

COLUMBIA, PA.
NEWS

AUG 22 1938

NEW YORK, (UP). — The makers of the Berkshire Sympho-

ETC.

STATE COLLEGE, PA.
CENTRE TIMES

AUG 22 1938

THE MUSIC WORLD

NEW YORK—(UP)—The makers of the Berk-

MUNCIE, IND.
STAR

AUG 21 1938

The World Of Music

NEW YORK, Aug. 20 (U.P.)—The makers of the Berkshire Sym-

COLUMBIA, S. C.
STATE

AUG 22 1938

The World of Music

New York, Aug. 21—(UP)—The makers of the Berkshire Symphonic

OSHKOSH, WIS.
NORTHWESTERN

AUG 20 1938

The World of Music

New York—(U.P.)—The makers of

WILLIMANTIC, CONN.
CHRONICLE

AUG 20 1938

The World of Music

New York, Aug, 20—(U.P.)—The makers of the Berkshire Symphon-

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N. TONAWANDA, N. Y.
EVENING NEWS

AUG 20 1938

THE WORLD OF MUSIC

NEW YORK (UP)—The makers of the Berkshire Symphonic Fes-

HOLDENVILLE, OKLA.
NEWS

AUG 21 1938

The World of Music

NEW YORK, Aug. 20 (U.P.)—The makers of the Berkshire

WILMINGTON, CAL.
PRESS

AUG 22 1938

The World Of Music . .

By United Press

NEW YORK, Aug. 22.—(U.P.)—The makers of the Berkshire Symphon-

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WORCESTER, MASS.
TELEGRAM

AUG 21 1938

America's Great Festival

THE BERKSHIRE Symphonic Festival is over. For many it replaced the Salzburg festival as a musical pilgrimage. In the six concerts on two successive weekends at "Tanglewood," memorial gift to the venture last year, in the heart of the beautiful Berkshire country, thirty-eight thousand men and women heard symphonic music, under conditions of unparallelled acoustic and festival facilities.

Dr. Serge Koussevitzky, immaculate at his last concert, last Sunday afternoon at 3.30 o'clock, was given a ten minute ovation at its close. Applause, calls of "bravo, bravo" recalled the famous Salzburg concerts familiar to so many of the patrons this year. Ten minutes is a long time to sustain such sign of approval and appreciation, and the dynamic conductor of the Boston Symphony Orchestra had his men rise again and again to share with him the storm of applause and cheers. It was a wonderful program, and those who were under the great top of the music shed for this last concert of the year 1938 will remember it for years to come for its perfection in every respect. It was hot but not too hot, with the shed open on all sides, every seat a good one for music and comfort throughout the brilliant two-hour-long program. The 25 minute intermission will be one of the cherished traditions with its opportunity to stroll about, greet friends (if you can find them in that throng) and enjoy the grounds that surround the music shed.

It was perfect weather this year but in case of storms next season, good friends of the festival are making a note to do something immediately about that and other things to finish the building. With iron roll curtains against inclement weather, to cover, panel and paint the inside walls, to encase the steel columns, replace benches with chairs and put in more, permanently light parking fields and grounds, completing the stage and shell and doing some landscaping will please patrons. This will be done through the Boston Symphony office of the Berkshire Festival, but George Edman, chairman of the co-ordinating committee in Stockbridge, Lenox and Lee, says that the festival this year has sustained itself.

NEW YORK, N. Y.
WORLD - TELEGRAM

AUG 22 1938

Rare Orchid Arrives

A rare white orchid with crimson and purple spots, believed to be a new species, and a voodoo drum from Haiti were brought to New York today aboard the Grace Liner Santa Rosa. The orchid is one of 6,000 plants brought from Colombia and Venezuela by Norman A. MacDonald, Jr., and Frank McKay, botanists of Nutley, N. J. The drum, brought in by Arthur Feidler, of the Boston Symphony Orchestra, will be used in a new symphony, "The Drums of Haiti."

WALTHAM, MASS.
NEWS TRIBUNE

AUG 20 1938

The World Of Music

NEW YORK (U.P.)—The makers

NEW YORK, N. Y.
TIMES
AUG 2 1 1938

BARRING APPLAUSE

Practice of Forbidding the Audience to Express Approval Between Movements

By OLIN DOWNES

AT the last but one of the Boston Symphony performances at the Berkshire Symphonic Festival a situation arose which is frequent today at orchestral concerts, but nonetheless deplorable for that. We mean the ridiculous banning and absence of applause between the movements of symphonies.

This modern form of snobbery has gained widespread support in late seasons. A symphonic movement may be never so brilliant and exciting; it may come to an end with a finality that concludes a mood as well as a musical development in a most emphatic and unmistakable manner: the audience is *NOT* to applaud.

It is not to applaud, although it is perfectly clear that the movement has come to an end, with no indication, explicit or implicit, that the following movement may have relation to what has been heard, either in thematic substance or expressive intention. Therefore the conductor does not turn to bow. The audience rustles for a moment uncomfortably, twists about, cranes its collective neck, whispers, or what not, to fill in a gap and relieve a tension which is felt by everybody, and has no business to be there.

The musical hiatus would normally be filled by the applause. The audience would have had the opportunity to release the emotion and enthusiasm that the music engendered, which was precisely what the composer intended, and by which the performers as well as listeners would have benefited. Then, with the relief and the relaxation afforded by those normal processes, the listeners would have composed themselves anew and the orchestra addressed itself with renewed mind to its task. But no! This would not be the proper way for an audience highly educated in symphonies, and in dead earnest to absorb some more culture of the same sort, to behave.

* * *

The symphony was Tchaikovsky's "Pathétique." Its third movement is one of the wildest and most fantastical in the literature of the art. From the mysterious opening till the end the great and terrible march gathers momentum and power, until it concludes with the earth-shaking descent, with roaring brass and pounding drums, to the final chord in the low registers of the instruments.

On this particular occasion Dr. Koussevitzky was not able completely to stifle the applause. Few conductors can, in this place. Part of the audience broke loose, but almost as quickly subsided. The conductor made a gesture of command, paused and mopped his face, collected himself for a moment, then began the last movement of the symphony.

Now that movement is a dirge, slow, somber, elegiac, music of a momental resignation and despair. The dirge came to an end, dying away till the softest of pianissimos of basses and 'celli had faded into complete silence. No one wanted to applaud then, and no one should have. But it was the end of the symphony, therefore time to applaud. The audience, still under the spell of Tchaikovsky's matchless threnody, was silent for some seconds, then began to demonstrate.

The manner in which the applause gathered strength was no doubt satisfactory to the conductor. Some may have considered it an instance of the effect of his exceptional interpretive powers. But applause at the end of the "Symphonie pathétique" can constitute shallowness and vandalism, while applause after the march movement is the normal, sincere, unaffected response to the work. Why should a conductor thus get directly between the audience and the music, as if it were his music and not theirs, and his the responsibility of dictating an audience's response?

Let not these remarks be construed as a criticism of Dr. Koussevitzky's personal actions or motives toward his art. There is no more zealous interpreter or champion of music before the public. It is against the meretricious custom that protest is made. Today all the conductors do it—Toscanini, Stokowski, Klemperer, and the small fish as well as the leviathans of the baton likewise. But what nonsense!

How anti-musical it is! Snobism in excelsis! An unnatural and sterile exhibition in the name of high art! The movement that should arouse frantic excitement is hearkened to as if it were the funeral of a statesman, where every one should wear black and walk with muffled tread. The great dirge, one of the noblest and most poignant of lamentations, is thus vulgarized and desecrated where an audience, if it really meant what it did, would depart in silence, deep in thought.

On the other hand, there are symphonies which have musical as well as emotional connection between movements, where there is no pardon for applause. The pains Mendelssohn used at the end of the first movement of the violin concerto to prevent the interruption of applause by the sustained tone which connects it with the following movement is well known and observed by discriminating violinists.

It is an elementary device. Symphonists of the romantic or modern period go much farther. The cyclic symphonic form relates separate movements by recurrent themes; or it telescopes two movements into one, like Franck in the middle movement of his symphony in D minor; or it connects movements by musical bridgework.

* * *

There is a subtler connection than that between the slow movement and scherzo of Schumann's "Spring" symphony, which Dr. Koussevitzky performed at his last Berkshire concert. The first movement is brilliant and complete in itself. The slow movement ends otherwise. Its apparent conclusion comes with a half cadence, giving the intentional effect of incompleteness, as it ceases with the dominant chord of the key in which the next movement is to begin, suspended, as it were, in the air. This is one of the loveliest places in the symphony—the tender reverie, the unanswered question that finds its only possible completion in the square-toed vigor of the ensuing scherzo, which thus furnishes the real reply. At this point there is a pause, indicated by the composer in the score, which, by Dr. Koussevitzky, was fittingly observed. But we maintain that the composer's intention was not followed at all after the first movement, so gay, so buoyant and lyrical, and ablaze with the glory and the shouting trumpets of Spring. The last exuberant chord crashed from the orchestra. Again the audience broke out, but was even more quickly snubbed than at the previous Tchaikovsky performance. A warning gesture from the leader; a frightened relapse into silence, and more furtive whispering and glancing about till the violins took up the song of the slow movement. Both movements of the Schumann symphony were thus treated in the same undiscriminating manner, so that a measure of the delicate and intimate effect that Schumann wanted in the middle but not at the beginning of his score was lost, as well as a measure of the contrast of mood that he wished to emphasize.

It is not good. It does not speak well for the genuineness and thoughtfulness of many who profess to love music and desire to serve it. Does any one really think that Haydn, when he composed a symphony, for Esterházy or for Salomon in London, didn't intend his audience to applaud? Quite obviously he did. Quite obviously most of eighteenth and nineteenth century music was created with an eye, or a deep instinct, for time values and the reaction we call applause. Music is composed for people. People are not assembled merely to observe a musical ritual. But a conductor rules otherwise. So the audience behaves like the well-trained flunkey that it is in the interpreter's presence. But if Beethoven were there he might be dismayed. He might think that his music did not contain the freedom and the overflowing wine of life that he thought he had poured into its measures. And think of poor Mozart! He used to exult when he hit it off with an audience or a friend. He had not false pride. He liked to give people beauty and joy. How depressed that child of heaven would be, if he had the "Jupiter" symphony played and watched the careful, attentive, yet sepulchral behavior of those who listened. He would have said, "What have I done? I thought I had made some music. Are they mad, or have I no genius?"

There are situations where no applause should be permitted, and most conductors know what they are. But why should not a little common sense, a little choice, a little ordinarily good taste be substituted for the pretentious decorum with which it is ordained that all of us should behave, taking off not only our hat but our shoes in the Presence which seems to frighten us so much—that of Art.

LOS ANGELES, CAL.
TIMES

AUG 2 1 1938

Reviewer's Notebook

Co-operation in music, art and literature is the aim of the new Department of Cultural Relations established by charter from the Department of State late in July. Dr. Ben M. Cherington is to direct it. With special effort toward Latin America, the department is counted upon to help bring national cultures and individuals into working harmony.

Eleanor Woodforde is endeavoring to bring about a local working harmony between artists with the formation of an American Artists Association. One concert in the Ebell Club last season started the ball rolling and the second program is now scheduled for September 21. There is to be a performance each month, with the performers chosen by audition. Miss Woodforde's address is 740 North Orlando street, Los Angeles.

Lysbeth LeFevre, violoncellist, was soloist with the Santa Barbara Federal Symphony, conducted by Warwick Evans. She played the Boccherini Concerto in B flat and the audience response was warmly approving.

Squire Coop sends programs from the Berkshire Symphonic Festival conducted by Koussevitzky in the new "Music Shed" at Tanglewood in the Berkshire Hills. The demand is evidently for orchestral music back there, for on the six programs there were no soloists.

Alec Templeton, the young blind pianist, now resident here, played the Rachmaninoff second concerto with the Chicago Symphony at Ravinia Park yesterday.

Bessie Fuhrer Erb, violinist and concert-master of the Woman's Symphony, is taking a year's leave from the orchestra to write a new method of violin study which she has used successfully the past twenty-five years in her teaching.

WHEELING, W. VA.
NEWS

AUG 2 1 1938

THE WORLD OF MUSIC

New York, Aug. 20 — (UP) — Concert agencies and managers in New York have decided jointly that hereafter the revenue from free tickets given to students, musicians and teachers shall go to the artist instead of to Uncle Sam.

Passes have been suspended, it was announced. Previously, especially for debuts and recitals by artists without a large public following, hundreds of free tickets were distributed to avoid having the artist face a comparatively empty house.

The recipients paid a federal tax amounting to 20 cents each on $2 orchestra seats. The artist got none of it. From now on, the same recipients will be offered good orchestra seats at 25 cents each and balcony seats at 15 cents.

No tax is payable on tickets at those prices, so that the money derived will go direct to the artist. A joint announcement of the managers said the system was tried out at a Town Hall recital in New York with gratifying results, and that an unnamed artist had a box office sale of about $200 on student tickets, which under the old pass system would have yielded him nothing.

Six concerts by Boston Symphony orchestra musicians were played for the Berkshire Symphonic Festival, which began August 4, at the beautiful 200-acre Tanglewood estate at Stockbridge, Mass.

With the orchestras appeared the Cecilia Chorus of Boston and distinguished soloists. Concerts were given August 4, 6, 7, 11, 13 and 14. Dr. Serge Koussevitzky of the Boston symphony was conductor.

Since the concert series began in 1934, the festival has been evolving gradually into an institution—typically American — establishing its own traditions with realization that, to merit continued support of a discriminating public, artistic performance is of major importance.

Immediately after last year's series, the festival trustees enlisted the aid of its many friends and raised more than $80,000 within a few months for a music shed. Now the building is completed to the point called for by plans for this year. Eventual completion, including a permanent floor and stage, will come when more money is received.

Two years ago Mrs. Gorham Brooks presented Tanglewood, where Nathaniel Hawthorne lived while in the Berkshires, to the Boston Symphony orchestra as a permanent home for the Festival.

THE SHED AT STOCKBRIDGE

Balt Sun
Aug 21/38

What is a shed? The authorities of the Berkshire festival have applied this lowly word to the magnificent structure where so many people have recently listened to the splendid thoughts of Beethoven and Brahms. Most of us use the word in connection with a small, shabby building, slightly larger than that which graced a respectable household in pre-plumbing days, where we keep our own or conceal the neighbor's lawnmower.

A shed is a dusty, disreputable shack crowded with agricultural and other inanimate objects. A human being might live in a shack; but he would not stay for long, far less listen to two hours of music, in a shed.

Yet is there not something attractively modest about applying the term shed to the functional glory of the Berkshire festival's auditorium? An English columnist has congratulated us for sticking to the word fair, instead of exhibition, in connection with New York's widely publicized jamboree next year. Webster, with poetic alliteration, says that a shed is "a structure for shelter or storage, as for wagons or wood."

Yes, there is a certain Yankee honesty and pride about calling so handsome a building for so noble a purpose a shed.

NORTHAMPTON, MASS.
GAZETTE

AUG 2 3 1938

IN TANGLEWOOD SHED

(Time)

Although summer music in the United States has increased in quantity and quality in recent years, until last week no United States orchestra has had both a dignified summer home of its own and a socialite summer audience. Then, in the Berkshire hills near Stockbridge, Mass., into a large, new pavilion, nearly 6000 people trooped for the opening of the fifth annual Berkshire Symphonic festival. Seated, the audience beamed at the Boston Symphony. The Boston Symphony, pleased with its new summer home—called, with Brahmin deprecation, a music shed—beamed back. Speeches were made by Conductor Sergei Koussevitzky, the orchestra's president, Bentley Wirt Warren, Festival President Gertrude Robinson Smith. The audience, accompanied by the orchestra, sang the Luther-Bach chorale, Ein' feste Burg ist unser Gott. Thus was dedicated the permanent home of the latest candidate for an "American Salzburg."

Tanglewood, a large Stockbridge estate where Author Nathaniel Hawthorne used to live, was deeded by its owners to the Boston Symphony two years ago. After a concert was spectacularly rained out of a large tent last summer, energetic President Smith started a drive to raise $100,000 for permanent quarters. Glad to get $80,000, the festival committee commissioned Finnish Architect Eliel Saarinen to design a shed—a fan-shaped, open sided building covering an acre and a half, its roof supported by three interior pillars and a colonnade. The shed's acoustics are so excellent that an orchestra pianissimo can be heard by an overflow audience outside the colonnade. Last week, during the first of this season's six concerts, Miss Smith launched a campaign for $58,000 to curtain the sides of the shed with iron (for storms), to complete the stage, etc. Future Tanglewood projects: Opera, a music school.

WAUKEGAN, ILL.
NEWS - SUN

AUG 27 1938

Miscellaneous Notes and News Of Music World

Berkshire Symphonic Festival at Lenox, Mass. Features Boston Orchestra.

New York (U.P.)—The makers of

NEW YORK, N. Y.
TELEGRAPH

AUG 22 1938

Sylvia Sidney Arrives Today

Bride Returns for Film While Adler Remains in London's 'Golden Boy.'

Sylvia Sidney, screen star and recent bride, returns to native shores today aboard the Queen Mary, following a brief sojourn in London, during which she married Luther Adler, who is playing the title role in "Golden Boy" there. Adler is expected back shortly, and his wife's return without him is due to the fact that she soon has to start work on the screen version of "...one third of a nation..."

Also on the Queen Mary are Erskine Caldwell, the dramatist and novelist, who is co-author of "Tobacco Road," and the well-known photographer, Margaret Bourke-White. The pair have been making a series of photographs in Czechoslovakia for the last two months.

Theodore Dreiser, the novelist, also gets in today, his ship being the Laconia, while the Santa Rose brings in Arthur Feidler, assistant conductor of the Boston Symphony Orchestra, who has been studying native music in Haiti.

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BROOKLYN, N. Y.
EAGLE
AUG 21 1938

RECORDS IN REVIEW

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ROCHESTER, N. Y.
TIMES UNION
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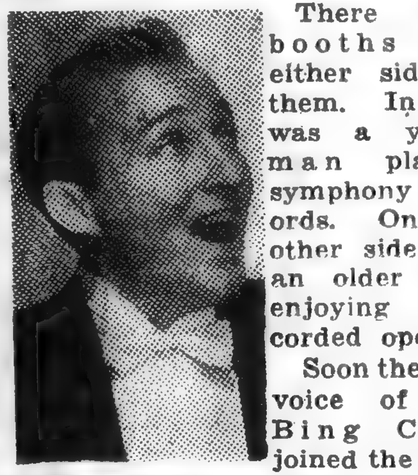
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ENQUIRER
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NEWS
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173

MINNEAPOLIS, MINN.
EVENING TRIBUNE

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As a Woman Looks at It

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Music in The Berkshires

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HARRISBURG, PA.
PATRIOT

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CHATTER

By MARGARET BECKER KULP

THE SUMMER symphony season is over. Throughout the country summer concerts by symphony orchestras have already closed or will close this week. Each major orchestra began its summer season this year with an added incentive, for the question as to where the treasure-house of music, symphony, opera, chamber music, great voices and great instrumentalists will appear henceforth in a superb summer festival, has been paramount since Salzburg, in Austria, fell under Nazi rule.

Somewhere there will eventually be another Salzburg of the world, and whether or not the famous festival will remain in Europe, or be held in America, is the question. And, of course, America hopes to win the honors.

Music critics are venturing to guess just where an American "Salzburg" may find a center. A number of them are most favorable to Chautauqua, which has often been called the American Salzburg, and has been a great musical center for the last quarter century, and it is now making plans to develop extensively a summer musical festival under the direction of Dr. Arthur E. Bestor, president of the Chautauqua Institution.

This center, so close to Pennsylvania, will be popular with music lovers in this city and, in fact, all over the State, for many local residents spend a part af each season at this famous resort just to hear the concerts.

* * *

OR, to come closer to home, there is the summer symphony season of the Philadelphia Symphony Orchestra, Harrisburg's musical foster child, whose concerts are held in the delightful natural setting of Robin Hood Dell in Fairmount Park. While the Philadelphia organization does not have the old summer music tradition that Chautauqua has, nevertheless it is one of the top-ranking orchestras in the major symphonies of the United States, and it does produce an excellent summer concert series under outstanding conductors and with noted vocal and instrumental guest artists.

* * *

THE SAME thing may be said of the New York Philharmonic Symphony Orchestra just completing its twenty-first season of summer concerts at Lewisohn Stadium in New York City. This orchestra is also one of the first water, playing under famous conductors and with internationally famous guest artists. New York is also a mecca for music lovers from all over the world.

* * *

AND we must not forget the Berkshire Festival at Tanglewood where the Boston Symphony Orchestra is building up one of the greatest symphonic summer seasons in America. This group has worked hard all summer long to perfect the setting for its outdoor concerts, and it bids fair to inherit the mantle which has slipped from the shoulders of Mozart's birthplace since the German regime in Austria will effectively end the annual old Salzburg summer music festival by banning Jews from participation in it.

CINCINNATI, O.
RADIO DIAL

AUG 26 1938

Symphonic Strains

BY CLINTON BROOKS

When the famous German philosopher, Nietzsche, turned his back on his former idol, Richard Wagner, for reasons more personal than poetic, he set up Bizet's "Carmen" as a model of what an opera should be. One phrase, the English critic Ernest Newman reminds us Nietzsche coined with regard to Bizet and music in general, "Music must be Mediterraneanized." What he meant was that music must get away from the foggy philosophizing of the North to be really effective.

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Fortune never smiled devastatingly on Bizet during his lifetime. One opera which he wrote, the subject of which Rimsky-Korsakoff later put on the stage, "Ivan the Terrible," Bizet burned because it was so severely criticised. His "Pearl Fishers" only ran to eighteen performances. Another, "The Fair Maid of Perth" rated twenty-one productions. A third, "Djamileh," was withdrawn from the stage after ten hearings. The score of an opera bouffe, "Don Procopio," was lost for many years and not produced until 1906 at Monte Carlo, thirty one years after the composer was dead. It is said "Carmen" was such a failure at first that it hastened his death. The statement is not exactly true, for though a few critics were not lavish in its praise, it had fifty performances within eleven months after its composition. Following a few skirmishes in Germany recently, because it was thought Bizet was not altogether Aryan, music lovers proceeded to discard prejudices and restore "Carmen' to its original position near the top of their operatic preferences. The opera probably rates more performances throughout the world today, in Italy, France, Germany, England, and the United States, than any other.

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SHREVEPORT, LA.
JOURNAL

AUG 27 1938

A WOMAN'S NEW YORK

By Alice Hughes.

My second headlong attack on New England brought comfort to

ETC. as above

Advocate
Chicago Ill

AUG 26 1938

Americanesque

CELIA ADLER (Jewish Art Theatre) was married the first time at fifteen ... CARL LAEMMLE is a Ben Brither ... MAESTRO SERGEI KOUSSEVITZKY, Boston Symphony Director is a graduate of Harvard Law School ... Note to BILL KRUGLY: DR. NATHAN KRASS is a Zeta Beta Tau ... SO WHAT DEPARTMENT: We have in the clan, gynecologists ... anthropologists ... pathologists ... oto-rhino-laryngologists ... gastroenterologists ... neuropsychiatrists ... geophysicists ... roentgenologists ... ophthalmologists ... and the Research Department has now uncovered a Jewish Ichthyologist ... Some Stuff ...

BLUMEY ... (HAROLD I. BLUMENTHAL) ... formerly exec director at Temple Sholom is the new Menorah President ... that boy will bear watching ... he's going places. ...

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MINNEAPOLIS, MINN.
EVENING TRIBUNE

AUG 25 1938

As a Woman Looks at It

By Alice Hughes

Music in The Berkshires

New York.

MY second headlong attack on New England brought comfort to this pore old ody and peace to this troubled soul, for it took me to Stockbridge, Mass., for the second half of the symphonic festival for 1938. So cool was it in those beautiful and everlasting Berkshire hills that we slept beneath blankets at night, and the sweet sounds emitted by the Boston Symphony sounded sweeter and grander than ever in the new $80,000 "shed"—oh, these modest Brahmins!—just built on the beautiful estate called "Tanglewood," where once Nathaniel Hawthorne lived, labored and looked at one of the most beautiful views in this land.

It's mature and gracious land, up there at the western end of Massachusetts, with its green hills, its blue lakes and murmuring streams. Nearly 6,000 people heard the music nightly—mostly swells from the big estates, music-mad pilgrims from everywhere, and just people like me. Dear old ladies, wearing their wardrobes of the eighties, are literally wheeled in to hear the concerts. Never was there a finer setting for Tschaikowsky's "Pathetic," or Beethoven's "Pastoral" symphonies, both of which I heard. To my great regret I missed the deathless Ninth.

One of my brothers-in-law, Pierre Mayer, is a valued fiddler with that almost worshipped band, and so rehearsals and other per perquisites were open to us. We sat in the second row at an all-Wagner program, which was like getting thumped over the head with a club, and which produced amusing sidelights. First, my Cornell sophomore niece, Barbara, slept through an hour and five minutes of the stormy "Siegfried" music, and at the finale of the "Die Walkuere" excerpts Maestro Koussevitzky shot out his left fist and came within two inches of popping tenor soloist Paul Althouse right on the nose. These trivial episodes helped lighten the chi-chi always attendant on deep-dish concerts.

Dr. Koussevitzky.

* * *

GIRL ABOUT STOCKBRIDGE—This Boston orchestra is unique in our country. No organization is so lauded, or so regarded with an almost super[illegible]ts conductor, Dr. Koussevitzky, is a formidable personage in his territory, respected even by those who do not precisely love him. Interestingly, a great power behind the band is his lady wife, a small, retiring person whose influence is incalculable. . . .

One of the Wagner soloists was blonde Anna Kaskas, pride of Hartford, Conn. (along with Katie Hepburn, of course). Anna is now a Metropolitan songbird, and certainly has one of the loveliest, richest mezzo-sopranos to come along in years. . . .

Symphony rehearsals are much more fun than the actual concerts, with the boys wearing what they choose and Koussy behaving less like a conductor than a college cheer-leader, whooping on the lads in several languages, including growls and roars. These are a sort of musical Esperanto. . . .

There is much gossip before the rehearsal and during the breathing spells—shop talk, family and professional gibble-gabble. One sunny morning the men were loitering outside the "shed" (which is open to the breezes on all sides) when Koussevitzky's valet turned up, toting the maestro's tweed cape and a load of scores. The violinist with whom I had been chatting noted his approach. "Ah!" he said, "Papa comes!" and away he trotted with his fiddle, like a good little boy. . . .

The orchestra wives usually turn up at rehearsals. Some listen, and a good many knit. As Papa coaxed and whipped the boys through Beethoven, I felt like tacking a sign on the podium, which would read, simply, "110 Men at Work." For that's what they are doing—making great beauty on order. . . .

The finest looking woman in all the thousands at Stockbridge was, in my opinion, Mrs. George Mager, wife of the first trumpeter. Her gray hair is done in a close shingle, and she is very simple and gracious. And lovely.

* * *

IN the Berkshires we stayed at the simple home of Mr. and Mrs. U. S. A. Houk. He's a retired traveling salesman who opens his house, like all the rest, to the pilgrims during August. My poor old spouse found great joy in rising at seven and breakfasting with the family, trading reminiscences of Kansas City and St. Louis and Des Moines and other places both had touched in their various ramblings. He also enjoyed the five Houk cats, ranging from small, jittery tig[illegible] [illegible] lean, black and white tom with the loudest, best-carry[illegible] [illegible] in New England!

HARRISBURG, PA.
PATRIOT
AUG 26 1938

CHATTER

By MARGARET BECKER KULP

THE SUMMER symphony season is over. Throughout the country summer concerts by symphony orchestras have already closed or will close this week. Each major orchestra began its summer season this year with an added incentive, for the question as to where the treasure-house of music, symphony, opera, chamber music, great voices and great instrumentalists will appear henceforth in a superb summer festival, has been paramount since Salzburg, in Austria, fell under Nazi rule.

Somewhere there will eventually be another Salzburg of the world, and whether or not the famous festival will remain in Europe, or be held in America, is the question. And, of course, America hopes to win the honors.

Music critics are venturing to guess just where an American "Salzburg" may find a center. A number of them are most favorable to Chautauqua, which has often been called the American Salzburg, and has been a great musical center for the last quarter century, and it is now making plans to develop extensively a summer musical festival under the direction of Dr. Arthur E. Bestor, president of the Chautauqua Institution.

This center, so close to Pennsylvania, will be popular with music lovers in this city and, in fact, all over the State, for many local residents spend a part af each season at this famous resort just to hear the concerts.

* * *

OR, to come closer to home, there is the summer symphony season of the Philadelphia Symphony Orchestra, Harrisburg's musical foster child, whose concerts are held in the delightful natural setting of Robin Hood Dell in Fairmount Park. While the Philadelphia organization does not have the old summer music tradition that Chautauqua has, nevertheless it is one of the top-ranking orchestras in the major symphonies of the United States, and it does produce an excellent summer concert series under outstanding conductors and with noted vocal and instrumental guest artists.

* * *

THE SAME thing may be said of the New York Philharmonic Symphony Orchestra just completing its twenty-first season of summer concerts at Lewisohn Stadium in New York City. This orchestra is also one of the first water, playing under famous conductors and with internationally famous guest artists. New York is also a mecca for music lovers from all over the world.

* * *

AND we must not forget the Berkshire Festival at Tanglewood where the Boston Symphony Orchestra is building up one of the greatest symphonic summer seasons in America. This group has worked hard all summer long to perfect the setting for its outdoor concerts, and it bids fair to inherit the mantle which has slipped from the shoulders of Mozart's birthplace since the German regime in Austria will effectively end the annual old Salzburg summer music festival by banning Jews from participation in it.

CINCINNATI, O.
RADIO DIAL

AUG 26 1938

Symphonic Strains

BY CLINTON BROOKS

When the famous German philosopher, Nietzsche, turned his back on his former idol, Richard Wagner, for reasons more personal than poetic, he set up Bizet's "Carmen" as a model of what an opera should be. One phrase, the English critic Ernest Newman reminds us Nietzsche coined with regard to Bizet and music in general, "Music must be Mediterraneanized." What he meant was that music must get away from the foggy philosophizing of the North to be really effective.

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JOURNAL

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BLUMEY . . . (HAROLD I. BLUMENTHAL) . . . formerly exec director at Temple Sholom is the new Menorah President . . . that boy will bear watching . . . he's going places. . . .

SALT LAKE CITY, UTAH
DESERET NEWS

AUG 27 1938

Orchestra Led By Toscanini Plays Haydn No. 13

PUT down on your "must" list, the Haydn Symphony No. 13 in G Major as recorded by the N. B. C. Symphony Orchestra and Arturo Toscanini for RCA-Victor. These black discs pour out a precious fabric, revealing the essence of Haydn in his most richly creative moments.

Those effects for which Toscanini is best-known—sudden contrasts in dynamics, glowing color, passionate concentration on the inner message of the music—abound. But by no stretch of the imagination can they be described as the works of performers bent solely upon displaying virtuosity. This is no "fussy"—interpretation in which detail is sharpened to the exclusion of the soul's light. What Toscanini and the orchestra accomplish seems spontaneous and deeply felt.

The largo moment has a symmetrical loveliness of form, a melodic voluptuousness lingering long after the music has ceased. Man, here, is revealed in the image of his maker. He attains a god-like quality, summoning out of the void and darkness a glorious vision to uplift the weary and discouraged spirit.

* * *

ANOTHER masterpiece — the Prokofieff "Concerto No. 2 in G Minor," said to be one of the six greatest violin concertos—receives a dashing interpretation by Jascha Heifetz and the Boston Symphony Orchestra. Besides faultless technique in the face of the greatest intricacies, Heifetz imbues his playing with fervor and insight. The sad despair of the first theme and the soaring song in the second, he richly voices.

The allegro assai movement has a barbaric tang. Plucked strings sound like the tinkle of bells on distant sledges, while the plaintive song of the violin flows on. The sinster rumble of the tympani as a background for the solo instrument strikes a highly original note. Stimulating, acrid music this is, strangely fascinating to listen to.

Bruno Walter and his "liquidated" Vienna Philharmonic Orchestra give a more or less satisfactory interpretation of Mozart's "Prague" Symphony in D Major (K.504). Virile, and richly imaginative readings of the Sibelius Symphony No. 4 in A Minor, the Legend for Orchestra (Lemminhainen Zieht Heimwarts) and "The Tempest," as played by the London Philharmonic Orchestra under the direction of Sir Thomas Beecham, complete a rewarding budget of RCA-Victor records.—G. M.

PROVIDENCE, R. I.
BULLETIN

AUG 26 1938

HEAR! HEAR!

Sir Henry Wood, the eminent conductor, is a man after our own heart. He thinks that orchestra leaders should be heard and not seen. "If anyone says to me," says he, "'I've been to see a conductor' I reply, 'And what did you hear?'" Which, naturally, puts most listeners in a hole, because the average listener, like the average voter, hasn't much of an idea of what the struggle is all about.

Sir Henry has a scheme in mind. A corker. He'd like to be put behind a screen with five or six other conductors, each conductor to take a turn at leading the orchestra. He thinks that the critics, much less the audience, couldn't tell which was which. We're sure he's right.

But getting six of these temperamental fellows behind one screen might imperil the orchestra. We'd be content to screen just one at a time, even if that one were our own excellent Dr. Koussevitzky, because it is only by a [illegible] effort of will that we can keep from watching him in his more agonized appeals for help. And that, as Sir Henry says, spoils the music.

To be sure, a body can always close his eyes. But that also, we've noticed, has certain perils.

FERDE GROFE EXPRESSES A HOPE

Merit Still Supreme Need of American Composers

B. Post Aug. 28/38

BY WARREN STOREY SMITH

"THAT forgotten man, the American composer," writes Ferde Grofe in a letter to Dr. Nikolai Sokoloff, national director of the Federal Music Project, applauding a forthcoming index of some 1600 American music-makers. "If the time comes," thus Mr. Grofe, "when American orchestra conductors, imported or native, quit the practice of interluding the infrequently heard compositions by Americans between the old and familiar works of Beethoven, Brahms, Tchaikovsky or Debussy, and thus give a fresh, new utterance half a Chinaman's chance, the whole cause of the American composer will be advanced by seven league strides."

* * * *

If the time ever comes when the American composer produces music with the universal appeal of that of the masters aforementioned, and of the others who make up the staple orchestral repertory, he will need neither special pleaders nor special consideration. What Mr. Grofe and other champions of the native product do not always consider is the obligation of the orchestral conductor to his public. That public primarily pays its money, not to further the cause of art or of any composer or group of composers, but to be entertained, using that word, of course, in its broadest sense.

Take the case of Dr. Koussevitzky who, in his first years in Boston, went far ahead of most of his colleagues in his zeal to give the contemporary composer, both American and European, a representative hearing. All went well, in spite of a deal of protest, oral and written, until the advent of what is still known as The Depression. Then the subscribers began to fall away to an alarming extent and the conductor had to modify his policy. Result: a few seasons in which the established composers had the field nearly to themselves and revivals were more plentiful than novelties.

* * * *

In the season just past, Dr. Koussevitzky, taking courage, played more new music than he had in some time and, happily, was more applauded than condemned for so doing. At that most of the new pieces proved of no great consequence. Such a work as Prokofieff's Second Violin Concerto stood out conspicuously as one of the few which promised to have abiding interest.

The subsidized orchestras and other organizations of the Federal Music Project have done yeoman service for the American composer. And more power to them. Here there is little or no obligation toward a prejudiced and national paying public and obligation aplenty toward the country which makes possible their functioning.

Another faithful worker in the American musical vineyard is Dr. Howard Hanson of the Eastman School of Music in Rochester. During the past few seasons, with the aid of the Rochester Symphony Orchestra, he has given a hearing to 77 American composers many of them not previously known to fame. And now comes Howard Barlow, conductor for the Columbia Broadcasting Company, with his promise, already bearing fruit, to give a break to the John Does and Richard Roes.

* * * *

It will be recalled that Fabien Sevitzky, as conductor of the People's Symphony Orchestra of Boston, made a practice of playing one American composition at every concert, a policy he is now continuing in his present post of conductor of the Indianapolis Symphony. And yet those who had their weather eye on the box office receipts were not always enthusiastic over Mr. Sevitzky's programmes, believing that they did not cater sufficiently to the taste of his audience. The conductor's lot in this respect, as was suggested above, like that of the policeman in "The Pirates" "is not a happy one."

Mr. Grofe, to return to the letter which prompted this discussion, expresses himself in favor of all-American programmes. Yet Edward MacDowell, who had quite as much at stake as the composer of the "Mississipi Suite" and "Tabloid" always opposed such coddling, declaring that the American composer should take his chances with the rest.

Elsewhere Mr. Grofe, and with a long list of titles to support him, voices the cheering thought that the younger American composer does not confine himself to interpreting the machine age but finds much of his inspiration in the gentler and also the earlier phases of the American scene.

In conclusion Mr. Grofe waxes poetical: "It is no fantastic fancy this: When many of our sturdy schools and bridges and public buildings have passed with the weight of years, some of this music brought performance by government intervention in a relief emergency may still be played and sung by generations of Americans."

NEW YORK, N. Y.
HERALD - TRIBUNE

AUG 28 1938

Mountain Climbing Makes Rendezvous Of Crawford Notch

Crawford House Is Mecca for Tourists, Out for Day of Golf or Hiking

Special to the Herald Tribune

CRAWFORD NOTCH, N. H., Aug. 27.—The Crawford House, besides having a throng of guests, is the daily objective for many tourists, who pass the day there and play golf or ascend Mount Willard over the new motor road. Children are brought to ascend the mountain on burros, a pack of which are available at Saco Lake. Picnic suppers there have attained great popularity since the summit was made more easily accessible.

The younger set at Crawford have turned to mountain climbing and are passing much time on the trails.

Parties ascend Elephant's Head daily, and Mount Avalon and Mount Webster offer good trails, while the old Crawford bridle path to the summit of Mount Washington, or the nearer climb to Mount Clinton, have attracted many this week. Mr. Edmund S. Childs took a party up Clinton on Sunday, and on Tuesday, a group motored to the Inn Unique in Crawford Notch, thence taking the Crawford Trail to Mount Crawford summit where a picnic luncheon was served.

Concert programs are given here daily by the Boston Symphony Orchestral Ensemble.

The autumn season at Crawford Notch will extend over October 1, and during the season's last three days, the annual conferences of educational opinion, attended by prominent college professors and educators. Important events of the coming month are the quarterly meeting of the New England Council, which will be held at the Crawford House on September 15, 16 and 17, with more than 100 members expected.

Mrs. Margaret Cushing and Miss Nell Todd, of Newburyport, are expected soon to visit Mrs. William Andros Barron at the Crawford House. Mr. and Mrs. William A. Barron jr., with Mr. William A. Barron 3d and Master Richard Barron, were greeted by many friends on their return here from Labrador, where they visited the Grenfell Mission this month. They passed the week end at Crawford's, returning Monday to their North Shore summer home at Manchester-by-the-Sea.

NEW ORLEANS, LA.
ITEM

AUG 27 1938

Time has come to gie a bit giftie to the hostesses who have suffered our week-end company all summer. Poking around, I find such bits as aluminum playing cards for outdoors, a rubber flashlight with an unbreakable lens for the same, and a leather-bound photofolio, each page of which holds 28 snapshots. So if these won't do, let's just send the girls our love, thanks, and deep sympathy.

There is much gossip before the rehearsal and during the breathing spells—shop talk, family and professional gibble-gabble. One sunny morning the men were loitering outside the "shed" (which is open to the breezes on all sides) when Koussevitzky's valet turned up, toting the maestro's tweed cape and a load of scores. "Ah!" he said, "Papa comes!" and away he trotted with his fiddle, like a good little boy. . . .

(Copyright, 1938)

NIAGARA FALLS, N. Y.
GAZETTE

AUG 27 1938

* * *

THE auditorium which is used for the Berkshire Festival performances, is built on the historic farm where Hawthorne wrote his "Tanglewood Tales." It nestles beside a beautiful lake in the picturesque Berkshire hills between Lenox and Stockbridge, Mass. The four previous festivals have been held under canvas at Tanglewood farm but this year it was deeded to the Boston Symphony as a permanent site for an annual summer series. The new auditorium was built to accommodate more than 5,000 people.

PORTLAND, ORE.
OREGONIAN

AUG 28 1938

School Plans Follow Fete In Berkshires

BY DOROTHY DUNIWAY RYAN
Exclusive Dispatch to The Oregonian

NEW YORK, Aug. 27 (Special)—The great success of this season's fifth annual Berkshire Symphonic festival has permanently established this project as a summer music center for the United States.

Music lovers from all parts of the country attended the series of six concerts in which Dr. Serge Koussevitzky led the Boston Symphony orchestra.

The artistic importance of the festival is so widely acknowledged that plans are going forward for increasing the number of concerts next season, and for supplementing the project by a school or academy "devoted to the cultivation of the highest standards in the work of orchestral conductors, choral leaders and separate instrumentalists."

Arrangements for the school may be completed in time to hold an opening session in the summer of 1940, preceding the festival concerts. Enthusiastic interest already is being shown in the school by those who attended this summer's fetival and heard the plans as outlined by Bentley W. Warren, the president of the Boston Symphony Orchestra, Inc. One of the immediate needs is for scholarships. If the directors of the festival project are as successful in this respect as in raising funds to carry on the festival, it should be safe to predict that in a few years young musicians of exceptional promise will find at Tanglewood an ideal place to carry on their studies in the summer.

Beauty of Setting Outstanding

The unusual beauty of the setting at Tanglewood enchanted the thousands who attended this season's festival. In contrast to last season's unfavorable weather, the concerts this year took place on auspiciously lovely summer nights, with soft, gentle breezes and clear skies. All reserved seats were sold in advance and only standing room was available at the opening of each concert. The audiences averaged about 6000.

The new building to protect orchestra and audience from sun and rain fulfills its purpose admirably, without detracting from the natural beauties of the surroundings. Except for the orchestra shell, the fan-shaped structure is open to the winds, thus preserving the illusion of an outdoor auditorium, and at the same time providing shelter from the sudden thunder storms which last year provided too-realistic a background for Wagner.

The building will lend itself readily to expansion, especially backstage. This is important in view of Dr. Koussevitzky's hope to present opera at the festival. The stage, as used now, is the same in size and shape as the one in Symphony hall, Boston.

The large and enthusiastic audiences which these concerts attracted this season are considered all the more remarkable in that the programs are presented without noted guest soloists, which seem to be the drawing card in metropolitan centers this summer.

Beethoven's Ninth Symphony opened the festival, and the programs throughout were of the superlatively high quality for which Dr. Koussevitzky is noted.

As the festival plan develops, it is hoped to present, in addition to symphonic concerts and operas, a series of important oratorios and ballets. The festival may be expanded later to include even the drama.

CHICAGO, ILL.
TRIBUNE

AUG 28 1938

One of the programs of the Boston Symphony orchestra at the recent Berkshire festival was dedicated to the memory of the late Henry Hadley. Serge Koussevitzky conducted the American composer's "Angelus" on that occasion.

NEW YORK, N. Y.
TIMES

AUG 28 1938

Pierre Luboschutz and Genia Nemenoff, duo-pianists, will appear as soloists with the Boston Symphony Orchestra on Oct. [illegible] and 25. They will play the Mozart concerto in E flat major.

WASHINGTON, D. C.
TIMES

AUG 28 1938

Record Review

Mozart's "Prague" Symphony No. 38 in D major is presented this month by Victor in album M-457. Bruno Walter conducts the Vienna Philharmonic Orchestra in this favorite from the pen of Mozart. It is fortunate, indeed, that recordings have been made with Bruno Walter conducting, as the combination will not be duplicated in the near future.

Bruno Walter is noted as one of the greatest living interpreters of Mozart, and the Vienna Philharmonic also has a marked sympathy for the composer's works.

When Arthur Fiedler lets go with the Boston "Pops" Orchestra, the result is bound to please a popular audience. Fiedler has outdone himself in a single disc 4395 entitled "Old Times Night at the 'Pops.'" You will, doubtless, be able to recognize old favorites, including "Ta-Ra-Ra Boom-De-Ay," "The Bowery," "The Sidewalks of New York," "Sweet Rosie O'Grady," "Daisy Bell," "Little Annie Rooney," "The Band Played On," "After the Ball," and "A Hot Time."

Seriously speaking, Arthur Fiedler turns his attention to a magnificent recording of Rossini's ever-popular "William Tell" Overture. While officially the recording is made by the Boston "Pops" Orchestra, it is a matter of common knowledge that the organization is in reality the Boston Symphony Orchestra, and the result is all that could be expected of the orchestra under the more august name. C. L. B.

LOS ANGELES, CAL.
TIMES

AUG 28 1938

HOFMANN LAUDS HILSBERG PUPILS

Local Pedagogue Honored by Master

Ignace Hilsberg, concert pianist and teacher, has opened new studios on North Orange Grove Drive. For ten years a member of the faculty of the Juilliard Foundation, New York, he located in Hollywood about a year ago.

Hilsberg has appeared as soloist with the Los Angeles Philharmonic Orchestra, Klemperer conducting, and with the New York Philharmonic, Boston Symphony and Buffalo Symphony orchestras.

Josef Hofmann, while visiting this city, accepted two Hilsberg students as scholarship students at the Curtis Institute of Music, Philadelphia. Subsequently he asked Mr. Hilsberg to help him select promising young local pianists as potential material for the Curtis Institute. "We recognize you as an outstanding authority in the field of music and in particular in pianism," he wrote.

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WASHINGTON, D. C.
POST

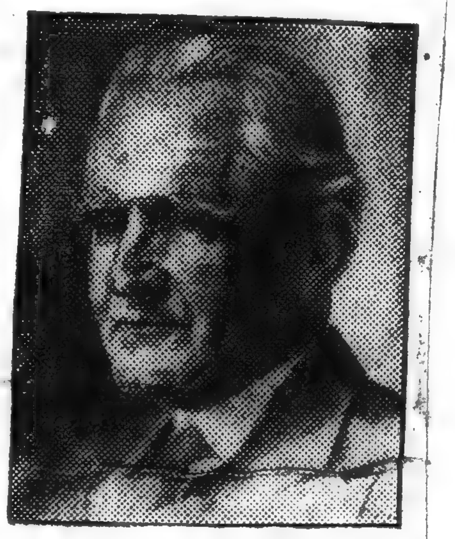
AUG 28 1938

Convention of Applause Is Illogical Procedure

Olin Downes Errs in His Dictum That a Conductor Has No Right to Impose Silence Between Movements of a Symphony.

By Ray C. B. Brown.

In his leading article last Sunday, Olin Downes, music critic for the New York Times, waxed indignant over "the ridiculous banning and absence of applause between the movements of symphonies" and placed the blame for "this modern form of snobbery" upon the conductor who interposes himself between the music and the audience, "as if it were his music and not theirs, and his the responsibility of dictating an audience's response." The direct cause of his discourse was the action of Sergei Kusevitzki in suppressing applause at the Berkshire Festival after the third movement of Chaikovski's B minor symphony and the first movement of Schumann's B flat major symphony.


RAY C. B. BROWN.

"The musical hiatus would normally be filled by applause," writes Mr. Downes. "The audience would have had the opportunity to release the emotion and enthusiasm that the music engendered, which was precisely what the composer intended, and by which the performers as well as listeners would have benefited. Then, with the relief and the relaxation afforded by those normal processes, the listeners would have composed themselves anew and the orchestra addressed itself with renewed mind to its task. But no! This would not be the proper way for an audience highly educated in symphonies, and in dead earnest to absorb some more culture of the same sort, to behave.

"It is not good. It does not speak well for the genuineness and thoughtfulness of many who profess to love music and desire to serve it. Does any one really think that Haydn, when he composed a symphony, for Esterhazy or for Salomon in London, didn't intend his audience to applaud? Quite obviously he did. Quite obviously most of eighteenth and nineteenth century music was created with an eye, or a deep instinct, for time values and the reaction we call applause. Music is composed for people. People are not assembled merely to observe a musical rite. But a conductor rules otherwise. So the audience behaves like the well-trained flunkey that it is in the interpreter's presence. But if Beethoven were there, he might be dismayed. He might think that his music did not contain the freedom and the overflowing wine of life that he thought he had poured into its measures."

* * * *

On this point Mr. Downes is as wrong as it is possible for a critic to be. He has indulged in some confused thinking; he has made unwarranted assumptions about the intentions of composers; he has not distinguished between the composer's and the interpreter's shares in applause, and he has not made the least examination of the phenomenon of applause itself. Had he questioned the ultimate reasonableness of applause, he would not have written his concluding sentences: "There are situations where no applause should be permitted, and most conductors know what they are. But why should not a little common sense, a little choice, a little ordinarily good taste be substituted for the pretentious decorum with which it is ordained that all of us should behave, taking off not only our hat, but our shoes in the presence which seems to frighten us so much—that of Art."

Applause in the concert hall is one of those habitual human actions which we take for granted, and, like some other almost automatic reflexes, it will not stand logical analysis. We do not applaud masterpieces of painting, nor would we do so if we were privileged to watch the artist at work on the canvas. We do not drop the book that we are reading in order to clap our hands in admiration of a passage which has delighted us. Neither do we raise a racket when we are enjoying music informally on those private occasions when performers and auditors are friends with a common purpose. When we contemplate artistic creations as individuals we are easily able to sublimate our emotions without disturbing ourselves or our neighbors by noisy demonstrations.

But when we individuals congregate by hundreds and by thousands in the concert hall, we become a crowd and we are affected in varying degrees by mass excitement. We submit ourselves to the convention that emotional tension requires a release through physical movement—a convention which may be true in the case of such a violent emotion as anger, but is not valid when applied to aesthetic emotion. We listen in silence while the music establishes a mood, and the moment the music stops we dissipate the mood by making a tumult. This procedure is completely illogical.

When we honestly seek the motivation of applause, we find that the approving noise is directed not at the music, but at the performers. Overwhelming evidence proves that admiration for personalities outweighs all other factors. One needs only to attend a recital by some popular operatic or radio singer to observe that the same volume of applause follows a lyric masterpiece or a commonplace song; the thing most important to the audience is not the program, but the singer. Similarly, a famous conductor and a distinguished orchestra will be applauded vigorously after the performance of some new modern work which three-quarters of the auditors do not understand or even like. There, if you are looking for it, is "this modern form of snobbery."

Since the interpreter is the applaudee, he has the right to ask for silent attention when he wants it. I do not believe that Mr. Downes would be offended by a recitalist who might request, either verbally from the stage or by means of a printed note on the program, that the performance of Schubert's song cycle, "Die Winterreise," be uninterrupted by applause. Why, then, should he resent the action of a conductor who motions for silence betweeen the movements of a symphony? A composer does not divide his symphony into movements for the purpose of allowing auditors "the opportunity to release the emotion and the enthusiasm that the music has engendered," but for artistic reasons of his own. A conductor is entirely within his rights when he asks that a work of art be heard in its integrity, without irruptions of disturbing noise.

As for the "pretentious decorum" that bothers Mr. Downes, I am sure that many music-lovers will concur in my wish that we might be still more decorous in the concert hall. Enjoyment of music would be greatly enhanced if we should establish a new convention that applause be reserved for definite periods in the program—the intermission and the close of a symphonic concert, and the intervals when a recitalist leaves the stage. The only possible injury would be to the vanity of the musicians, and if they are true artists, the hurt would not be deep. "In so far as they are not fools," says Albert Guerard, "performers are compelled to realize that they are mere interpreters; the applause that goes to them must be shared."

* * * *

The sincere musical artist, devoted to his art, is more humble than vain about his accomplishments. Did he not appreciate applause in its proper place, he would be something more than human, but he can not be other than discomposed when untimely adulation distracts him from the concentration essential to faithful interpretation. He is sufficiently sensitive not to need applause at all to tell him when he is in rapport with his auditors. He knows intuitively when the silence of an audience indicates indifference or coldness and when it means that emotions have been profoundly stirred.

WHEELING, W. VA.
NEWS

AUG 28 1938

BOSTON SYMPHONY AND PHILADELPHIA ORCHESTRAS TO PLAY IN PITTSBURGH

Pittsburgh, Pa., Aug. 27—A record of achievement that is unique in American symphonic music is that held by the Pittsburgh Orchestra Association, which is now entering upon its twenty-third season of presenting visiting orchestras to the Pittsburgh public. It has fostered the love for this form of music to the extent of outgrowing Carnegie Music Hall, where the visiting orchestras first played. All concerts for a number of years have been held at Syria Mosque, where the visiting orchestras play many times to capacity audiences. During its years of service in Pittsburgh, the association has brought to this city not only the Boston, Philadelphia and Chicago orchestras, but all the other orchestras of the country, including the New York Philharmonic, the New York Symphony, the Minneapolis Orchestra, the National Symphony, the Cincinnati, the Detroit and the Cleveland orchestras.

Another unique feature of the association is the fact that Mrs. William Thaw, Jr., has served as its only president, and May Beegle as the only manager. Children's concerts were also first established and successfully given under the auspices of the Pittsburgh Orchestra association, with Mrs. Nathaniel Spear as chairman.

The association will sponsor but five concerts by visiting orchestras this season, two by the Boston Symphony, and three by the Philadelphia Orchestra.

ROCHESTER, N. Y.
Democrat - Chronicle

AUG 29 1938

MUSIC UNIT LISTS STARS FOR SEASON

Kreisler to Open Series Oct. 21 At Eastman

What is claimed the most impressive array of artists and musical organizations ever to be presented in Rochester will appear on the Eastman Theater stage during the 1938-39 concert season.

The list of artists and organizations is virtually a Who's Who of the world's musical great. According to directors of the Civic Music Association never in the 10-year history of the group has such a program been scheduled.

Fritz Kreisler, Jascha Heifetz, Lawrence Tibbett, Marian Anderson and Serge Rachmaninoff will return to the Eastman, according to a booklet being distributed to members of the Civic Music Association, sponsor of the evening concert series. A new artist here but a ranking favorite on three continents is Arthur Rubinstein, pianist, who will make his local debut.

Kreisler, who will give the opening performance of the season, Friday, Oct. 21, has always been a great favorite with Rochester audiences. Always he has played to packed houses. It has been some years since he has visited this city.

The Boston Symphony Orchestra with Serge Koussevitzky will return for the third successive season while widely heralded new Ballet Russe with Leonide Massine, will make its first appearance here.

Metropolitan Opera stars will take the leading roles in "The Marriage of Figaro" and "Madame Butterfly," which are included in the series.

NEW ORLEANS, LA.
STATES

AUG 29 1938

By adding different quantities of aluminum to gold, that precious metal can be made to take on such colors as purple, ruby and pink . . .

After paying $25,000 for publication rights to Compton Mackenzie's life of the Duke of Windsor, the London Sunday Pictorial chucked it in the wastebasket. The principal reason, the editor explained, was a chapter on the duke's ancestry, which he characterized as the "most bitter and uncontrolled denunciation of the ancestors of the present king and queen that has disgraced a single volume." . . .

A recent study shows that in the course of a girls' basketball game, the participants will run between two and two and a half miles while in action.

Anonymous: The second highest mountain peak in the world, which rises 28,250 feet in Tibet, is unnamed, but is designated on maps as K-2 . . .

Observation of an eminent psychologist: "Pets are good for adults because grown-ups need something they can love very much. If they love children, they spoil them." . . .

One of the amusement concessions at New York's 1939 World Fair will enable thrill seekers to drop 250 feet in parachutes from the top of a tower . . .

When Brown university, at a special ceremony, conferred an honorary degree on the conductor of the Boston Symphony Orchestra, Serge Koussevitzky, he responded, not with a speech, but by performing a short concert on his double bass . . .

ALBANY, N. Y.
TIMES-UNION

AUG 31 1938

STARS TO SING IN BENEFIT AT TOTEM LODGE

Huge Bazaar and Concert To Be Staged Over Week-End For Refugees from Nazis

Stars of the opera and concert stage will combine their talents in a huge benefit show to assist German and Austrian refugees Saturday night at Totem lodge in Averill Park, under direction of David N Katz.

Appearing on the program will be Carmello, soprano; Nino Martinell, tenor; Goeta Ljunberg, soprano; Titto Ruffo, baritone; Marina Yurlowa, Spanish dancer; Rosa Raisa, soprano; Reginald Werrenrath, baritone; Loretta Bellini, soprano; Louise Taylor, soprano; Catherine Bacon, pianist; Max Pantellaieff, baritone; Harry Braun, violinist, and Robert Schulman, pianist.

Governor Lehman heads the list of sponsors, including Governor Wilbur L. Cross of Connecticut, Joseph M. Proskauer, Irving Lehman, Dr. Seymour M. Katz, Thomas Mann, Sol M. Stroock, Mrs. Andrew Carnegie, Lord Duveen, Mrs. James Roosevelt, George Gordon Battle, Mrs. Felix M. Warburg, Dr. Samuel H. Goldenson, George Roosevelt, Margaret Woodrow Wilson, Mrs. Hugh Grant Straus, Samuel D. Levy, Mrs. Abram I. Elkus, Kenneth O'Brien, Dr. Stephen S. Wise, J. E. Brulatour, Arde Bulova, Mrs. Isaac Gimbel, Charles F. Noyes, Mrs. Simon Frankel, J. Frederick Talcott, Dr. Harold Korn, Mrs. Leopold Auer.

The musicians' committee includes Pablo Casals, Albert Einstein, Mischa Elman, Jascha Heifetz, Bronislaw Huberman, Serge Koussevitzky, Josef Lhevinne, Giovanni Martinelli, Grace Moore, Lily Pons, Leopold Stokowski, Arturo Toscanini, Lawrence Tibbett, Ernest Bloch, Frederick A. Stock, Marion Talley, Katherine Bacon, Goeta Jjungberg, Pierre Luboshutz, Genia Nemenoff, Mrs. Clara Gabrilowitsch, Reginald Werrenrath.

A Monte Carlo Bazaar will also be staged from tomorrow night to Monday. Admission to the concert will be $5.

ROCHESTER, N. Y.
Democrat - Chronicle

AUG 30 1938

This Year's Concerts

Rochester's winter musical season this year will include two series of evening concerts at the Eastman Theater and twelve concerts by the Rochester Philharmonic Orchestra, in four of which distinguished visiting soloists will appear. The announcement of these attractions is, as always, news of first importance to that vast body of citizens that helps to support the Rochester Civic Music Association and that shares in the programs thus made possible.

The two evening series this year are so well balanced that patrons will have difficulty in choosing between them. Purchase of both series is obviously the only sure way out of the problem. Fritz Kreisler, the Boston Symphony Orchestra, Heifetz, Rachmaninoff, Tibbett represent established excellence in their respective fields; there is no question of their artistic position nor of their place with the public.

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BRIDGEPORT, CONN.
POST ✓
AUG 29 1938

Dr. Mason's Vacation Over--He Wrote a Book

In New Canaan Scholar Finishes 'Music In My Time,' Before Returning to Columbia

BY ETHEL BECKWITH

HE FINISHED his book, and now Daniel Gregory Mason is ready to go back to work as head of the music faculty at Columbia university.

His "Music in My Time," Dr. Mason said at his home in New Canaan last night, will be published by Macmillan in October. By that time he will have begun his 30th year on Columbia's faculty.

Dr. Mason, 65, calls his book an informal collection of memoirs. To the question of whether SWING has a place on his platform, the author emitted a "No!" that probably comes as near as this gentle professor ever will be to a personal interpretation of Brunnhilde's cry.

"That," he said when he had calmed to more philosophic tone, is old hat!"

But while he is a closed book to floy-floy, he devotes a chapter to what he calls American music. He is interested, he says, in the serious efforts of composers and urges that more orchestra conductors encourage them.

A procession of attractive people appear in his book. Among these George Santayana, with whom he studied at Harvard when Santayana was content to remain brilliantly in his metier of philosophy and before he was affected by a novel-writing virus ("The Last Puritan") which brought little augmentation to his name.

Others are William James, Josiah Royce, William Vaughn Moody, Edwin Arlington Robinson, Winthrop Ames, Charles Macomb Flandrau (well remembered in Woolcott's First Reader) all these Harvard associations.

In New York he meets—and they congregate in his book—Paderewski, Gabrilowitsch, Dohnanyi. As he becomes a composer we are introduced to the interpreters of his work—Percy Grainger, Stock, Koussevitsky, Hofmann, Bruno Walter.

There are also reminiscences of his fellow composers, Debussy, D'Indy and Florent Schmitt in France, Vaughan Williams in England, Casella and Malipiero in Italy, and in America Douglas Moore, John Powell, Edward Burlingame Hill, Randall Thomson. Portraits, autographs and letters help to make these memoirs personal.

Dr. Mason, who has honorary degrees from Tufts, Oberlin and University of Rochester, entered Columbia faculty in 1909. He recently was elected to the American Institute of Arts and Letters whose president is Walter Damrosch and whose "inner" Academy includes Van Wyck Brooks of Westport.

With Mrs. Mason he attended Silvermine Festival to hear Maganini conduct his "Chanticleer" overture in the children's concert. A year ago the New York-Philharmonic played the premiere of his symphony, "Abraham Lincoln."

DANIEL GREGORY MASON . . . whose "Music in My Time" ignores swing . . . "that's old hat" he says.

VARIETY
NEW YORK, N. Y.
AUG 31 1938

East

Seventeenth link in the chain of New York theatres owned, operated or controlled by the Shuberts was forged when Lee Shubert, in behalf of his Select Theatres Corp., took a year's lease on the Mansfield theatre.

Eugene Goossens, conductor of the Cincinnati Symphony, off to London to conduct five operas at Covent Garden, first of which is skedded Oct. 5. Returns late in the fall to fulfill engagement as guest conductor of the Boston Symph late in November.

Annual summer concerts given at Lewisohn Stadium, N. Y., by the New York Philharmonic will continue to be subsidized by the Lewisohn family. Sam A. Lewisohn, only son of the late philanthropist, has been named an honorary chairman of the Stadium concerts. Also revealed that he donated $10,000 to reduce this year's deficit.

COLUMBUS, O.
CITIZEN
AUG 30 1938

Timbermans Are Back in Town Again

WE chatted for a few moments yesterday with Mrs. Andrew Timberman about the trip from which she and Dr. Timberman have just returned. For a mixture of pure pleasure and things worth while you couldn't top it.

They motored first to North Conway, N. H. where they met their daughter Anne and her two children. She's summering there while her husband, Lieutenant Clayton Mullins, completes his post graduate work at the Massachusetts Institute of Technology.

At three different points. . . . Patagonia, N. Y., Pecketts Sugar Hill, N. H., and Magnolia, Mass. . . . they attended performances given by the Jitney Players. This group of troupers, under the management of young Ethel Barrymore Colt, numbers among its personnel the Timbermans' daughter. . . . Miss Elizabeth, who plays character parts.

These thespians rove around from town to town, presenting a repertoire of four plays. "Miss Colt is a remarkable girl," Mrs. Timberman told us. "She has an amazing amount of business ability and a great deal of personal charm."

For a lover of fine music such as Mrs. Timberman, the fact that she was one of that vast audience which heard the first performance of the Berkshire Festival in the new open air auditorium at Lenox, Mass., was the high spot of the journey. For four years she served as president of our local Women's Music Club and she is always in attendance when there is good music to be heard here.

"The Boston Symphony played the opening concert," she said. "It's a beautiful spot. The auditorium is covered overhead and open at the sides. It seats 3000 people and at least that many stood outside to hear the music."

The Timbermans visited the McDowell colony and she was greatly enthused over the idea of artists creating in the peace and quiet of rural New England. "It's on a sound business basis now," she added, "and I think that anyone must work better in such beautiful surroundings with no distractions."

The travelers also paid a visit to their two grandchildren who are camping in Maine. Young Susan Wright. . . . daughter of the Francis J. Wrights of N. Stanbery-av. . . . is at Camp Merrymeeting. And just a couple of miles down the road at Camp Boothbay is Billy Smith, son of Mrs. Lelia Timberman Smith.

"And the remainder of the time we just spent roaming around the White Mountains," Mrs. Timberman concluded.

ROCHESTER, N. Y.
TIMES UNION
AUG 30 1938

Rochester is justly proud of its annual concert series. Announcement of the artists of the 1938-39 season leaves no doubt as to the brilliance of the concerts. Kreisler, Heifetz, Tibbett, Hofmann, Rachmaninoff, Rubinstein—any one of them would lend distinction to an entire season. And to these must be added the Boston Symphony, the Ballet Russe and grand opera with Metropolitan stars.

VICTORIA, TEX.
ADVOCATE
AUG 29 1938

AUDIENCE JOINS CHORUS

STOCKBRIDGE, Mass. —When the Boston Symphony Orchestra opened its season at "Tanglewood" here, an old custom was revived and the audience was invited to join the Cecelia Chorus of Boston in singing the second verse of Bach's magnificent old hymn, "Ein Feste Burg Ist Unser Gott."

SCHENECTADY, N. Y.
UNION - STAR
AUG 31 1938

Moment Musicale

By MAUD WELIN

38,000 Festival Guests

The Berkshire Symphonic Festival at Tanglewood, Stockbridge, drew over 38,000 interested music lovers this Summer. Serge Koussevitzky and the Boston Symphony Orchestra were at their best in the series of concerts given in the new music shed. The shed, built primarily as a protection against rain and thunder storms, proved highly satisfactory. Financially the season was pronounced a success.

GREENVILLE, S. C.
NEWS
AUG 28 1938

LONDON FESTIVAL

London is to celebrate its first Music Festival in 1939. Leading conductors will be Arturo Toscanini, Bruno Walter, Sir Thomas Beecham, Sir Adrian Boult, and Dr. Malcolm Sargent. London's most famous orchestras will play and visiting soloists will include Kreisler, the new Hungarian Quartet, the Lener Quartet and a number of others. Opera, ballet, orchestral concerts, choral concerts and chamber concerts will be included in the festival program. Concerts will be presented at the principal London concert halls, the Royal Opera House, Covent Garden, Sadler's Wells and places of historical interest.

At Stratford-on-Avon, the old Vic, and at Regent's park open air theatre, special performances of Shakespeare will be given. The festival which will begin on April 23, will end on May 23.

NEW MUSIC SHED

The erection of the new music shed which will from now on shelter the performances of the Boston Symphony Orchestra and its director, Dr. Serge Koussevitzky, was celebrated at the opening exercises of the Berkshire Symphonic festival recently at "Tanglewood" in Strockbridge, Mass. The new edifice seats 6,000 and has a fan shaped auditorium with a stage a little larger than the Symphony Hall in Boston.

ST. MARYS, O.
EVENING LEADER
AUG 30 1938

AUDIENCE JOINS CHORUS

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EAST LIVERPOOL, O.
REVIEW
AUG 31 1938

Audience Joins Chorus

STOCKBRIDGE, Mass. — When the Boston Symphony orchestra opened its season at "Tanglewood" here, an old custom was revived and the audience was invited to join the Cecelia chorus of Boston in singing the second verse of Bach's magnificent old hymn, "Ein Feste Burg Is Unser Gott."

NYACK, N. Y.
JOURNAL - NEWS
AUG 29 1938

REVERSE APPLAUSE

BOSTON, Aug. 29. (INS) — Reversing the usual procedure, the Boston Symphony Orchestra recently applauded the audience. The crowd had sat through a heavy rainstorm on the banks of the Carles River to listen to the program while the players were sheltered by the huge shell. At the conclusion the entire orchestra rose and drummed on their fiddlebacks with their bows and clapped their hands.

ROSCOE, N. Y.
WEEKLY REVIEW
AUG 25 1938

Lester M. Diehl has returned from a visit to Richmond, Mass. While there he attended two concerts by the Boston Symphony Orchesra. Another evening was spent at the Berkshire Playhouse, near Stockbridge, where "Susan and God", a play by Rachel Crothers, was presented.

Festivalizing in America

The spirit of musical festivalizing is growing apace in this country, with the past summer showing more such celebrations than at any previous time in American tonal history. Symphonic, operatic and folk performances took place in numerous localities, some of them totally new to such enterprises. From all of them came reports of the deep public interest manifested and the satisfactory takings at the box office. The fall will see more festivals and already the advance bulletins tell of local expectancy and large advance sales.

The reasons for the increase of such activities are simple, aside from the growing musical appreciation in all American communities. The glamor of the best known German and Austrian festivals has gone with the wind, owing to the voice of politics and the absence of famed conductors and singers who were associated with those performances in the past. Then too, the war clouds hanging low over Europe, deter many Americans from leaving their own land for summer travel, and in consequence that season is able to draw upon thousands of music lovers who hitherto were unavailable because of presence overseas.

Practical persons were quick to take advantage of the changed conditions, and so numerous musical undertakings came to life which otherwise might never have been started.

It is not too optimistic a thought that future years may bring us festivals of the magnitude and artistic importance of those at Salzburg and Bayreuth. We have the talent (and can import more), the sites and —the money. The time is ripe to employ those three essential factors for the building up of the world's greatest series of festivals of music. Let us do so.

Music at Sea

Present-day uncertainty as to where the next step in music shall take composers is largely owing to the fact that there have been so many developments in varying directions within recent years. It is easy to follow a broad, straight path, but more difficult to know what to do at the cross-roads.

As Humphrey Searle points out in a suggestive article in the Musical Times (London) for July, "the fundamental basis of music itself always remains the same, however much new ground is conquered by experiment." The problem now is to find some solid general basis upon which international musical science shall rest.

But whereas until the present century there was, more or less, a main road which was easily detected because progress did not occur usually so rapidly and in such diverse directions, in the period 1910-1930 the international musical arena seemed a great stretch of sand which many feet had trampled in what resembled a stampede away from the conventional.

"The expansion of tradition," says Mr. Searle, "up to about 1910 was a fairly homogeneous process, even allowing for the side-line developed by Debussy and Ravel, and it is only in the last twenty-five years that the divergences have become more acute.

"The reaction against the previous homogeneity was due partly to the conviction that the Strauss-Mahler line of development could be carried no farther, and partly to the general unsettling of standards which took place about the time of the war.

"This process gave rise to some desperate methods; though the whole-tone scale had been more or less stillborn, men of the calibre of Busoni began experimenting with other arbitrary subdivisions of the octave. And the cult of the exotic and primitive was brought to its highest pitch by the early Stravinsky—since when it has been dying lingeringly in the hands of his compatriot Shostakovitch . . . and others."

This writer finds three main trends in the innovations of the last quarter-century, and these he labels "modality," "polytonality" and "atonality." The first is "really a modified form of the cult of the exotic; it is an attempt to breathe fresh life into our tonal system by using some melodic and harmonic effects borrowed from the five discarded mediaeval modes." The objection might be made that some of these had not really been discarded, except in formal composition, but had lived on in beautiful and characteristic effects in much of the folk music of various countries. Such composers as Vaughan Williams and other modern British writers have borrowed from this rich well-spring with notable success. But Mr. Searle thinks that "exotic scales are only useful for effects of color, and cannot provide a satisfactory basis for musical construction."

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Festivalizing in America

The spirit of musical festivalizing is growing apace in this country, with the past summer showing more such celebrations than at any previous time in American tonal history. Symphonic, operatic and folk performances took place in numerous localities, some of them totally new to such enterprises. From all of them came reports of the deep public interest manifested and the satisfactory takings at the box office. The fall will see more festivals and already the advance bulletins tell of local expectancy and large advance sales.

The reasons for the increase of such activities are simple, aside from the growing musical appreciation in all American communities. The glamor of the best known German and Austrian festivals has gone with the wind, owing to the voice of politics and the absence of famed conductors and singers who were associated with those performances in the past. Then too, the war clouds hanging low over Europe, deter many Americans from leaving their own land for summer travel, and in consequence that season is able to draw upon thousands of music lovers who hitherto were unavailable because of presence overseas.

Practical persons were quick to take advantage of the changed conditions, and so numerous musical undertakings came to life which otherwise might never have been started.

It is not too optimistic a thought that future years may bring us festivals of the magnitude and artistic importance of those at Salzburg and Bayreuth. We have the talent (and can import more), the sites and —the money. The time is ripe to employ those three essential factors for the building up of the world's greatest series of festivals of music. Let us do so.

Music at Sea

Present-day uncertainty as to where the next step in music shall take composers is largely owing to the fact that there have been so many developments in varying directions within recent years. It is easy to follow a broad, straight path, but more difficult to know what to do at the cross-roads.

As Humphrey Searle points out in a suggestive article in the Musical Times (London) for July, "the fundamental basis of music itself always remains the same, however much new ground is conquered by experiment." The problem now is to find some solid general basis upon which international musical science shall rest.

But whereas until the present century there was, more or less, a main road which was easily detected because progress did not occur usually so rapidly and in such diverse directions, in the period 1910-1930 the international musical arena seemed a great stretch of sand which many feet had trampled in what resembled a stampede away from the conventional.

"The expansion of tradition," says Mr. Searle, "up to about 1910 was a fairly homogeneous process, even allowing for the side-line developed by Debussy and Ravel, and it is only in the last twenty-five years that the divergences have become more acute.

"The reaction against the previous homogeneity was due partly to the conviction that the Strauss-Mahler line of development could be carried no farther, and partly to the general unsettling of standards which took place about the time of the war.

"This process gave rise to some desperate methods; though the whole-tone scale had been more or less stillborn, men of the calibre of Busoni began experimenting with other arbitrary subdivisions of the octave. And the cult of the exotic and primitive was brought to its highest pitch by the early Stravinsky—since when it has been dying lingeringly in the hands of his compatriot Shostakovitch . . . and others."

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FIFTH BERKSHIRE FESTIVAL ENDS AT 'TANGLEWOOD'

38,000 Attend Series of Six Concerts by Boston Symphony Under Baton of Koussevitzky—New Auditorium Pronounced "Substantially Perfect"

By GRACE MAY STUTSMAN

LENOX, MASS., Aug. 15.

WITH the accumulated plaudits of 38,000 persons, and the immediate acclaim of an audience of 6,000, the Boston Symphony and its conductor, Serge Koussevitzky, brought the fifth annual Berkshire Symphonic Festival to a close on the afternoon of Aug. 14. The locale of the series of six concerts was 'Tanglewood', the permanent summer home of the orchestra, through the generosity of Mrs. Gorham Brooks, a regular winter patroness of the orchestra in Boston.

This festival formally opened the huge Music Shed, newly erected at the foot of a sloping lawn upon which the mansion of 'Tanglewood' faces. The concerts further inaugurated a new epoch in the history of orchestras which offer symphonic programs during the summer season.

Koussevitzky's "Speech" Printed

In a previous article, the physical aspect of the festival which occupied the two week ends of Aug. 4-6-7 and Aug. 11-13-14, was discussed. Also there were excerpts from the addresses of Gertrude Robinson-Smith, president of the festival, and Bently Warren, president of the trustees of the Boston Symphony, which were appropriate to the dedication of the Shed on the opening night of Aug. 4. It was intended that Dr. Koussevitzky should also make a brief speech, outlining his plans for the highest realization of the musical potentialities of this Berkshire Symphonic Festival, but Dr. Koussevitzky is not yet on intimate terms with the English language. Furthermore, his intuition as to the temper of his audience stood him well. People were there, after all, to hear music, not speeches. His decision to have the speech printed was cannily made. In it, however, he made a point worth emphasizing, and although Mr. Warren glanced at the subject during the course of his address, Dr. Koussevitzky enlarged upon it, namely, the establishment of a permanent school for conductors, choral and symphonic, together with opportunity for talented young performers upon orchestral instruments, to further their instruction under expert guidance during the period of the festival. There seems to be nothing which quite approaches Dr. Koussevitzky's scheme of combining a top notch school of this type with a major festival of symphonic music.

An Airplane View of 'Tanglewood', Home of the Berkshire Festival

As the festival progressed, various facts were impressed upon the visitor, notably that the Shed has everything which Richard F. Fay of the Massachusetts Institute of Technology claims for it. "It is gratifying to be able to report that the most optimistic predictions have been realized," he announced after extensive tests. "The entire auditorium is free from dead spots and the reception of the music at every seat is found to be substantially perfect."

Debussy, Mozart, Well Performed

Yet the "substantial perfection" of Prof. Fay and that of the listener trained to arrive at critical estimates may honestly differ. Thus one found Debussy's 'La Mer', the Mozart 'Eine Kleine Nachtmusik' and the Ravel 'Daphnis et Chloé' sheer delight, but when the strings were heavily augmented, as in the Beethoven Ninth, the prelude of the Brahms symphony and the Sibelius Symphony No. 1, the listener too often became uncomfortably aware of the more penetrating tones of the wind section. Having been obliged to experiment considerably with the acoustic properties of the Shed, Dr. Koussevitzky will no doubt be prepared another year to offer the music in proportions more nearly approximating those which we are accustomed to hear during the winter season in Boston.

Vreeland, Kaskas, Hober, Cordon and Althouse Are the Soloists in Beethoven Symphony and Concert Performances of 'Walküre' and 'Siegfried'

The program units themselves did not comprise material especially exciting to the seasoned listener, as a glance at the following revised list will disclose:

Thursday Evening, Aug. 4

First Chorus from the Cantata, 'Ein feste Burg ist unser Gott' No. 80..........Bach
Chorale from Cantata, 'Ein feste Burg ist unser Gott" ....Bach
Symphony No. 9 in D Minor......Beethoven
Cecilia Society (Arthur Fiedler, conductor)

Soloists

Jeannette Vreeland, soprano; Anna Kaskas, contralto; Paul Althouse, tenor; Norman Cordon, bass.

Saturday Evening, Aug. 6

Symphony in E Flat, No. 99..........Haydn
'La Mer' ....Debussy
Symphony No. 1 in E Minor, Op. 39..Sibelius

Sunday Afternoon, Aug. 7

'Eine Kleine Nachtmusik' (K. No. 525).Mozart
Symphony in E Minor, Op. 98, No. 4..Brahms
'Music for the Theatre'................Copland
'Ma Mere l'Oye'.........................Ravel
'Daphnis et Chloe' Suite No. 2........Ravel

Thursday Evening, Aug. 11

'Die Walküre' ....Wagner

Act I, Final Scene

Siegmund, Paul Althouse; Sieglinde, Beal Hober.

'Siegfried' ....Wagner

Act III (Complete)

The Wanderer, Norman Cordon; Erda, Anna Kaskas; Siegfried, Paul Althouse; Brünhilde, Beal Hober.

Saturday Evening, Aug. 13

'The Angelus' ....Hadley
(In memory of the composer-conductor)
Symphony No. 6 in F.............Beethoven
Symphony No. 6 in B Minor....Tchaikovsky

Sunday Afternoon, Aug. 14

Symphony No. 1..................Schumann
'Lieutenant Kije' Suite..............Prokofieff
Symphony No. 2 in D..................Brahms

It is understood that these symphonic festivals are to be extended eventually, to encompass choral and operatic works. Possibly as a further bit of experimentation, the Beethoven Ninth and the Wagnerian excerpts were selected by Dr. Koussevitzky. The Prokofieff and the Copland were doubtless offered as a gesture

(*Continued on page 27*)

Berkshire Festival

(*Continued from page 14*)

toward novelty. The Prokofieff derived unexpected piquancy by virtue of stationing a trumpeter in an open field, from whence floated with engaging subtlety, the trumpet solos which open and close the piece. It was a clever bit of strategy which captured the listeners, who applauded the young trumpeter lustily as he appeared with Dr. Koussevitzky at his elbow. If the opus did not gain additional stature, it at least provided capital entertainment for the uninitiated.

Perfect Setting for 'Siegfried'

The reviewer has heard Wagnerian music dramas under a variety of conditions, including an entire performance of 'Siegfried' which was given, literally under the stars, but no performance has been provided with so perfect a setting as that at 'Tanglewood'. Dare I write that the brilliant full moon answered its cue like a veteran and well trained super-luminary? The effect was entrancing. As for the actual performance the concert version is not wholly satisfying, especially to those who enjoy the trappings of the opera house.

The honors undeniably went to Miss Kaskas and Mr. Althouse, yet the enthusiasm of the audience was such that singers, conductor, chorus and orchestra responded to a literal rain of applause, a more welcome storm than that which last year blocked the performance of Wagner for which Dr. Koussevitzky fought . . . and finally won.

In considering the program for Saturday evening, Aug. 13, it is fitting that a word be written in recognition of the work which Henry Hadley expended upon the early programs of the festival. It was really his vision and his overwhelming belief in the idea of a symphonic festival, that made possible the gala occasion in the Berkshires this year.

As a tribute to Mr. Hadley, Dr. Koussevitzky included the 'Andante tranquillo' from his Symphony No. 3 in B Minor. There is a peculiar fitness in thus honoring the American composer to whom the thousands attending the festival owe a real debt of gratitude.

Ovation Follows the Tchaikovsky

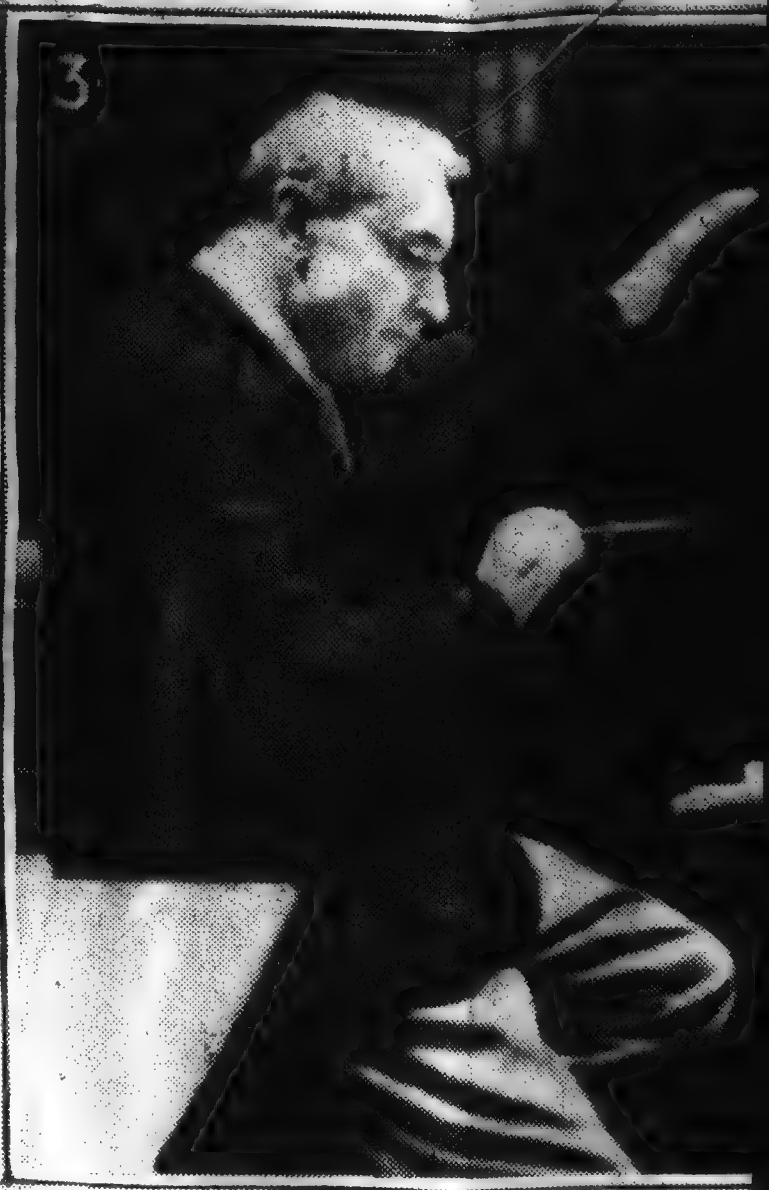
The ovation which followed the performance of the Tchaikovsky was well earned and wholly merited. The cheers and "bravos" which concluded the festival left no possible doubt but that success had rewarded the efforts of Dr. Koussevitzky and his men. There continues to be the problem of interesting material, however. Persons to whom symphonic music is unfamiliar, except by radio or disc, should undoubtedly be offered the classic masterpieces of orchestral literature, but in offering these works, must the more valuable representations of the newer music be ignored? Many obstacles face Dr. Koussevitzky. The Boston Symphony Orchestra plays an enormously heavy season, during the winter, followed by two supplementary seasons for at least two thirds of the men. The orchestra at the festival this year is not full strength, therefore this needs to be remedied. The full complement of players is none too great for a proper demonstration of the ability of this organization. Dr. Koussevitzky has wrought well, this summer, with the material at hand; it is to be hoped that he may be able, eventually, to present works and performances which embody an even wider appeal.

A word of appreciation for Mr. and Mrs. Geo. W. Edman: Mrs. Edman is executive vice-president of the festival, and he, among other things, is chairman of the coordinating committee. No detail, seemingly, has been too small or too insignificant for either of them to consider. Miss Robinson-Smith's tribute to this remarkable couple was a generous recognition of an undeniable talent for "getting things done."

Famed Maestro Snapped Conducting Symphony

DR. SERGEI KOUSSEVITSKY, L.; VIOLINIST RICHARD BURGIN

"GET READY THERE"



"CAREFUL NOW, CAREFUL"

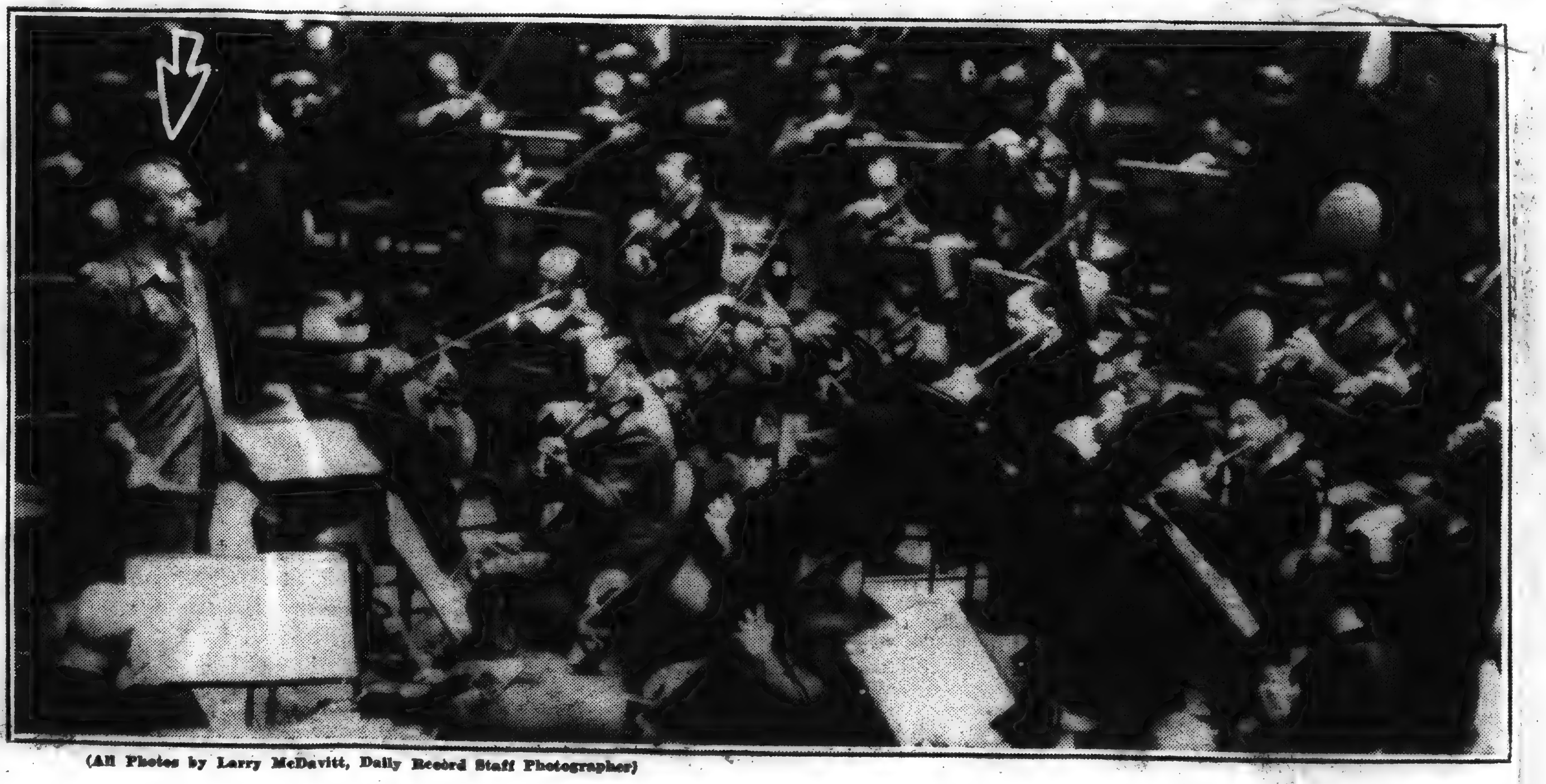
"LET'S HAVE THAT MELODY"

"VERY NICE—VERY NICE"

"MAKE THOSE VIOLINS SING"

Exclusive

Pictured for first time ever, conducting the Boston Symphony Orchestra, Dr. Sergei Koussevitsky, famous conductor, is seen in these photos made during rehearsal of the group yesterday. →



Candid

Dr. Koussevitsky, indicated by arrow, as he led his group in rehearsal yesterday. Annual series at Symphony Hall includes performances each Friday afternoon and Saturday evening.

(All Photos by Larry McDavitt, Daily Record Staff Photographer)

New England
and
Boston News

Second Section

THE CHRISTIAN SCIENCE MONITOR

BOSTON, SATURDAY, DECEMBER 3, 1938 ** R

Closing Stocks
Pages 14-15
Bonds — Curb

When Koussevitzky Swings the Baton at a Symphony Rehearsal

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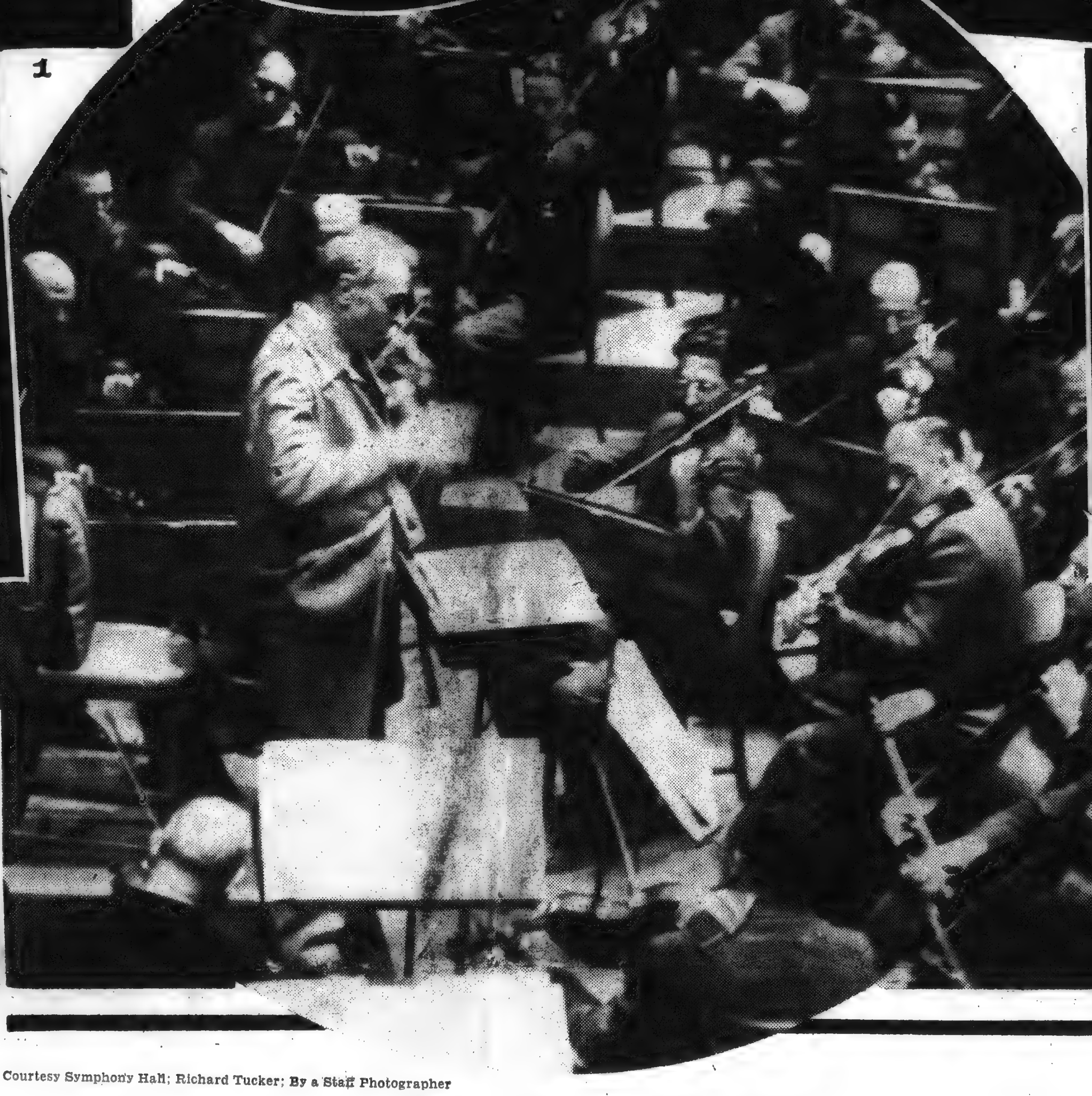
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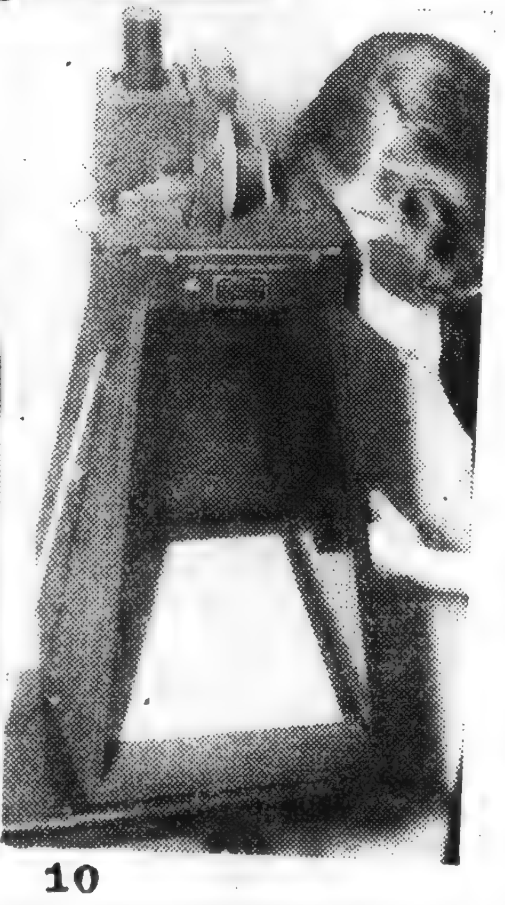
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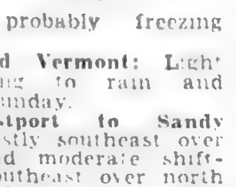
Courtesy Symphony Hall; Richard Tucker; By a Staff Photographer

Scenes at Symphony Hall in Boston

1. Instead of rapping with the baton on his music stand, Dr. Koussevitzky raises his arm quietly to signal the musicians to attention. 2. "Dolce. . . ." 3. "Stac-catto! ! ! !" 4. "Singen. . . . Let it sing . . ." 5. "Più piano possibile. . . ." 6. The conductor's hand is quicker than the camera's eye. Although his face is calm, Dr. Koussevitzky's hands move with lightning speed and drive. An exciting moment in Beethoven's "Fifth." 7. "More tone, violas. . . ." 8. Compiler of the Symphony's current newspaper history shows the contrast between old and new styles of keeping records. A whole page of scrapbook can be reduced to a picture about the size of a special delivery stamp. 9. Studying history in a peep show. The projection machine in which transparent positives are shown. 10. Enlarged images are projected from the spool of film above onto the screen below.

Weather

U. S. Weather Bureau Report



Boston and vicinity: Cloudy and warmer tonight, probably with light brief freezing rain, lowest temperature tonight in the upper 30's: Sunday rain and warmer, generally thawing; moderate variable to southeasterly winds.

Maine, Massachusetts, Connecticut and Rhode Island: Rain beginning late tonight and Sunday with rising temperature, probably freezing rain in the interior.

New Hampshire and Vermont: Light snow probably turning to rain and warmer tonight and Sunday.

Atlantic Coast—Eastport to Sandy Hook: Fresh winds mostly southeast over the south portion and moderate shifting winds becoming southeast over north portion; cloudy, probably rain over south and snow over north portion beginning late tonight or Sunday.

Official Temperatures

	A	B		A	B
Boston	17	17	Minneapolis	32	32
Bermuda	60	58	New Orleans	60	56
Chicago	48	46	New York	34	26
Denver	32	22	Norfolk	46	42
Helena	32	30	Philadelphia	30	26
Kansas City	36	36	St. Louis	52	50
Los Angeles	66	64	San Francisco	56	54
Miami	64	66	Washington	34	34

A—7:30 a. m., E. S. T., Dec. 3.
B—Minimum Dec. 2.

High Tides at Boston

Saturday, 7:47 p. m.; height, 8.6 feet.
Sunday, 8:0[illegible] a. m.; height, 9.8 feet.
Sunday, 8:3[illegible] p. m.; height, 8.8 feet.
Monday, 8:56 a. m.; height, 10.3 feet.
Light all vehicles by 4:42 p. m.
Light all vehicles by 4:42 p. m., Sunday.

Boston Events

The Boston Events listing usually found in this space will be found on Page 10 of this edition.

Amherst Frats Win Dining-Room Appeal —And Save $1,700

AMHERST, Mass. (AP)—Lord Jeff fraternity men have won a battle of the dining room—and are $1,700 a year to the good.

John W. Wright, Co-operative Business Manager of Amherst's 13 fraternities, announced Dec. 1 that exemption from the Massachusetts state unemployment tax had been secured, amounting to 2.7 per cent of the pay roll for student waiters, janitors, and chefs employed by the fraternities.

The fraternities, however, still must pay the Federal old-age insurance taxes, and fraternities operating dining rooms must pay a Federal unemployment excise tax.

But Mr. Wright said there also was some hope of obtaining an abatement of the Federal taxes, following protests by fraternities of Amherst, Williams, and other colleges to the Social Security Board.

Weinstein to Speak

Lewis H. Weinstein, General Counsel of the Boston Housing Authority and Assistant Corporation Counsel of Boston, will be guest speaker at the Ford Hall monthly business meeting in Kingsley Hall, Ford Building, tomorrow afternoon at 4:30 o'clock.

Film Records Koussevitzky's Boston Career

By John D. Beaufort
*Staff Writer of
The Christian Science Monitor*

Behind one of those mysteriously noncommittal doors that run along the first balcony corridors of Symphony Hall, a glamorous 15 years of musical history is being prepared for recording on film. The history was written by Serge Koussevitzky with the pen point of an eloquent baton. It was recorded by dozens of industrious newspaper critics and reporters. And now, its events are being reduced to the size of postage stamps for preservation and for posterity.

Symphony officials say that this is the first time that the new film recording device has been used to perpetuate the historic highlights of a symphony orchestra. The plan is to take outstanding pages from the ponderous Symphony Hall scrapbooks and photograph them in micro-film. Later, positive prints on transparent celluloid can be projected and enlarged in a hooded machine which looks like a cross between a peep show and a miniature of Edison's "Black Maria." Thus, 15 years of Koussevitzky history—reported in 7,500 columns of newspaper comment—can be reduced to 400 feet of film. The great advantage of this "boiling down," besides portability, is that the records are saved from the onslaughts of time, dust, and heat—to which the most impregnable scrap books are not impervious.

Can Be "Blown Up"

Besides being printed on transparent positives, the miniature film negatives can also be "blown up" into enlarged prints for reading or even for future newspaper reproduction.

Armed with a number of these enlargements, a Symphony Hall envoy and the writer plowed through the snowdrifts on a recent afternoon to Dr. Koussevitzky's home in Brookline with the purpose of finding out what the conductor might say about them.

The old clippings showed that even before Dr. Koussevitzky had arrived for his first Boston concert on Oct. 10, 1924, advance reports had stirred the imaginations of American editors. For one thing, he was the world's only Russian conductor. For another, he had encouraged the moderns, even the "demons of dissonance," as Philip Hale called them. Furthermore, Dr. Koussevitzky had said a kind word for jazz. This was picked up, quoted—and misquoted—far and wide until some readers must have gained the impression that the newcomer would conduct with a saxophone clinging to his neck. He was described as "the lightning conductor," the conductor of "volcanic temperament. . . ."

"The Russian invasion begins!" shouted one prankish headline.

Wide Range of Interests

Philip Hale, going over the conductor's Paris concerts from 1921-23, found, however, that they revealed a catholicity of taste rather than a complete devotion to any one "school." Here, side by side, were Scriabin, Bach, Moussorgsky, Haydn, Prokofieff, Brahms, Stravinsky, Debussy, Honneger, Beethoven, Borodin, and Weber. It is a curious reflection upon Parisian taste that Dr. Koussevitzky introduced to the audiences of that highly intellectual city the Brahms Fourth Symphony—and this was scarcely more than 10 years ago!

But perhaps it is not too difficult to see why the women of the Friday afternoon series awaited Dr. Koussevitzky's first program with anticipation, perhaps some trepidation—a little fiddling with gloves and patting of bonnets. Even Symphony Hall felt it necessary to issue a statement of his good intent to calm Bostonian apprehension.

Their concern was to a large degree unfounded. The orchestra played Vivaldi's Concerto for Organ and Orchestra; Berlioz's "Roman Carnival" Overture; Brahms' Variations on a Theme by Haydn; Honneger's "Pacific 231" and Scriabin's "Poem of Ecstasy." It was typical of Koussevitzky's catholicity in program making.

Conductor Looks Back

Dr. Koussevitzky, seated in a dull red rocking chair hard by a table on which stood a beautiful 16th century Russian ikon, smiled at the reminders of his "invasion."

"I was considered ultra-modern," he said, "because I gave the first performances in Paris of certain modern composers' works. So they said: 'Ah, Koussevitzky is an apostle of this modern school.' But I have continued to be interested in the new composers. And those composers who were once revolutionary have changed. Stravinsky, for instance. His latest concerto is in Bach's style—but in Stravinsky's own language."

Dr. Koussevitzky was asked why the Brahms Fourth had never been played in Paris before his arrival.

"The French like the original, not the emotional," he said. "When you read a Brahms score, you find the score itself not original. Brahms's music is the interpretation of the great music of Bach, Beethoven, even of Mozart. What is original in Brahms is the emotion. When a conductor understands and interprets Brahms, the public will not realize that the music itself is unoriginal. The French like Schumann, but not Brahms. And that may account for some critics, too," he added with a smile.

Musicians Persuaded

Even some of his musicians did not like Brahms when they first played his music.

"But now they adore him," said the conductor, raising his hands and his eyes.

Dr. Koussevitzky's eyes are the most remarkable feature of his face. They shine always with enthusiasm and when he becomes particularly moved or excited, they widen. His hands, which he uses a good deal when speaking, move with strong, easy grace. He is a slight man, smaller than one would expect from seeing him on the platform. He talks slowly, deliberately for the most part, so that his accent is not confusing if one listens intently. Occasionally, he hesitates for a word. Once during the interview he asked for help from his secretary. But usually, he finds his own expression.

Dr. Koussevitzky, who has conducted in Russia (at the age of 12), France, Germany, Austria, England, Spain and other countries, considered the question of musical taste here and abroad.

American Advantage

"America has not the tradition which one finds in Europe," he said. "That is why America can grow more quickly. For example, Germany traditionally hates new music. It takes an extraordinary time and work to play new music in Germany. In 1912, I attended a Brahms festival at Wiesbaden. The public was completely divided. Even today, the war in Germany between Brahms's admirers and Wagner's admirers is still going on. Germany took 50 years to accept Wagner. America accepted Wagner right away. The Germans think that German music is the highest and the best. They don't want to hear any other. Sibelius is unknown in Germany. In France there is a highly cultivated musical minority, which is extremely open-minded, but musical culture is not a thing of the masses."

Dr. Koussevitzky told about "one of the greatest German conductors" whom he visited backstage not long ago after a concert in Paris. The conductor said he had been asked to play a Sibelius symphony and as he did not know any of them, would Dr. Koussevitzky suggest one that would be "interesting?"

"I told him that all seven were "interesting," said Dr. Koussevitzky.

Masses Better Educated

"The masses in America are musically much better educated than the masses in any other country—

(Continued on Page 11, Column 3)

Granite State Reaps Vacation Dividends

Special to The Christian Science Monitor

CONCORD, N. H., Dec. 3—The Department of Interior has released figues compiled by the National Forest Service which show that expenditures in retail trade by vacation travelers in New Hampshire for the year 1937 amounted to $22,500,000.

This means that travelers spent $43.79 for each person in New Hampshire in 1937, ranking the State 17th in the country as a vacation-land on the basis of per capita retail expenditures.

While the State Planning and Development Commission reported it has no figures of its own to compare to the Federal figures, it placed the New Hampshire recreational business at $75,000,000 for 1937. The latter figure includes not only retail expenditures but also the cost of country homes and camps purchased or rented, and expenditures to maintain or improve these properties.

The Boston Globe

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MONDAY, MAY 2, 1938

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Globe Man's Daily Story

The other day Representative W. P. Lambertson of Kansas was invited to dinner at the White House. He replied that he didn't have any dress clothes and wouldn't buy any. Marvin McIntyre, secretary to the President, said how about that blue serge. Will Rogers once came in blue serge. Mr. Lambertson said he wasn't Will Rogers, and how about asking him to something where he wouldn't have to wear dress clothes.

So he was asked to lunch Easter Sunday. And he wore his blue serge.

CATHEDRAL IN A SHED

In his prologue to "The Scarlet Letter" Hawthorne imagines the scorn of his bleak Puritan ancestors could they have known the calling of their descendant: "A writer of story-books? . . . Why, the degenerate fellow might as well have been a fiddler!"

This morning, nearly ninety years later, members and friends of the Boston Symphony Orchestra are on their way to the acres in Lenox where Hawthorne lived and wrote. Their errand is to see work in progress and to test acoustics in the new Music Shed for the Berkshire Symphonic Festival which is to be held, as annually, next August. In measurement of the distance traveled between the two points—these festivals and the abhorrence of secular music noted in Hawthorne's preface on the Salem Custom House—recall that when the first pipe organ was erected in a New England meeting-house, at Beverly, it was stigmatized by the righteous as "an ungodly kist o' whistles" (chest of whistles); and that likewise, when the first bass viol (an instrument on which Dr. Koussevitzky is a virtuoso) was brought into a church in New Hampshire to assist the psalmody, scandalized rustics called it "a hog trough."

Symphonic Festivals on ground where in 1851 Hawthorne wrote "The House of the Seven Gables" unite music and literature into a pair of binoculars whose historic focus is toward the future of these arts in America. Beethoven, the first composer to earn his living by his pen, died in 1827; within a dozen years afterward the first American to earn his living by writing novels of indubitably high artistic rank was embarked on his labors. His living was not easy, nor did he earn all of it by writing, and his year at Lenox, though prolific mentally, was financially slim pickings. For company he had another American novelist, not then much in esteem, but who now, thanks largely to the late Philip Hale, is coming to be regarded by his fellow-countrymen as having been as great an author as Hawthorne if not a greater. Herman Melville was living close by and working hard over "Moby Dick." This gentle roysterer of the seas was the one man who ever came anywhere near to penetrating Hawthorne's stand-offishness (to call it by no harsher name), perhaps because Melville, too, was fighting the same lonely battle of a novelist fiddling for his livelihood in a Puritan meeting-house—a battle so forlorn that he finally gave it up.

And yet before the 19th century was ended Americans had done creditably in letters. Whitman, Thoreau, and Emerson (to name them in their now-assigned order of eminence): let our own dear century match them! What prospect have we of doing so?

The fiddlers and other instrumentalists of the Boston Symphony Orchestra are today among the most admired and respected artists in America. Hardly less useful than the music they make is the disquieting surmise which their art now presses in upon a once self-complacent mercantocracy, the surmise that these musical artists may be much more valuable citizens than those who have hitherto been accustomed to consider themselves some pumpkins.

What, then, is to be the future of America in music? Good beginnings are being made. The gains in general diffusion of musical knowledge and taste even since 1920 are startling. As against these, the habit of passive listening fostered by radio and phonograph instead of active music-making by amateurs in their own homes is a nip-and-tuck contest not yet decided; but music schools and school music are sowing crops of young players, while academic choral societies are filling the land with young men and women who, in order to be completely happy, must sing. There seems reason to hope that as 19th century America did unexpectedly well in letters, the art in which 20th century America excels may be music.

Cathedrals were built in an age of violence. When the murderous feuds over property between modern nations are remembered only with loathing, the works of artists will be cherished with grateful reverence. America is only just beginning to build its cathedrals. The Berkshire Symphonic Festivals may be one of them.

UNCLE DUDLEY.

A Fine Career

The career of Edward Tuck, who died i
at the ripe age of 95, is an outstanding ex
of a New Hampshire boy who not only "
good" on his own account but also accomplis
tremendous amount of good in two hemisph
In 1860 he was a student at Dartmouth, having
tered that institution from Phillips Exeter Ac
emy. Robert Lincoln, son of Abraham, was th
an Exeter boy. It was on his way to visit
son that Lincoln stopped in New York city
deliver the famous Cooper Union speech.
Exeter he was a guest of Amos Tuck, Edward
father, who had been in Congress with the nex
President and became one of the staunchest sup
porters of Lincoln in the East.

In 1865 President Lincoln appointed Edward Tuck American Vice Consul in Paris. It was his residence in the French capital that pointed Edward's feet into international banking in which he amassed a fortune. Having become rich, Mr. Tuck sought ways to put his wealth to beneficial use. Dartmouth profits by its Amos Tuck School of Administration and Finance.

The French received even larger gifts from this American who dwelt among them, but as late as 1925 he spent large sums in this country in what he believed to be defense of freedom of thought and expression here.

Camille Flammarion, the astronomer, named a new planet "Tuckia" in honor of Edward Tuck, which gives him about as much security to fame as mortal man can have.

Homeward Bound

Members of Congress seem to be afflicted with an epidemic of nostalgia which causes them to feel that home is best. They are anxious to dispose of public matters as quickly as possible, if not more so, in order to return to their states and districts where they can gaze on the old familiar faces.

Curiously enough this homesickness only troubles the statesmen in the even numbered years. In the other years, those which end in one, three, five, seven or nine, there is no such yearning. Instead there is a strong disposition to see the world or at least to visit various distant parts of their own country.

The difference is accounted for by the fact that elective changes in the national Legislature are made in the years which will divide by two. What these lawmakers want to know is how they are going to stand with the voters in primaries or nominating conventions and in the balloting to follow.

When they manage to get away from Washing
ton it will be to meet rather mixed reception
It may be that some of them will feel that Wash
ington is rather more homelike than home itself
Even so they must be brave. That is why they hurry.

Wonder of the World

South Africa must be a splendid place to come from, but not in the usually accepted sense of this saying. It is credibly reported that the part of the British Commonwealth of Nations that lies at the bottom of the Dark Continent is actually desirous of having native sons return from other parts of the world because there is work for them to do in South Africa.

An example is an engineer who has been on relief in Alberta in the Dominion of Canada for the past two years. His home Government has sent $800 to enable him, his wife and two children to return to South Africa, where he is to receive steady employment on a railroad.

More interesting still is the fact that this is no isolated case but part of a native-sons repatriation scheme of the Government. Of course, such as he are expected to make return of what has been advanced for passage, but that is not asking much.

If this keeps on the rest of the world will be sending scouting expeditions of economists to find out how a country gets into a condition where it wants to have people come back.

EDITORIAL POINTS

This new autogyro, which can fly sidewise, may be all very well, but the perfect plane will be the one which can be parked up in the sky.

Designers are now trying to figure out how to take half-inches off the 1938 bathing suits, and the one who succeeds can fill Einstein's thinking cap.

In a wiser and more tolerant world than this, persons with ideas for the possible economic betterment of their fellows would not be reviled as enemies of their country.

Aunt Lizzie Devers of Oklahoma, 107 years old and willing to marry again, eclipses in spirit the woman who wanted to live to be shot at 92 by a jealous husband.

When the President takes a cruiser for a fishing trip it's to be assumed that he's going after the fierce ones.

It's too bad that the M. I. T. "thinking machine" can't be crossed with a politician, for the improvement of the species.

The Rhode Island Supreme Court has ruled that a man who stole a railroad last December must pay the penalty for theft, and not the penalty for lacking business judgment.

The Nazis' idea is, in something like the words of Edgar Guest, that it takes a heap of living in a country to make an Aryan.

If you want to see what censorship can do, take any Mother Goose rhyme, black out words here and there, and let unbridled fancy replace the words according to taste.

Congressmen want to go home to find out whether their constituents want them to stay there or in Washington.

Gov. La Follette now claims the support of Iowa, where the tall third parties grow.

The submarine Seal has been completed for the Navy, at the cost of a good many fish.

Supporters of the new third party may take comfort from the fact that neither of the two old parties was ever conspicuously wonderful.

Things are quiet in Europe just now. There hasn't been a crisis for a week.

An old saw revised: "The hand that bombs the babies rules the world.

Theme song of Mr. Hitler's victims is, "O, you Nazi man!"

The grass is always greener out at the ball park.

This is a month with a holiday week-end.

Keep in Festival File

MUSIC OF THE

FESTIVAL SURVEY

Summer Events in America Create New Fields of Artistic Activity

Jul 17 '38 Times

By OLIN DOWNES

AN aspect of American musical development which may be even more indicative than the impressive programs of the wintertime of the shift of the musical balance of power between America and Europe is the growth and multiplication of our Summer music festivals, open-air concert series, and opera and ballet performances. We have as yet no Summer musical festival which parallels in repertory those given in Salzburg, Munich and other European centers, although the Berkshire Symphonic Festival now given each August by the Boston Symphony Orchestra under Serge Koussevitzky, and planned by Dr. Koussevitzky to greatly extend its scope in the years to come, is a movement obviously headed in that direction. And the New York World's Fair of 1939 is planning a six months' music festival of far wider repertory than any of the institutions mentioned.

* * *

We have had for many years certain great festivals, such as the Cincinnati Biennial May Festival, the Ann Arbor Music Festival, the Bethlehem Bach Festival, which take place in the warm months, and the Worcester (Mass.) Music Festival, which transpires in early Fall, with other established festivals of lesser proportions.

Aside from these, the most important and popular musical institutions of the summertime are the open-air series of symphonic concerts in various centers, from the Lewisohn Stadium on the Eastern coast to the Hollywood Bowl on the West. More lately opera has become popular as a component element of symphonic series, and for special seasons of open-air entertainment. At the Stadium the programs have not confined themselves to "Aïda" and "Carmen." "Boris Godunoff" and Strauss's "Salome" have vied with the symphonic lists. A considerable operatic repertory is heard in different parts of the country in the Summertime.

* * *

Appealing to select but also to numerous audiences are the chamber music festivals given from coast to coast, the greater number of these owing their existence to the beneficent offices of Mrs. Elizabeth Sprague Coolidge, the founder of the Berkshire Chamber Music Festivals held at Pittsfield and inaugurated by her twenty years ago, which have assembled in successive seasons most of the leading chamber music organizations of the day. An offshoot of this festival is the one given annually in the Fall in the Music Room of the Library of Congress in Washington. The complete list of chamber music series given in Summer as well as Winter would be lengthy, if only confined to territory immediately adjacent to New York and neighboring Eastern States, as the series given by the Jacques Gordon Quartet at Music Mountain; by Hugo Kortschak and others at Cummington, Mass.; the numerous programs offered in connection with the Summer terms of universities, music schools and educational institutions, such as the Summer season at Chautauqua, N. Y. The Yaddo Festival held at Saratoga Springs for a period of several weeks of August and September has a special character in the conditions it offers not only for performance but for creative effort by American composers.

These and similar developments will continue—unhappily at the expense of Europe. The great German music festivals are losing patronage and they now operate under limited resources. The same thing will now apply to the Salzburg music festival since Austria's absorption by Germany, with the resultant injurious effects of politics upon artistic production. When Bayreuth and Munich, because of political agencies, began to lose international patronage, Salzburg, with Toscanini as its inspiring head, took their place. Now Salzburg is facing difficult days, while an increasing number of musicians, the majority Jews, but an important minority musicians of other races, leave places of intolerance for the hospitable American shores. In a word, the tide of Summer visitants to musical festivals is certain to turn westward instead of eastward in the years immediately before us, and give American effort an additional stimulus in this field.

* * *

The big American festivals have their position and public. Of even greater promise is the mushroom rapidity with which small new festivals are springing up on every hand. They indicate the popular zest for this form of activity. This article cannot pretend to enumerate all the new Summer musical activities which have been inaugurated, even in the last two years. In that time the Essex County Symphony Society of Newark, N. J., which Alexander Smallens directed this year, has become an institution to reckon with, representing musical activities of the city and adjacent counties in New Jersey. The National Symphony Orchestra, under Hans Kindler at Washington, has become a Summer as well as Winter institution of great benefit to the public. It now organizes a new series of "Sunset Symphonies" at the Potomac Watergate near the Lincoln Memorial, the concerts given in a beautiful setting which utilizes the river for the occasion.

The concerts given on the Charles River Embankment by the Boston Symphony Orchestra, following the earlier "Pop" season in Symphony Hall, are now an official part of the orchestra's season. Milwaukee announces the dedication of the new Emil Blatz music shell at Washington Park. Accompanying this gift to the city the Park Commission has engaged for the programs "such artists," runs the press announcement, "as Lotte Lehmann, Jessica Dragonette, Richard Bonelli and John Carter."

William Matheus Sullivan's Dunrovin Music Festival, which has completed its first season, represents special effort. Portions of Mozart's operas have been given with performances of chamber music and compositions in smaller forms suitable to the intimate character of the auditorium where the performances are given. The young and vigorous Silvermine Festival is one that assembles not only musicians, but workers in various arts. The nucleus of this festival is the presence of the New York Philharmonic-Symphony Orchestra and the festival chorus assembled for the occasion. The Westchester Music Festival is an older, bigger and influential institution.

* * *

Here are the Friends of Music of the Lower Connecticut Valley. They announce their second series of Summer concerts under the direction of Ronald Murat. The Putnam Valley Board of Education, cooperating with the Federal Music Project, has arranged a serie of symphonic concerts by the Westchester Philharmonic Orchestra. These take place at the Putnam Valley Central School Stadium, on Oscawana Road. The opening concert includes the Beethoven "Egmont" overture, the Bach-Stoessel chorale, "O Haupt voll Blut und Wunden," the Mozart A major concerto, with Augusta Scheiber as soloist, and other works by Liszt, Ravel and J. Strauss.

At Hartford a Summer season of open-air opera begins in the park's new amphitheatre, the performances produced by Alfredo Salmaggi, commencing on July 23. These are near-by events, taking place in the effete East. But Carmel-by-the-Sea in California has now its own Bach Festival, a beginning which is modest, but which will have, as those who have been there know, an extremely intelligent and cultivated clientele to rely upon, and a public exceptionally interested in music.

* * *

In other words, music in America is no longer a question of a few symphony orchestras and a great opera company which function with solemnity and éclat for the social leaders and the cognoscenti of principal cities in the wintertime. Nor is it a question of a limited public attending Winter concerts and forgetting music for the rest of the year, as allegedly respectable people go to church on Sundays and turn to devilment and the enthusiastic mulcting of their fellow-citizens on the other days of the week. Music is not seasonally adjourned. Summer vacationists have less and less need of going overseas for representative musical entertainment. More communities are discovering the fun of having music festivals within their own means and facilities, making the summertime and the vacation period richer than ever before. And this is the sort of thing that makes for the full musical life of the nation.

OPERA NOTES

Kep

MONDAY, JUNE 20, 1938.

SYMPHONY IS URGED AS GUIDE TO LIVING

Dr. Gilkey at Wellesley Lauds Its Balanced Variety, Order and Disciplined Unity

ASKS SENIORS TO 'TUNE UP'

President Wilkins of Oberlin Will Give the Address at Today's Exercises

Special to THE NEW YORK TIMES.

WELLESLEY, Mass., June 19.—"Education at its best and its most is no solo of individual ability and achievement, but a symphony of shared experience, whose genius is its reconciliation of variety and harmony," Dr. Charles W. Gilkey, dean of the Chicago University Chapel, told the baccalaureate audience in the Wellesley College Memorial Chapel this morning.

Dr. Gilkey's daughter, Mary Jane, a member of the graduating class, sat in the nave with her black-robed classmates, surrounded by their parents and alumnae, to hear her father propound the superiority of concerted action to individual achievement.

"It is the special temptation of an educated man or woman to try to make life the singing of a solo," Dr. Gilkey said. "We have our specialty, about which we know lots more than most other folks. We have our individuality, which, having been developed so far, must, of course, be maintained and cultivated. And, of course, we have our human nature, our opinions, our emotions, our idiosyncrasies, our passions, each of which in turn must have its expression in full cry.

"So life itself turns into a succession of solos or explosions, each unaccompanied: and when we begin to ask for its coherence, its meaning, its integration, we find no answer."

Symbol of the Symphony

Dr. Gilkey has found the answer "in the direction of the symphony, with its balanced variety, its disciplined unity and order."

"You have been born too late in human history to sing the song of any race or nation or class alone," he continued, "or to leave out of the symphony of our social hopes and faiths the distinctive voice of any human group."

"A modern democracy forgets at its peril," he warned, "either its under-privileged children who are out of work, or its children of privilege like ourselves who have been trained to serve the commonweal."

Specifically addressing the seniors, Dr. Gilkey urged them to prepare themselves for the parts to which they would eventually be assigned.

"You can do with your life what every man in the orchestra does before he ever plays his instrument; you can tune it up to that note in which for you the voice of God sounds clearest," he added.

This afternoon President McAfee received seniors, their parents, alumnae and college guests on the lawn of her home overlooking Lake Waban. Tomorrow she will confer degrees and announce prizes and scholarships in Alumnae Hall. Dr. Ernest Hatch Wilkins, president of Oberlin College, will deliver the commencement address.

LIST OF THE CANDIDATES

The candidates for degrees are as

Patrici
Dorothi
Eleano
Pauline
H. Ev
Janet
Mary-J
E. Ma
Lois K
Marion
Mildred
Bernice
Bernice
Marion
Miriam
Betsey
Marjori
ter
Sally S
Marion
Grace
Barbara
Jean M
Cyril S
Moira
Frances
Mary A
Rita G.
Sybil S
Martha
Virginia
May Sp
Barbara
Caroline
Eleanor
Rilda M
Miriam
Claire S
Hilda S
Margery
Mary B
Laura

Hannah
Geneva
Naomi
Dorothy
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Times Apr 17 '38

MUSIC OF THE TIMES

BERKSHIRE FESTIVAL

Report of Progress—Building of Shed Begun—Programs Are Set

By OLIN DOWNES

THE music editor of THE TIMES has been mildly taken to task for a remark in a recent article on American music festivals. In that article he said, en passant, that the Berkshire Symphonic Festival would have developed even more rapidly than it has if the wishes of Dr. Koussevitzky had been followed. The retort courteous to this observation has been made in the form of some special announcements from the management of this festival given annually at Stockbridge, Mass., by Dr. Serge Koussevitzky and the Boston Symphony Orchestra.

First and foremost is the news of the actual erection of the new Music Shed, which seats an audience of 5,000 people in a spacious and comfortable way. This edifice, soon to be completed, covers an acre and a half of ground, is surrounded by an arcade twenty-seven feet wide, and open at the sides to the Summer air. This auditorium, as the plan shows, has excellent sight-lines, and it will be subjected to final tests for acoustics next July 1. The expert engaged for this task is Professor Richard Fay of the Massachusetts Institute of Technology.

* * *

The construction of the Shed follows the gift made last season to the Boston Symphony Orchestra of Tanglewood, the country estate of Mrs. Gorham Brooks. With this gift the Boston Symphony acquired a permanent home for its festival, a place gloriously situated and landscaped and an ideal environment for artistic performance. The Music Shed is designed not only for the practical purposes of an appropriate auditorium, but also as an edifice that will harmonize with its surroundings. Its steel structure is now complete, and its roof going on. It was started last Jan. 1, and it has risen in response to the growth and the pressing needs of the Berkshire Symphonic Festival.

That festival has developed with impressive public support from recent and very modest beginnings. It was inaugurated by the late Henry Hadley in 1934 as a step toward his conception of an American music festival. Three open-air concerts with players from the New York Philharmonic-Symphony Orchestra were given. Mr. Hadley gave his utmost to the plan. In 1936 Dr. Koussevitzky and his players assembled, and the public response to their efforts at once established the logic of the undertaking. Three concerts were given in 1936, and six, in two weeks, in 1937. Meanwhile, in those four years, the attendance had doubled, from 2,500 to over 5,000 a concert. It was evident that the public which assembles at Stockbridge for the festival was behind the institution, and was prepared, in large and increasing numbers, to support it. The festival will be extended next year.

Last season Stockbridge experienced a beneficent catastrophe—the cloudburst, which showed the indispensability, for shelter as well as the desirable acoustics, of a great roofed building. The storm made such a clamor that the orchestra could not be heard; much less could the music transmitted by radio. As for the guests, they were marooned under the tent, helpless, till a late hour, to cross shallow, swirling currents of water.

* * *

A music shed had been virtually decided upon, considerably in advance of this event, which, nevertheless, appears to have had an effect of precipitation. The fact that delightful weather had attended the former season's concerts was evidently not a guarantee against a repetition of the catastrophe. Furthermore, despite surprisingly good acoustics secured within the tent last season, it was realized that a more substantial structure would meet this requirement as no canvas structure ever could do; $81,000 of the $100,000 which the structure costs has been raised. A remarkable response to the announcements of the concerts of next August has taken place; 108 of the 160 boxes have already been sold, while patrons of last year and new ones of the season to come have placed their applications for seats. The concerts next August will be given on the 4th, 6th, 7th and 11th, 13th and 14th of that month. The works to be included in the programs are Beethoven's Sixth and Ninth symphonies, Sibelius's First and Tchaikovsky's Sixth symphonies, a Brahms symphony, to be selected; a Wagner program, drawn from the operas "Walkuere" and "Siegfried"; the Brahms-Haydn Variations, Sibelius's "Tapiola," Debussy's "La Mer," Prokofieff's "Lieutenant Kitej," Respighi's "Pines of Rome," Rimsky-Korsakoff's "Spanish Rhapsody," Ravel's "Mother Goose," Copland's "Music for the Theatre" and Walter Piston's "Concerto for Orchestra." Other compositions are to be announced.

* * *

Thus Dr. Koussevitzky's plans for a festival to be systematically extended in its scope and character do advance, and promise always more for the future. It is rather appalling to read that in 1937 over 2,400 automobiles from nearly every one of the United States parked near the scene of the concerts; and "all had left within twenty minutes after," and that "more extended facilities are being prepared for this year." The Berkshire Symphonic Festival is thus up and coming. It is a membership corporation, none of whose officers receive a salary, while the work of promotion is done by local and State committees.

The festival looks confidently ahead and plans optimistically for the future. It has now an established base. "The trustees of the Berkshire Symphonic Festival and the Boston Symphony Orchestra are working in the closest cooperation and they will broaden the program of the festivals as the public demands. With the New York Fair in 1939 it may be expected that a greater program will be developed." It is eminently fitting that these things should transpire in a time when America is realizing herself anew in her thought and her art.

SWISS CITIES AS POTENT

SAN CARLO O

Who testified regarding work

lowing the hurricane in Sept

Koussevitzky Career Filmed

(Continued from Page 9)

even Germany," he continued. "Most people in American audiences desire new music. What a change in the last 10 years! New York I find more conservative in its tastes than Boston, but perhaps that is because the tradition among Boston Symphony conductors has always been to introduce new music. The Boston audience is the best audience in the world even when, sometimes, it rubs its palms together and thinks it is giving you an ovation."

Speaking of the old and the new reminded the conductor of Bach, whom he considers one of the most "modern" composers who has ever written. Bach was writing dissonances long before the moderns had ever discovered the word.

"But Bach wrote dissonances because he must pursue a certain melodic line. If the pursuance of that line required a G flat to be played beside a G, that would not stop Bach. And, always, the resolution of harmonies was right.

"Wagner borrowed from Bach. The whole of 'Parsifal' is based on two measures found in the Matthew Passion. And Bach, himself, borrowed from such composers as Schütz, who was writing fine religious music a hundred years before Bach's time."

Festival Programs

Besides pioneering in modern fields during his 15 years' incumbency, Dr. Koussevitzky has paid due respect to the older composers with special festival programs dedicated to Brahms, Tchaikovsky, Bach, Beethoven, Schubert and Haydn.

This year, he will increase the amount of Beethoven and Sibelius on his programs.

"As for new music," he said, "I am going to introduce the youngest generation of American composers. We will play pieces by William Schuman, Robert McBride, David Diamond, and Charles Naginski. I will also play Hill, Berezovsky, Copland, Piston, Hindemith, Stravinsky, Prokofieff, Harris, and others."

Dr. Koussevitzky feels that music today is moving away from the complexity which characterized it from the time of Wagner, Berlioz, and Liszt up to the period of Strauss and the early Scriabin. He considers the music of Debussy a reaction to this complexity, because "Debussy, in orchestration, returned to simplicity."

Scriabin's Status

The conductor, who has been called the greatest interpreter of Scriabin and who once fought valiantly for the recognition of that composer's music, was asked about Scriabin's decline in popularity.

"Scriabin is still a very fine composer," he said, after a moment's pause. "People forget a little but I am sure Scriabin's time will come again. Now, I must say, I lose something. I have not the same contact with his music. I have satisfaction more from other music. I probably played too much Scriabin when I was younger."

Dr. Koussevitzky regards Stravinsky as "already a classic." Hindemith and Prokofieff he calls "the most interesting writers today."

Tomorrow evening, Dr. Koussevitzky and the orchestra entrain for the annual "western" tour. They will visit Rochester, Buffalo, Ann Arbor, Toledo, Cleveland, and Pittsburgh. It seemed opportune to ask him of the relationship of music to democracy.

"Ah, that is a very deep question," he said. "So far, democracy has failed the arts — in France, in England, even in America. As strongly as I am opposed to all forms of autocracy, I must say that it is the kings and courts who have endowed music. But in democracy, there might be the greatest hope for the future."

Testimony Taken In Parkway Case

BRIDGEPORT, Conn., Dec. 3 (AP)—Testimony that G. Leroy Kemp, while acting as the State Highway Department's land purchasing agent in securing a right of way for the Merritt Parkway, divided commissions with a real estate broker representing land owners, was written in Superior Court records today.

Thomas N. Cooke, Greenwich and New York broker, on the stand five hours yesterday, told the Court he shared commissions with Kemp. He is due to resume the stand Tuesday, when the trial of Kemp starts its third week. Kemp is charged with conspiracy.

The special grand jury that spent better than two months this spring investigating land purchases for the Parkway, besides indicting Kemp, similarly accused Cooke, Samuel H Silberman, another broker wi whom Kemp is accused of sha commissions, and six others.

Their trials have been d until the Kemp case ends.

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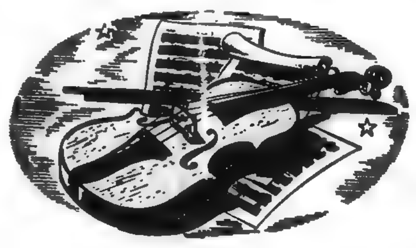
SEP - 1938 N. Y. C.

Silence De Rigueur at Symphonies

Concerning the ban on applause at the conclusion of the third movement of "Pathétique".

NO TEMPEST in a teapot ever boiled more furiously than the discussion which is raging over recent breaks with tradition in the manner of listening to symphony concerts. A symphony, to be sure, is more than a teapot, though the latter, too, as everyone knows, has venerable traditions and ceremonies.



What prompts these remarks is a situation which arose at the Berkshire Symphonic Festival. The Boston Symphony Orchestra, Dr. Koussevitzky conducting, had reached the third movement of Tchaikovsky's "Pathétique". The audience had, step by step, come under the spell of the composer's mood, which builds up a wild and fantastic theme and marches on with roaring brass and pounding drums to a finale of low register instruments. It was too much.

The audience, at least a part of the audience, could not wait in silence, or indulge merely in a conventional stirring and rustling, until the next movement started. It broke out into applause, which was promptly suppressed by a gesture of the conductor.

* * *

The question is, are there not occasions at the conclusion of a symphonic movement when it is not only natural, but proper for the audience to applaud? If so, is not the conclusion of the third movement of the "Pathétique" preeminently one of those occasions? It happens that the final movement is a dirge, worked out with fine variations, but still a dirge. When it ends, the audience has settled back into decorous composure and is deep in thought. Yet that is the time when it has its only opportunity to show its appreciation. It must try to reenact the enthusiasm which it has wished to express earlier. Is this logical or fitting?

The question is discussed at considerable length by the musical critic, Mr. Olin Downes, who, while far from singling out Dr. Koussevitzky for censure, takes violent exception to this standardized practice.

Symphony audiences are supposed to be intelligent, and a conductor's rigid rule against applause, except at the conclusion, might be interpreted as a reflection on their power of discrimination. This is one of several angles from which the Berkshire "scandal" is being viewed. Another angle is seen in the bitter question—though posed without any animosity toward Dr. Koussevitzky, "Why should a conductor thus get directly between the audience and the music, as if it were his music and not theirs, and his the responsibility of dictating an audience's response?" All conductors do it, we are told, the small fry as well as the leviathans.

* * *

The tempest, one is led to infer, will simmer down to something like this — Tradition, though not infallible, has a way of commanding respect because often it is reasonable. Violate it and you will start violent discussion, as in the present instance.

From such discussions may come a compromise or two. Just now the compromise for which not a few are hoping is a general understanding that it is good form to vent one's pent-up feelings at the conclusion of the third movement of Tchaikovsky's "Pathétique". At present "the movement that should arouse frantic excitement is hearkened to as if it were the funeral of a statesman, where everyone should wear black and walk with muffled tread."

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FORT WAYNE, IND.
NEWS - SENTINEL

SEP 1 - 1938

Critic Says Debussy Was No Renegade

French Composer Is Called One Of The World's Great Masters.

BY WALTER A. HANSEN,
News-Sentinel Music Critic.

The quaint notion that Claude Debussy was a renegade among composers seems to be blessed with more than the proverbial nine lives of a diehard tomcat. Again and again, we hear it said that the Frenchman could not write melodies, that his harmonic vocabulary was harsh and grating, and that his attempts at what is known as impressionism were nebulous and often without any meaning whatever to the average listener.

Sometimes strictures of this kind are based on a meagre and highly superficial acquaintance with what Debussy wrote; sometimes they are nothing more nor less than bluntly put reflections of deeply felt disapprobation. We all know, of course, that we should never become quarrelsome when that sacred cow, called Taste, shows her horns and begins to moo in the offing.

At any rate, Debussy still provides us with much food for discussion. He is by no means a dead issue. Pianists and conductors have long since come to realize that, taste or no taste, they cannot afford to ignore him.

A Forthright Appraisal.

It is often infinitely more comfortable to be mealy-mouthed in one's appraisals than to give forthright expression to convictions; but your reviewer prefers to cast comfort to the four winds by declaring that a man who had the ability to give us works like "La Mer," the "Preludes" for piano, "The Afternoon of a Faun," the "Quartet in G Minor," the three orchestral "Nocturnes" ("Nuages," "Fetes and "Sirenes"), "The Children's Corner" and the impressions of Spain, entitled "Iberia," must have been of the kith and kin of the great masters.

On second thought, however, there is, truth to tell, no great risk involved in emitting a statement of such positiveness. A careful, reexamination of "Iberia"—which is beautifully played by the New York Philharmonic - Symphony Orchestra under John Barbirolli (Victor Album M-460)—is sufficient, I believe, to convince impartial listeners that Debussy was one of music's major prophets. Philip Hale once said of this work that it is "conspicuous for exquisite effects of color." And the learned critic of Boston did not hesitate to maintain that in it "there are combinations of timbres and also contrasts that were hitherto unknown." This is another way of saying that Debussy was one of the important trail-blazers in the tonal art.

Scored For Large Orchestra.

"Iberia" has the following three parts: In the Streets and Byways, The Fragrance of the Night and The Morning of a Festival Day. It is scored for piccolo, three flutes, two oboes, English horn, three clarinets, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, kettledrums, side drum, tambourine, castanets, xylophone, celesta, three bells (F, G, A), two harps and strings.

Those who have a hankering for humor in music will be glad to become acquainted with Sergei Prokofieff's "Lieutenant Kije Suite," Opus 60. It is played by the Boston Symphony Orchestra under Serge Koussevitzky (Victor Album M-459). Written a few years ago for a Russian film, its subject, in the words of Nicolas Slonimsky, "is based on an anecdote about the Czar Nicolas I, who misread the report of his military aide so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an officer of that name (as misread by the Czar). Hence all kinds of comical adventures and quid-pro-quo's."

Rubinstein Plays Chopin.

Arthur Rubinstein gives exquisitely chiseled performances of Chopin's "Nocturnes" in B Flat Minor, E Flat Major, and B Major, Opus 9, Nos. 1, 2 and 3; in F Major, F Sharp Major and G Minor, Opus 15, Nos. 1, 2 and 3; in C Sharp Minor and D Flat Major, Opus 27, Nos. 1 and 2; and in G Minor and G Major, Opus 37, Nos. 1 and 2 (Victor Album M-461). His amazing technical ability triumphs over all the difficulties contained in the inimitable tone poems; and in the recorded readings it is always the obedient servant of sensitive musicianship.

William Primrose, formerly violist of the London String Quartet and now a member of the NBC Symphony Orchestra, has adapted Brahms' "Sonata in E Flat Major for Clarinet and Piano," Opus 120, No. 2, to his chosen instrument, and in conjunction with Gerald Moore, pianist, he gives a remarkably fine reading of the work (Victor Album M-422). The change from clarinet to viola does no violence at all to the music, and it is scarcely necessary to add that there have been and, undoubtedly, will continue to be few exponents of the viola who have been or will be equipped with such mastery as belongs to Mr. Primrose. It is a revelation to hear him play.

Cailliet's Orchestrations Praised.

Lucien Cailliet's fine ability as an orchestrator has become favorably known throughout the length and breadth of our land. The Philadelphia Symphony Orchestra, under Eugene Ormandy, plays his transcriptions of Bach's chorale, "Jesu, Joy of Man's Desiring," and of the same master's "Prelude in E Major," from the third Partita for solo violin (Victor 14973). And the Boston "Pops" Orchestra, led by Arthur Fiedler, gives us his ingenious variations on "Pop Goes the Weasel" (Victor 4397). In addition, Mr. Fiedler and his forces contribute Waldtoufel's tuneful waltz, "The Skaters" (Victor 4396).

Choral singing worthy in every way of high praise is done by the Augustana Choir, which sings W. Stenhammer's "Ode to Sweden" and Sjoeberg's "Tones" under the leadership of Henry Veld (Victor 14954), and there is carefully disciplined artistry in the work of the University of Pennsylvania Choral Society, which offers Arcadelt's "Ave Maria" and Charles O'Connell's transcription of the "Lament" from Purcell's "Dido and Aeneas" (Victor 1895).

Great art is revealed by Marian Anderson, the Negro contralto, in the spirituals, "I Know de Lawd Laid His Hand On Me" and "Trampin'" (Victor 1896); but Igor Gorin, who sings Albert Hay Malotte's "The Beatitudes" and "The Twenty-third Psalm," with an orchestra under Wilfred Pelletier, does not reach so high a plane (Victor 12245). Paderewski's performance of Chopin's great "Polonaise in A Flat Major" (Victor 14974) has all the earmarks of authoritativeness.

CINCINNATI, O.
RADIO DIAL

SEP 2 - 1938

Symphonic Strains

BY CLINTON BROOKS

With the air waves figuratively still vibrating with two excellent performances of Beethoven's "Choral" Symphony, there are a few comments we should like to make regarding the last of the German composer's symphonic works. Heard far less frequently than Beethoven's other symphonies, it possibly is the least well known of the "Immortal Nine."

In the first place, if one must particularize, the Ninth Symphony actually is not Beethoven's ninth. It is the eleventh. Two of the symphonies never got numbered, seldom are performed today outside of Germany, Holland, and several other European countries. The first of these is the "Jenear" Symphony, which, like Beethoven's First Symphony, is keyed in C Major, goes without "opus" number, and (like Shakespeare's "Pericles") is only "attributed' 'to the Master by over-particular Beethoven enthusiasts. The second non-numbered symphony is the "Battle" Symphony (or "Wellington's Victory at Victoria"), Op. 91, written immediately before Beethoven's Seventh Symphony. Completed when the composer was 43 years old, it was first performed in December, 1813, at a benefit concert for Austrian and Bavarian soldiers disabled in the Napoleonic wars. The famous composer, Meyerbeer, played the bass-drum on this occasion—"always on the off-beat, always too late," as Beethoven, who conducted, said afterward.

Whatever the reason for their infrequent performance (they have been ignored altogether by the Cincinnati Symphony Orchestra, for instance), these two symphonic works, in our opinion, are better than most of the Haydn's symphonies and a majority of early Mozart, and in certain places even surpass Beethoven himself. Like the Bizet Symphony No. 1 in C. Major, given a hearty and enthusiastic reading by Howard Barlow with the Columbia Broadcasting Symphony last Sunday, perhaps the two Beethoven works will be revived in the near future and permit critics to say "really, they're not so bad after all," or words to that effect.

To get back to the "Choral" Symphony "No. 9," it is interesting to note that, despite its power and genuine musical grandeur, it has not inspired a train of successors. There is one worthy exception, Gustav Mahler's Symphony No. 2 in C Minor, in which the last (fifth) movement calls upon the services of a soprano and a contralto soloist and a huge chorus (to say nothing of a whole carillion of church bells)to render Klopstock's poem "Resurrection." The novelty of Beethoven symphony, of course, is its fourth movement, an allegro based on Schiller's "Ode to Joy," which is sung by a solo quartet and chorus. Nothing parallels this work in music, unless one includes the field of opera (Wagner and Moussorgsky), contatas and choral preludes (Bach), or oratorio and requiem (Brahms, Berlioz, Handel, and Mendelssohn). Incidentally Wagner found in the Ninth Symphony "a tacit acknowledgement on Beethoven's part that the symphony had gone as far as it could without the addition of song and dramatic idea to the instrumental scheme," and himself admitted the work influenced his own operatic output.

When Beethoven first conducted the Ninth Symphony at Vienna, in March, 1824, he had but three more years to live. Already completely deaf to the incomparable beauty of his own music, he had taken the precaution to warn the orchestra and chorus to disregard the motions of his baton. It is said that, several moments after the players had ceased, he stood, his head sunk in his breast, still listening to the music in his mind, beating time to phantom rhythms. One of the soloists, a Fraulein Unger, had to turn him about to face a shouting audience, many of whom were in tears.

It is certain that neither Eugene Ormandy, conducting the New York Philharmonic Symphony Orchestra in the work last week from the Silvermine festival at Norwalk, Conn., and Serge Koussevitzky, directing the Boston Symphony Orchestra during the Berkshire Symphonic Festival at Stockbridge, Mass., two weeks ago, were deaf. To decide which was the better performance, would be to attempt a thankless task of hair-splitting. The Koussevitzky performance was, perhaps, the more scholastic and meticulously accurate — the Ormandy reading, the same colorful and grandiloquent.

For those who took particular note of the dance-like second movement of the symphony, we call attention to the fact that the "molto vivace" scherzo will be performed Friday night, this week, by the Minneapolis Symphony Orchestra, with Leo Kopp, conductor of the Chicago City Opera, directing. "Whenever the scherzo is played," Olin Downes, the New York critic says, "the universe dances."

Not only the United States, but Europe also has placed an accent on music festivals this summer. The National Broadcasting Company, this week and next, will bring three programs to its listeners from the first International Music Festival at Lucerne, Switzerland. Arturo Toscanini, an emigre from Salzburg, Austria, will conduct two concerts, and Bruno Walter, another Nazi outcast, the third. Toscanini, originally dated for only one concert, will perform Beethoven, Mendelssohn, and Brahms symphonies; give two Wagnerian excerpts, and present his listeners a Cherubini overture for lagniappe. The Walter program will concentrate on two famous scenes from Wagner, for which the conductor is justly famous.

SALT LAKE CITY, UTAH
DESERET NEWS

SEP 24 1938

Arthur Rubinstein Se Titan Of Piano W rld

A STIMULATING novelty is the Boston Symphony Orchestra's recording of Sergei Prokofieff "Lieutenant Kije." Written first as the musical background for the Russian film of the same name produced by the corporation, Beigoskino, in 1933, the composer has arranged it as a concert suite.

Prokofieff proves that music can inflict stinging satire upon a social system. The Czar has mispronounced an officer's name. No one dares correct him. So obsequious courtiers invent a personality and a whole biography from birth to date to fit the mythical character. There is mirth, melody and brilliant orchestration written into the music sufficient to please the most discriminating listener. The performance under Kousseitzky and the recording are of a kind to fit this pungent episode.

The University of Pennsylvania Choral Society, directed by Harl McDonald, American composer, firmly establishes its right to an attentive listening by its recording of the "Lament" from Purcell's "Dido and Aeneas" and of an Ave Maria by Arcadelt. Choral selections frequently are not of the best, when recorded, but this one by RCA-Victor is a rare exception.—G.M.

RADIO STARS
NEW YORK, N. Y.

SEP - - 1938

Music critics usually rank the Philadelphia, New York Philharmonic-Symphony and Boston orchestras as the three preeminent orchestras of America.

The first-mentioned two have been on the air regularly. Boston's great orchestra has had parts of concerts slipped in to fill gaps here and there. Radio is full of inequities which only volunteer and plentiful protests from listeners can correct. It's a matter for writing.

NBC is bringing back Toscanini for another series this winter. As a tribute to a great orchestra, this little gray idol of music should make amends for radio neglect and conduct one or more major broadcasts with the Boston orchestra. The mere suggestion may anger (perhaps rightly) the disciples of the orchestra's own conductor, Serge Koussevitzky.

The old truism that music is universal reaches justification now with radio networks extending over a nation. Toscanini is the greatest of living conductors. Boston and a nation owe it to themselves to have conductor and orchestra fused this season. It's a matter for writing.

GRAND RAPIDS, MICH.
PRESS

SEP 1 - 1938

Audience Joins In

Stockbridge, Mass. — (INS) — When the Boston Symphony orchestra opened its season at "Tanglewood" here, an old custom was revived and the audience was invited to join the Cecila chorus of Boston in singing the second verse of Bach's magnificent old hymn, "Ein Feste Burg Ist Unser Gott."

TUCSON, ARIZ.
STAR

SEP 4 - 1938

The fifth annual Berkshire Symphony festival closed August 14 in the Music Shed on the Tanglewood estate near Lenox, Mass., with the Boston Symphony orchestra directed by Serge Koussevitzky as the performing ensemble.

BROOKLYN, N. Y.
CITIZEN

SEP 3 - 1938

Music Notes

Other series offered by the Institute at the Academy are notably, five concerts by the Boston Symphony Orchestra and chamber music recitals.

CHRONICLE

SEP 1 - 1938

Mr. and Mrs. Ernest Penonka, who were married at Nashua, New Hampshire, a week ago, sailed from Boston last Saturday on the Canadian National liner Lady Drake on a thirty-day cruise to Bermuda and the British West Indies. Mrs. Panenka is the former Erna Zimbler, well-known pianist, and Mr. Penenka has been bassoon player with the Boston Symphony Orchestra for the past eight years.

Aug 3, '38

AGAIN AT STOCKBRIDGE

The Berkshire symphonic festival will begin its fifth season of concerts tomorrow. The record for so short a period has been remarkable. It originated as more or less of a scratch affair on a farm where the audience sat in the open. Two years of this made the sponsors realize that, although there was a public for summer symphony concerts, that public could best be encouraged by a more elaborate project.

Consequently the Boston Symphony Orchestra and Dr. Koussevitzky were engaged, and the festival became self-supporting. A serious traffic problem had to be faced at the 1936 concerts; but this was partly obviated and partly solved ingeniously at the concerts on Tanglewood, the estate so generously donated to the cause by Mrs. Gorham Brooks. Now, with the solid assurance of wide public support, the festival authorities have had built a permanent shed with a stage that can be turned to other purposes than merely for symphonic music.

Such is the story of the festival to date, and as such it is a creditable record, showing above all that the concerts have reflected a genuine public demand. Whether that demand will spread to opera, oratorio and other musical activities is not yet certain. At the moment the festival is limiting itself to six concerts of the symphonic repertoire familiar to any one who is a regular subscriber to one of our large orchestras. It is not yet time to talk of a second Salzburg and similar far-fetched comparisons, for those wiles of press-agentry do a deal of harm. The Berkshire festival, which, unlike the European festivals, is not aided by the state, must work out its own salvation in terms that are congenial to its atmosphere.

LOUISVILLE, KY.
COURIER - JOURNAL

SEP 2 - 1938

Etcetera

Plans for An American Salzburg

(St. Louis Post-Dispatch.)

A blight of adverse political and economic conditions has fallen upon the great European music festivals, which formerly attracted audiences from beyond the seas. Salzburg, for instance, is but the shadow of its former self since Austria fell under Nazi sway. It is America's opportunity to assume leadership in this field, and there are indications that this country will seize the moment to carry on the tradition of high art.

The most promising development is probably the Berkshire Symphonic Festival, held near Stockbridge, Mass., where the Boston Symphony Orchestra, directed by Serge Koussevitsky, has just concluded its fifth summer season. Through the gift of a patron, the festival has a 200-acre estate as its permanent site, and adequate facilities for its audiences of 5,000 and more have been constructed. Of more significance than the physical plant, however, are the plans for extending its scope to include opera, ballet, the classical drama and a school for young artists. Dr. Kousselitzky's vision of developing "the greatest music and art center in the world" has the support of the Boston symphony organization.

Even such a broad project as this, however, will be inadequate for a country of the size and wealth of the United States. There will still be opportunity for a Middle Western community to develop a musical center which will be not a rival but a companion to the Berkshire project.

TALLADEGA, ALA.
DAILY HOME

SEP 2 - 1938

REVERSE APPLAUSE

BOSTON.—(INS)—Reversing the usual procedure, the Boston Symphony Orchestra recently applauded the audience. The crowd had sat through a heavy rainstorm on the banks of the Charles River to listen to the program while the players were sheltered by the huge shell. At the conclusion the entire orchestra rose and drummed on their fiddlebacks with their bows and clapped their hands.

CAMDEN, N. J.
POST

SEP 24 1938

'Lieut. Kije' Suite Heads Victor's List Of September Discs

New Records Include Debussy Album by N. Y. Philharmonic

Music patrons hereabouts who heard the superb performance of the Boston Symphony Orchestra for the Philadelphia Forum last season will be pleased with the album set that, to our way of thinking, heads the RCA Victor record releases. It contains Prokofieff's Lieutenant Kije Suite. As in the concert, the orchestra is under the master hand of Serge Koussevitzky in this set (M-459). The appeal, of course, should not be limited to those who already have heard this finest expression of pure humor in music since Till Eulenspiegel—all one has to do is to listen to be captivated.

The music concerns a story about Czar Nicholas I, who misread a report and thought there was a Lieutenant Kije. His couriers feared to tell him otherwise, so they invented an officer by that name. From the "Birth of Kije" to the "Death" movement, the music is a satire on the pomposity of the military. Don't be afraid that it is so highly programmatic it can't be enjoyed for its tonal qualities alone. The concert last Winter marked its first performance in Philadelphia and no program notes were given to the audience; yet the listeners could not escape the infectious humor and gave it a great hand amid their chuckles. You'll do the same—perhaps more so, because the program notes are included in the album set. Performance and recording are, of course, excellent.

In the light of present trends, one wonders, sometimes, why he feels he must go on improving his recorded library, whether there will ever be a time when he can listen as much as he hopes to or whether, before that time arrives, if the world will go smash. It isn't a pleasant thing to be aware of all that's happening about us, all the tendencies of even our friends to ignore and scoff at anything of culture, although they would deny kinship with world powers pledged to do just that.

And so, conscious of our own faults and wishing to ignore various schemes of living which deny any need of certainty of something beyond the life we know, we turn to music, good music, and our worries are dispelled for at least a little time. So it proved, at least, in listening to this month's list which, in addition to including the Prokofieff, includes also the New York Philharmonic in Debussy's "Iberia," the Chopin Nocturnes, played by Arthur Rubinstein and the Brahms Viola and Piano Sonata, played by William Primrose and Gerald Moore.

John Barbirolli, who conducts the Debussy, makes his first appearance under the Victor banner and, as has been said, has chosen a good medium, music in which he obviously delights and in which his New York audience delights to hear him (M-460). The set was made in Carnegie Hall, the acoustics of which are acclaimed as unusual.

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SCHENECTADY, N. Y.
GAZETTE

SEP 2 - 1938

AUDIENCE JOINS CHORUS

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MT. PLEASANT, TEXAS
TIMES

- 1938

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NORFOLK, VA.
LEDGER DISPATCH

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The Boston Symphony Orchestra was [illegible] with 110 concerts.

RADIO STARS
NEW YORK, N. Y.

SEP - - 1938

Music critics usually rank the Philadelphia, New York Philharmonic-Symphony and Boston orchestras as the three preeminent orchestras of America.

The first-mentioned two have been on the air regularly. Boston's great orchestra has had parts of concerts slipped in to fill gaps here and there. Radio is full of inequities which only volunteer and plentiful protests from listeners can correct. It's a matter for writing.

NBC is bringing back Toscanini for another series this winter. As a tribute to a great orchestra, this little gray idol of music should make amends for radio neglect and conduct one or more major broadcasts with the Boston orchestra. The mere suggestion may anger (perhaps rightly) the disciples of the orchestra's own conductor, Serge Koussevitzky.

The old truism that music is universal reaches justification now with radio networks extending over a nation. Toscanini is the greatest of living conductors. Boston and a nation owe it to themselves to have conductor and orchestra fused this season. It's a matter for writing.

GRAND RAPIDS, MICH.
PRESS

SEP 1 - 1938

Audience Joins In

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TUCSON, ARIZ.
STAR

SEP 4 - 1938

The fifth annual Berkshire Symphony festival closed August 14 in the Music Shed on the Tanglewood estate near Lenox, Mass., with the Boston Symphony orchestra directed by Serge Koussevitzky as the performing ensemble.

BROOKLYN, N. Y.
CITIZEN

SEP 3 - 1938

11

Music Notes

Other series offered by the Institute at the Academy are notably five concerts by the Boston Symphony Orchestra and chamber music recitals.

CHRONICLE

Brookline-Mass

SEP 1 - 1938

Mr. and Mrs. Ernest Penonka, who were married at Nashua, New Hampshire, a week ago, sailed from Boston last Saturday on the Canadian National liner Lady Drake on a thirty-day cruise to Bermuda and the British West Indies. Mrs. Panenka is the former Erna Zimbler, well-known pianist, and Mr. Penenka has been bassoon player with the Boston Symphony Orchestra for the past eight years.

Aug 3, 38

AGAIN AT STOCKBRIDGE

The Berkshire symphonic festival will begin its fifth season of concerts tomorrow. The record for so short a period has been remarkable. It originated as more or less of a scratch affair on a farm where the audience sat in the open. Two years of this made the sponsors realize that, although there was a public for summer symphony concerts, that public could best be encouraged by a more elaborate project.

Consequently the Boston Symphony Orchestra and Dr. Koussevitzky were engaged, and the festival became self-supporting. A serious traffic problem had to be faced at the 1936 concerts; but this was partly obviated and partly solved ingeniously at the concerts on Tanglewood, the estate so generously donated to the cause by Mrs. Gorham Brooks. Now, with the solid assurance of wide public support, the festival authorities have had built a permanent shed with a stage that can be turned to other purposes than merely for symphonic music.

Such is the story of the festival to date, and as such it is a creditable record, showing above all that the concerts have reflected a genuine public demand. Whether that demand will spread to opera, oratorio and other musical activities is not yet certain. At the moment the festival is limiting itself to six concerts of the symphonic repertoire familiar to any one who is a regular subscriber to one of our large orchestras. It is not yet time to talk of a second Salzburg and similar far-fetched comparisons, for those wiles of press-agentry do a deal of harm. The Berkshire festival, which, unlike the European festivals, is not aided by the state, must work out its own salvation in terms that are congenial to its atmosphere.

LOUISVILLE, KY.
COURIER - JOURNAL

SEP 2 - 1938

Etcetera

Plans for An American Salsburg

(St. Louis Post-Dispatch.)

A blight of adverse political and economic conditions has fallen upon the great European music festivals, which formerly attracted audiences from beyond the seas. Salzburg, for instance, is but the shadow of its former self since Austria fell under Nazi sway. It is America's opportunity to assume leadership in this field, and there are indications that this country will seize the moment to carry on the tradition of high art.

The most promising development is probably the Berkshire Symphonic Festival, held near Stockbridge, Mass., where the Boston Symphony Orchestra, directed by Serge Koussevitsky, has just concluded its fifth summer season. Through the gift of a patron, the festival has a 200-acre estate as its permanent site, and adequate facilities for its audiences of 5,000 and more have been constructed. Of more significance than the physical plant, however, are the plans for extending its scope to include opera, ballet, the classical drama and a school for young artists. Dr. Kousselitzky's vision of developing "the greatest music and art center in the world" has the support of the Boston symphony organization.

Even such a broad project as this, however, will be inadequate for a country of the size and wealth of the United States. There will still be opportunity for a Middle Western community to develop a musical center which will be not a rival but a companion to the Berkshire project.

TALLADEGA, ALA.
DAILY HOME

SEP 2 - 1938

REVERSE APPLAUSE

BOSTON.—(INS)—Reversing the usual procedure, the Boston Symphony Orchestra recently applauded the audience. The crowd had sat through a heavy rainstorm on the banks of the Charles River to listen to the program while the players were sheltered by the huge shell. At the conclusion the entire orchestra rose and drummed on their fiddlebacks with their bows and clapped their hands.

CAMDEN, N. J.
POST

SEP 24 1938

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GAZETTE

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MT. PLEASANT, TEXAS
TIMES

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YOUNGSTOWN, O.
VINDICATOR

SEP 4 - 1938

Prokofieff's Suite Proves Real Novelty

First Performance in Country Was by Boston Symphony—Renditions Always Acclaimed

By L. R. Boals

The Victor release for September contains among its "Masterpiece Sets" a distinct novelty in the recording, by the Boston Symphony Orchestra, under Serge Koussevitzky, of Prokofieff's suite, "Lienteuant Kije." The first performance of the work in this country was by the Bostonians at their regular concert in Symphony Hall, October 15, 1937. Later they played it in New York and elsewhere, always with conspicuous success.

Prokofieff was commissioned to compose music for the Russian sound-picture, "Lieutenant Kije," which was highly successful. Later the present concert suite was extracted from the incidental music for the picture. The music outlines the life of the lieutenant. If anyone hesitates at the modernism of Prokofieff's usual compositions, he needn't in this case, for in the suite there is much humor, lovely melodies and stirring rhythm.

Divided into Parts

The suite is divided into the following parts: The birth of Kije, Romance, Kije's wedding, Troika and the Burial of Kije. In the last section there is a sort of musical sketch of the lieutenant's life, characteristic themes being deftly interwoven.

On the "B" side of the third disk are two short movements, March and Scherzo, from the same composer's suite, "The Love for Three Oranges." The whole forms an album of colorful, interesting music, brilliantly performed.

Another valuable set is the recording of "Iberia," No. 2 of "Images for Orchestra," by Claude Debussy, played by the New York Philharmonic-Symphony Orchestra, under John Barbirolli.

"Iberia Impressionistic"

When "Iberia" was first performed Debussy was quoted as saying that he had no intention of writing Spanish music, but wished rather to interpret musically the impressions which awoke in him. Manuel De Falla credits him with having realized this aim as follows:

"The echoes from the villages, a kind of sevillana (in the first movement)—the generic theme of the work—which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gayety of a people dancing to the joyous strains of a banda or guitars and bandurrias . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music."

The performance and recording are eminently satisfactory.

Chopin's Nocturnes are recorded in two albums by Arthur Rubinstein, the pianist who made a "sensational" tour of this country last season. While I have not heard the records of the second album, judging from the first, the collection as a whole constitutes a treasure for every pianist, every student, every lover of piano music and record collectors generally.

Single Disks

Last month I was particularly delighted with a recording by the Philadelphia Orchestra of a transcription of the Andante from Sesar Franck's great organ work, "Grand Piece Symphonique." This month the same orchestra records the transcription of another favorite by another great churchman, John Sebastian Bach. The Chorale-Prelude —"Jesu, Joy of Man's Desiring," to me is one of the most beautiful of the smaller organ pieces ever written. It is transcribed for orchestra by Lucien Cailliet. Although at times the lovely melody is permitted to be somewhat overshadowed, the record is one that should be in every collection. On the "B" side is another Bach Prelude which is more than a transcription. This E Major Prelude is a development of a section of a Partita for unaccompanied violin which demonstrates Mr. Cailliet's skill in composition as well as in orchestration. The orchestra is under the direction of Eugene Ormandy.

Another notable single disk is the recording of Chopin's Polonaise in A-flat major by Paderewski. Since the success of the motion picture starring him, called "Moonlight Sonata," there has been renewed interest in the great old master of the piano. The Polonaise is one of his old favorites and he plays it with his accustomed authority.

Some time ago Richard Himber and his Essex House Orchestra made a record entitled Parade of Bands (25754) which proved so popular that in the present release they have made another with the same title, parts 3 and 4 (26007). The impersonations of Ted Lewis, Rudy Vallee and the orchestras of Horace Heidt, Glen Gray, Benny Goodman and Hal Kemp are almost unbelievably perfect.

On No. 2006 Larry Clinton and his orchestra record two fox trots; one an original Clinton composition, "Boogie-Woogie Blues," played in traditional blues tempo. On the other side, entitled "My Reverie," Clinton has arranged an effective dance tune from a beautiful melody from Claude Debussy's "Reverie."

Four popular songs written by Irving Berlin for the moving picture "Carefree," which includes Ginger Rogers and Fred Astaire in its cast, are in the popular list. Hal Kemp and his orchestra record "I Used to Be Color Blind" and "The Night Is Filled with Music" on No. 26009, and on 26010 Larry Clinton and his orchestra record "Change Partners," a medium slow fox trot, and "The Yam," a fast swing, with Beatrice Wain singing the vocal refrain.

Others on the list:

Joseph Rines—"Lambeth Walk" and "Je : e sais pa pa."

Tommy Dorsey—"The Sweetheart of Sigma Chi" and "Copenhagen."

Lionel Hampton—"Muscrat Ramble" and "Ring Dem Bells."

Larry Clinton—"Milenberg Joys" and "Dipper Mouth."

Sammy Kaye — "Confidentially" and "Love Is Where You Find It."

Art Shaw—"Indian Love Call" and "Begin the Beguine."

Johnny Messner—"That Week in Paris" and "Spanita."

Jan Savitt—"Love of My Life" and "I Haven't Changed a Thing."

Hilo Hawaiian—"That Night in Avalon" and "Colorada Sunset."

Johnny Messner — "Don't Cross Your Fingers, Cross Your Heart" and "How Much Do You Mean to Me?"

CINCINNATI, O.
POST

SEP 22 1938

Music on the Disc

Goossens and London Philharmonic Record "La Boutique Fantasque"

There's quite an element of local interest in the September record releases. Our own Eugene Goossens has led the London Philharmonic Orchestra through an excellent recording that makes one of the feature albums of the month. The Boston Symphony Orchestra plays Prokofieff's "Lieutenant Kije—Suite," and Cincinnatians who attended the Boston Symphony concert in Music Hall last winter remember what a hit this seldom-heard composition made. Then, Marian Anderson, the great Negro contralto who has been heard with admiration by Cincinnati audiences in the past year, presents several Negro spirituals.

Chopin is definitely our choice for "composer of the month," and thanks to the splendid rendition of his "Nocturnes" by Arthur Rubenstein, a flood of lovely piano music comes pouring out of two big albums. All in all, this month's list is especially full of interest, variety—and melody!

LA BOUTIQUE FANTASQUE—BALLET (The Fantastic Toyshop), by Rossini. Performed by the London Philharmonic Orchestra, conducted by Eugene Goossens. A Victor album of three 12-inch records in the Musical Masterpiece series. This delightfully appealing music was orchestrated by Respighi for the colorful ballet created by Leonide Massine, which has been performed here by the Ballet Russe. Mr. Goossens won early fame as conductor of music for the ballet in London, and these records show his expert touch. Victor predicts that "this music will be much in the public ear during the forthcoming season," and well it should be, for it is full of sparkle and verve and is good to hear.

LIEUTENANT KIJE—SUITE, by Prokofieff, played by the Boston Symphony Orchestra under the direction of Serge Koussevitsky. A Victor Musical Masterpiece album of three 12-inch records. Your reviewer reached for this one because he, like several thousand others, enjoyed it much when it was played by the Boston Symphony at Music Hall last winter. Composed as recently as 1933, and with as "unorthodox" origin as having been written to accompany a Russian sound film, this "modern" piece has been enormously popular wherever Mr. Koussevitsky has played it. The composer is of Soviet Russia's "musical hierarchy" today. The mythical Lieutenant Kije's career is portrayed through such movements as the "Birth of Kije," "Romance," "Kije's Wedding," "Troika" and the "Burial of Kije." There are some unusual effects with trumpets and drums, and some stirring climaxes; the whole thing is colorful, entertaining, and filled with tunefulness and humor. Five sides of the three records are filled with "Kije" the

sixth is devoted to a new and brilliant performance of Prokofieff's most popular piece, "The Love for Three Oranges—Suite."

CHOPIN NOCTURNES. (Op. 9, 15, 27, 32, 37, 48, 55, 62 and 72, No. 1). Played by Arthur Rubenstein. All 19 of Chopin's Nocturnes in two Victor Musical Masterpiece albums; five 12-inch records in one, and six in the other. This is a monumental recording job, to which it is difficult to do justice in a few words. Lovers of Chopin will welcome these albums as the rarest of treats; others who listen to them are pretty sure to become lovers of Chopin. Mr. Rubenstein is one of the greatest of living pianists, and his playing of Chopin has been largely instrumental in building up that reputation. He was the sensation among pianists during the last concert season, in which he devoted much of his repertoire to Chopin. Thus, these recordings, artistically and technically, are Chopin's music at its very best. Outstanding among the nocturnes is Op. 32, No. 2 in A Flat Major, which is used as the music for the dream-like ballet "Les Sylphides;" that opened the Ballet Russe program at Music Hall last season.

There are a number of noteworthy individual records in Victor's list this month; among them are these:

POLONAISE IN A FLAT MAJOR, Parts 1 and 2. Chopin again, played this time on a 12-inch Red Seal record, by none other than Ignace Jan Paderewski. The great old master gives a peerless performance of one of his favorites.

NEGRO SPIRITUALS, sung by Marian Anderson. A 10-inch record. They are the well-known "Trampin'" and "I Know Lord Laid His Hands On Me," sung with all the richness of tone and the deep feeling for which Miss Anderson is famous.

LES PATINEURS, by Waldteufel, much better known as "The Skaters' Waltz," played by the Boston "Pops" orchestra, Arthur Fiedler conducting. This ever-popular waltz gets the treatment by a great orchestra, on two sides of a 10-inch record.—H. W. M.

AKRON, O.
BEACON - JOURNAL ✓

SEP 25 1938

'Lieutenant Kije' Clever Suite; 'Turkey In The Straw' Scores

FIVE years ago, Sergei Prokofieff wrote the incidental music for the Russian film, "Lieutenant Kije," and later arranged it as an orchestral suite.

The Boston Symphony orchestra, conducted by Serge Koussevitsky, has made an album recording of the work for Victor, and for good measure does the "March" and "Scherzo" from Prokofieff's famous "The Love for Three Oranges" suite.

"Lieutenant Kije" is an odd mixture of humor, romance and military effects. In "The Birth of Kije" there are amusing parts for the cornet, drums and piccolo, depicting the swaggering officer, full-grown and uniformed at birth.

The "Romance" number, in the film, was done by a baritone voice, but in the recording the part is taken by a tenor saxophone. The musical story goes on, and in "Kije's Wedding" there is a peculiar blending of military and sentimental music, with a pompous quality breaking through.

In the "Troika" the saxophone again substitutes for the baritone voice. It is an old Russian tavern ditty, "A Woman's Heart Is Like An Inn."

There's nothing sad about the "Burial of Kije." According to the movie version, Kije's brother officers were not bowed down by grief at his demise. In fact, they were downright glad to be rid of him. Prokofieff's clever music carries out that idea.

WASHINGTON, D. C.
TRIBUNE

9/3/38

Boston Symphony Orchestra to Introduce Haitian Music.

NEW YORK, (CNA) —Arthur Feidler, white, assistant conducor of the Boston Symphony Orchestra, arrived here this week aboard the liner Santa Rosa with the script for what he said would be a unique symphony production.

The music is entitled "Drums of Haiti." Feidler said it would be played for Boston audiences next season. Feidler spent several months in Haiti studying Negro music and customs.

WASHINGTON, D. C.
TIMES

SEP 2 - 1938

Boston Symphony Applauds Audience

BOSTON, September 2. — Reversing the usual procedure, the Boston Symphony Orchestra recently applauded the audience. The crowd had sat through a heavy rainstorm on the banks of the Charles River to listen to the program while the players were sheltered by the huge shell.

At the conclusion the entire orchestra rose and drummed on their fiddlebacks with their bows and clapped their hands.

ROCHESTER, N. Y.
Democrat - Chronicle

SEP 4 - 1938

Appearance of Rubinstein Adds Distinction to Series; Old Favorites Return

WHAT is regarded by musical authorities as the finest concert series ever to be offered in Rochester was announced by the Civic Music Association last week.

World-famous vocalists, instrumentalists and musical organizations are included, along with two performances of favorite grand operas in English.

With one exception, the artists who will appear during the season have been heard on previous occasions and have found favor with Rochester audiences.

The newcomer, well-known both in Europe and America, is Arthur Rubinstein, who is regarded as one of the greatest living pianists.

Old favorites include Fritz Kreisler, violinist, who opens the season on Friday evening, Oct. 21; Marian Anderson, famed colored contralto; Jascha Heifetz, violinist; Serge Rachmaninoff, pianist and composer; and Lawrence Tibbet, baritone.

EASTMAN THEATER CONCERT SERIES
Season 1938-39
Series A

Friday, Oct. 21—Fritz Kreisler, violinist.

Monday, Dec. 5—Boston Symphony Orchestra, Serge Koussevitzky, conductor.

Friday, Jan. 27—Marion Anderson, contralto.

Friday, Feb. 8—Madame Butterfly, sung in English, with Rochester Civic Orchestra, Guy Fraser Harrison, conductor.

Thursday, March 23—Arthur Rubinstein, pianist.

Series B

Friday, Oct. 28—The Marriage of Figaro, sung in English, with Rochester Civic Orchestra, Guy Fraser Harrison, conductor.

Friday, Nov. 25 — Jascha Heifetz, violinist.

Friday, Jan. 6—Serge Rachmaninoff, pianist.

Friday, Feb. 24 — Lawrence Tibbett, baritone.

Thursday, March 9—The New Ballet Russe, with Leonide Massine.

Koussevitzky Returns

The Boston Symphony Orchstra, under the baton of Serge Koussevitzky, returns for the third consecutive season, while the New Ballet Russe, with Leonide Massine and many of the stars of the old Monte Carlo ballet, will be seen.

Grand operas to be heard during the season are Puccini's Madame Butterfly, and Mozart's jolly Marriage of Figaro.

Guest roles in Butterfly will be sung by Hilda Burke, Metropolitan soprano; Armand Tokatyan, Metropolitan tenor; and Joan (Brownie) Peebles, former star of the Rochester American Opera Company.

A galaxy of guest stars will sing the Mozart work. They include Josephine Antoine, Metropolitan soprano; John Brownlee, Metropolitan tenor; Cecile Sherman, former Rochester girl, now a star of the concert and operatic stages; Ethel Codd, who is also well-known here; Warren Lee Terry; Donald Beltz, who sang the lead in The Barber of Seville here last season, and Abrasha Robofsky, baritone, who co-starred with Beltz in the same opera.

RADIO GUIDE
NEW YORK, N. Y. ✓

SEP 3 - 1938

New Books

"Chords and Discords." By Sam Franko. (Viking Press, New York City, $2.75). Memoirs of an American musician covering half a century of musical life in America and Europe.

"The Orchestra Speaks." By Bernard Shore. (Longmans-Green, New York, $2.50). The leading English viola player has written a fascinating and amusing book on the orchestra, which includes penetrating character sketches of some of the world's best-known conductors such as Toscanini, Koussevitzky, etc.

NEW YORK, N. Y.
HERALD - TRIBUNE
SEP 4 - 1938

SUMMER FESTIVALS

By FRANCIS D. PERKINS

WILL summer music festivals become in the course of time a regular and prominent feature of the American musical scene and gradually assume an importance corresponding to that of the principal summer festivals of Europe? It is probably much too early to answer this question except with speculations, hopeful or otherwise, but increased interest in events of this kind can be noted in the expansion of two festivals and the inauguration of a third in Massachusetts and Connecticut.

The Berkshire Symphonic Festival, in the fifth summer of its existence, the third of its association with the Boston Symphony Orchestra under Serge Koussevitzky and the first in its new building, somewhat over-modestly named the Music Shed, on the Tanglewood estate at Lenox, drew six audiences of over five thousand persons each. The Silvermine Guild Music Festival in the village of Silvermine near Norwalk, Conn., inaugurated last summer with a single concert by the Philharmonic-Symphony Orchestra, offered for its second season three regular concerts and a children's program by this organization; three concerts of chamber music by the Roth Quartet an outdoor Sunday musical service, lectures on musical subjects and exhibitions of painting and sculpture. Audiences of five thousand or more attended the three evening concerts. Both festivals departed from a purely instrumental repertoire by presenting Beethoven's Ninth Symphony, and Dr. Koussevitzky also devoted one concert to Wagnerian excerpts with soloists.

* * *

Opera at Dunrovin

NEAR by, on his estate, Dunrovin, at Ridgefield, William Matheus Sullivan and the Chamber Music Society of America presented an early summer festival series of two programs of chamber music and one composed of scenes from Mozart's operas in a theater remodeled from an old carriage house. This was, naturally, on a scale considerably smaller than that of the two August festivals, but the Mozart program pointed to the possibility of an eventual festival devoted to Mozart and other operas best suited to presentation in relatively small theater, corresponding to the well known English Mozart festival in John Chrystie's theater at Glyndebourne, Sussex—with perhaps somewhat less formality than at Glyndebourne where it is said, the wearing of tail coats and white ties by the male members of the audience is almost de rigueur.

In artistic and acoustic standards, as well as in regard to patronage, the fifth Berkshire Festival was generally considered to have been highly successful. Audiences were composed not only of residents or summer colonists in the neighborhood, but included quite a few who had made special trips, in some cases from considerable distances, for all or part of the series. So far as the performances were concerned, the series proved self-supporting, aided, of course, by the fact that the management and promotion of the festival was in charge of music lovers who donated their services. This was also the case in Silvermine.

* * *

Success of the Berkshire Music Shed

EVEN without the finishing touches which will be added before next summer, if the necessary funds are raised, the Music Shed served its purpose well, although there were no thunderstorms to illustrate how well the building might prevent the interruption of a concert by extraneous elemental sounds. Most of the reviewers present praised the acoustic properties of the building, although L. A. Sloper, writing in "The Christian Science Monitor," thought that the tone of the strings carried less well than that of the brass or percussion instruments. There were a few measures in the fourth symphony of Brahms, in the third concert, when I thought that the wind instruments were a little over-dominating in the musical picture, as compared with the strings, and the balance between the chorus and orchestra seemed to incline unduly in the former's favor in the opening Bach chorus in the first program, but otherwise, in the first three concerts, the acoustic conditions impressed me as entirely satisfactory. Such discrepancies of tonal balance as may exist can doubtless be solved by some further experiment.

On the whole, the Music Shed has provided an excellent compromise between the charms of an outdoor concert and the advantages, from a musical point of view, of a performance in a concert hall. Its appearance, dignified and unornate, also came in for favorable mention. In the matter of future expansion, the policy appears to be one of gradual conservative progress; the plans for further development contemplated by Dr. Koussevitzky and the festival committee are far-reaching, but are to be realized by degrees.

* * *

Plans for Expansion

THE dates already announced for next summer correspond to those of last month's series, the first two Thursdays, Fridays and Sundays of August, but while the Boston Symphony's services will apparently not be available for more than those two weeks, it is said that two concerts on Wednesday evenings will be added, making eight performances in all. By 1940 Dr. Koussevitzky hopes to have his proposed academy for conductors and instrumentalists established, and is reported to be looking forward to both opera and the spoken drama as a later stage in the festival's progress under his direction. The Music Shed is so constructed, according to a report from an authoritative source, that an adequate stage can be added without the need of extensive reconstruction of the rest of the building.

Dr. Koussevitzky's programs have hitherto been conservative, drawn mainly from the standard repertoire of the Boston Symphony's regular season, but, with the prestige and apparently assured patronage which this institution has won, we may look for a wider scope next summer, either in a slightly larger proportion of unfamiliar music or the addition of more choral works or music calling for the services of soloists.

* * *

The Silvermine Series

THE Silvermine festival combined quite successfully the atmosphere of a large-scale event with that of an enthusiastically co-operative community enterprise. The site is attractive and the weather was kind, while the artistic standards were as high as could be expected, considering the limitations imposed upon rehearsal by the fact that the festival began immediately after the Stadium season. There was some competition with the music by a vigorous-toned chorus of katydids, but this, for the most part, could be accepted as part of the engaging rural surroundings. A potential acoustic drawback in outdoor music is the need of amplification so that the sounds can reach remoter listeners, with the risk which this involves of affecting the quality of tone. The amplification two weeks ago was very fair, but not impeccable. Further experiment should bring an improvement by next summer, when there are to be three symphony concerts, as before, probably including one choral program. A dance program is also being considered.

It has also been rumored that the Dunrovin festival, for which no future plans have yet been announced, may be allied with the Silvermine series. Considering that Ridgefield is not many miles from Silvermine, such an alliance would be logical, and would also be advantageous if the distinct and varied purposes of the two institutions are kept in view. The principal need would be a small but adequate theater, larger than the quarters which housed last June's programs, for the operas, which are not of a type well suited to an outdoor performance.

* * *

Questions of Weather and Traffic

ONE problem to be considered at Silvermine before the next festival is that of bad weather, as this year's good luck may not necessarily prove permanent. A sudden, heavy shower, considering that there is no building in Silvermine large enough to shelter an audience of 5,000, and that some of the parking fields are necessarily at a fair distance from the grounds, might prove to be unusually vexatious both to the festival management and the audience. There is also the inevitable traffic problem, complicated at Silvermine by the relative narrowness of the roads to the village. Both there and in the Berkshires, matters in this respect were handled as well as could be expected, but it might be worth considering to limit the roads leading away from Silvermine, and the two mile stretch of road from Tanglewood to Lenox to one way traffic for half an hour or more after the close of each program.

Another unofficial suggestion made in connection with Tanglewood is that restaurant facilities might be installed during the festival period, serving dinners before and suppers after the concerts, which would probably mean that the arrivals and departures would be spread over a longer period than at present, and that the traffic problem would thus be eased.

NEW YORK, N. Y.
SUN
SEP 3 - 1938

News of the Music World

The outdoor opera season ends tomorrow night with a performance of Verdi's "Il Trovatore" by one of Alfredo Salmaggi's Hippodrome Opera Company troupes at the Randall's Island Municipal Stadium. This evening, Puccini's "Madama Butterfly" will be sung there.

Tonight, another Hippodrome company will present Verdi's "Rigoletto" at the Marine Stadium in Jones Beach State Park, bringing to an end the series of performances there.

Beginning next Thursday evening, Mr. Salmaggi's companies will move indoors at the Brooklyn Academy of Music. On Thursday, "Aida" will be sung. "Rigoletto" is scheduled for Friday night, September 9; "Il Trovatore" for Saturday night, September 10, and "Cavalleria Rusticana" and "I Pagliacci" for Sunday evening, September 11.

* * *

The Brooklyn Institute of Arts and Sciences today announced the attractions for the 1938-39 subscription series of concerts and recitals, known as "Music and the Dance," which will be given in the Academy of Music from October through May. There will be twelve events in this series. In addition, the Institute will, as usual, sponsor five concerts by the Boston Symphony Orchestra, and a number of chamber-music recitals.

"Music and the Dance" will open on Monday evening, October 24, with a performance of Borodin's opera, "Prince Igor," sung in Russian under the direction of Eugene Fuerst. On Monday evening, November 7, the New York Philharmonic Chamber Orchestra, directed by John Barbirolli, and with Emanuel Feuermann, 'cellist, as soloist, will appear there. The third event in the series is a performance by the Ballet Russe de Monte Carlo, on Monday evening, November 28.

Other artists who will appear later in the season are Myra Hess, pianist; Jussi Bjoerling, tenor; Yehudi Menuhin, violinist; Kirsten Flagstad, soprano; Georges Enesco, violinist; Alexander Kipnis, basso; Gertrude Pitzinger, mezzo-soprano; Argentinita; the Philadelphia Ballet; Hanya Holm, Anna Sokolow and Tamiris, dancers.

ST. PAUL, MINN.
DISPATCH

SEP 3 - 1938

Prokofieff Suite Well Recorded by Boston Symphony

By FRANCES BOARDMAN

Composed by Serge Prokofieff, played by the Boston Symphony orchestra under Serge Koussevitsky and pressed by Victor, the "Lieutenant Kije" suite comprises an extremely attractive album set.

The music was written for a film based on a favorite figure of modern Russian legend: a mythical lieutenant invented to save the face of the Tsar Nicholas I (and the heads of his military subjects), whose misreading of a name resulted in "Kije", which, besides being difficult to pronounce, represents a play on words appreciable only by the Russian-speaking world.

Prokofieff, one of the much-higher-ups in Soviet music circles, has long since distinguished himself by a dazzling talent which rests on the stoutest of technical foundations. This suite will more than confirm previous indications that he is one of the rare composers who can mix humor and music without spoiling the effectiveness of either one.

If you have habitually thought of the viola as a sort of out-size violin whose voice is chiefly useful in bridging the tonal gap between the orchestral violins and 'cellos, listen to William Primrose's performance, with Gerald Moore at the piano, of the Brahms Sonata in E-flat major, Op. 120, No. 2. Yes, yes—the opus was originally written for clarinet and piano, as the catalogue purists will remember, but it can never have seemed more beautifully, tenderly melodious than in this version, a Victor release.

William Primrose's exquisite technical facility first came into general notice when he was a member of the London String quartet. Now he heads the viola section of Toscanini's NBC orchestra. Gerald Moore is considered one of London's finest chamber music experts and accompanists.

Of historical importance as well as great immediate interest is the new Victor album containing records of the Chopin Nocturnes, as played by that unquestioned musical authority and superb pianist, Artur Rubinstein. He undoubtedly has a congenital bias toward the compositions of his great compatriot, and this, added to experience and virtuosity, gives his performances great beauty as well as great value.

The statement that the taste for the unaccompanied suites of Bach must be, in most cases, an acquired one, should be directly followed by another, to the effect that it is well worth acquiring. Musicraft sustains its reputation for deliberately offering music that is certain, only, of a limited public, although a highly fastidious one, by recording one of these suites: That for 'cello, in No. 4 E-flat minor, the performance being entrusted to long recognized artist-scholar, Iwan d'Archambeau. Concert-goers will remember him as a member of the great Flonzaley quartet and, at present, of the Stradivarius ensemble.

The record, in four parts, displays splendidly the deep musical insight, the technical control and the unfaltering sense of phrase and balance that distinguish the d'Archambeau gifts.

ST. MARYS, O.
EVE. LEADER
SEP 3 - 1938

REVERSE APPLAUSE

Boston, Sept. 2 —INS— Reversing the usual procedure, the Boston Symphony Orchestra recently applauded the audience. The crowd had sat through a heavy rainstorm on the banks of the Carles River to listen to the program while the players were sheltered by the huge shell. At the conclusion the entire orchestra rose and drummed on their fiddlebacks with their bows and clapped their hands.

THE BOSTON HERALD, FRIDAY, AUGUST 5, 1938

Boston Symphony Orchestra Dedicates Music Shed at Stockbridge

Berkshire Symphonic Festival Opens Its Fifth Annual Season

By ALEXANDER WILLIAMS

STOCKBRIDGE, Aug. 4—The emphasis of the fifth Berkshire Symphonic Festival, the third in which the Boston Symphony Orchestra has participated, has been partly on the unique new quarters provided for it and partly on the idea of jubilation expressed in the finale of Beethoven's ninth symphony. Dr. Koussevitzky's ringing appeal to the audience to heed the words of Schiller's poem and its message of brotherly love the world over did not fall amiss on the ears of an audience of 5000 or more, ears customarily attuned to frightening headlines of war.

The physical side of the festival, consisting in the new Shed, a most inadequate word by the way, has been described in many advance bulletins and appeals, but it must be seen to be appreciated. Surprisingly it has, if not beauty of detail, at the least dignity of line and mass. It discourages naturally the intimacy that the old tent suggested, very probably due to reminiscences of the circus. The new building is however, a magnificent structure for music. Though vast, it has fine acoustical properties so that the music, except for the very softest nuances, can be heard at the extreme rear perfectly clearly. The authorities of the festival have done well and propose to do more in this line. The note of congratulations in the remarks by Miss Gertrude Robinson Smith, the president of the festival, and in those by Bentley Warren, president of the Boston Symphony trustees, was justified by the result.

Meanwhile it was not for architecture that so large a public assembled here tonight and will gather during the rest of the concerts of the festival. The music offered here this evening began with Bach, one of the splendid polyphonic choruses from the Cantatas, in this instance "Eine Feste Burg Ist Unser Gott." The Cecilia Society Chorus, trained by Arthur Fiedler, were the singers, efficient here and in the finale of the Beethoven.

After the dedicatory remarks for the new Shed, the chorus sang the concluding chorale from the same cantata, which was repeated with the audience joining in. Bach merely harmonized these old hymns, many of them to words by Martin Luther. Some of the same tunes, as a matter of fact, are in modern hymnals and are sung by congregations today. In Bach's day the congregation was supposed to join in singing the chorales wherever they occurred in cantatas or Passions so that Dr. Koussevitzky was but harking back to tradition when he asked for the audience's assistance. There could not have been a more suitable dedication.

Beethoven's great symphony, one of those strange acts of genius when it appears to be finished with smaller forms and seeking new and wider limits of expression, is perhaps best heard at a festival of this kind when its listeners come to it with no other purpose in mind and not as incidental to a busy day. At any rate, it sounded superbly, and obviously afforded the most searching test of the new building's acoustics. The work of the Cecilia Society Chorus and the four soloists, Jeannette Vreeland, Anna Kaskas, Paul Althouse and Norman Cordon, was much appreciated.

Dr. Koussevitzky and the orchestra reaped the reward of their extraordinary efforts by the enthusiastic applause of the huge audience.

ALBANY, N. Y.
TIMES-UNION

SEP 4 - 1938

Comments on Poems

Poems are often criticized for being monotonous or prosy. Monotony is frequetly caused by over-regularity of rhythm and prosiness is caused by too little regularity. An occasional variation is good but too many successive syllables all unaccented, or the accent falling in the wrong places, causes the reader to lose the swing of the rhythm. It is well to read poems aloud several times—read them to other people (providing they do not object too much), they may detect faults which you have passed unnoticed.

From recent letters, "I am not as lonely as this poem might lead people to think I am"—"My friends are making a collection of my poems"—"Having the poem published has added years to her life" — "The 'Corner' seemed smaller, hope it has not been cut down"—"Written after listening to a concert by the Boston Symphonic Orchestra at Stockbridge"—"This may not be a good poem, but I am writing a lot and hope to improve"—"Vacation will soon be over, but I have stored up many thoughts for the winter days which I hope to put in verse"—etc., etc. Reading the letters is one of the pleasantest parts of conducting this column and I often wish I could answer all personally, but all of the poems are read and re-read with the hope that if not acceptable at first, a little revision will make them so.

There is a fine exhibit of POETRY in the lower hall at Harmanus Bleecker Library. I hope that those living in or near Albany will look this exhibit over and keep a list of the books shown.

You will notice that many of these poems are from titles suggested in a recent column. Note also the various ways in which the same thought may be developed, depending on the writer's viewpoint.

M. W. W.

PLANS FOR

N. Y. Times
Sept. 4/38

THE subscription series "Musi and the Dance," to be offered this season by th Brooklyn Institute of Art and Sciences, will open Monda night, Oct. 24, with a presentatio of Borodin's opera, "Prince Igor," under the direction of Eugen Fuerst and Mme. Marie Yakovleff The work will be sung in Russian There will be 100 participants o stage, not including the Yakovlef Ballet, which will perform the Polo vetzian dances. The orchestra wil number forty musicians.

John Barbirolli will conduct th New York Philharmonic Chambe Orchestra at the second event, Nov 7, with Emanuel Feuermann, 'cell ist, as soloist. Third in the serie will be a program Nov. 28 by th Ballet Russe de Monte Carlo, di rected by Leonide Massine. There will be recitals by Myra Hess, Jussi Bjoerling, Yehudi Menuhin, Kirsten Flagstad, Georges Enesco, Alexander Kipnis and Gertrude Pitzinger. In addition dance performances are scheduled by Argentinita and her Andalusian troupe and the Philadelphia Ballet, the series terminating April 18 with a "Festival of the Dance," in which Hanya Holm, Anna Sokolow and Tamaris will appear with their professional groups. Among other attractions offered by the institute during the coming season will be five concerts by the Boston Symphony Orchestra, chamber music recitals and young people's programs, as well as lectures on current history, literature, social problems, science and the arts.

MEMPHIS, TENN.
COMMERCIAL APPEAL

SEP 4 1938

Renaissance Of Great Music Credited To New Recordings

Chopin, Beethoven, Brahms, Wagner Highlight New Releases For Phonographs

MAKERS OF MUSIC and phonograph recordings have presented a dour and trouble-beset world with a golden era of melody. Brahms, Chopin, Mozart and Beethoven are having a twentieth century renaissance and the world is being given an insight into a melange of melody that has heretofore been hidden from sight and withheld from hearing—except to the favored few whose lives are cast in those centers where great symphonic orchestras and superior singers abide. The new recordings have been released in such numbers as to challenge the time of reviewers. There have been so many notable presentations that one would run out of stars were the usual film critique procedure followed.

Arthur Rubenstein plays 10 of the Chopin Nocturnes for recording (Victor M-461) and thereby put in his debt votaries of this school. Rubenstein executes with a deft touch and superb understanding. He throws the aura of the composer's moods about each of his recitals. In this series are Nocturne, Opus. 9, No. 1 in B Flat Minor; Opus 9, No. 2 in E Flat Major. Known to every musical student and to every concert goer, it has appropriately been termed Chopin's "beautiful nocturne" to which might well be added "and sentimental fantasy;" Opus 9, No. 3 in B Major; the inspiring Opus 15, No. 1 in F Major; Opus 15, No. 2 in F Sharp Major; somber Opus 15, No. 3 in G Minor; dramatic Opus 27, No. 1 in C Sharp Minor; Opus 27, No. 2 in D Flat Major; Opus 37, No. 1 in G Minor and Opus 37, No. 2 in G Major—in fact a nocturne for every mood—and all ably executed.

William Primrose, viola player, transcribed for viola and piano the Brahms Sonata in E Flat Major which he plays with Gerald Moore. Mr. Primrose was the solo viola artist of Toscanini's N. B. C. Symphony Orchestra. With his tonal depth and virtuosity of technique he reveals in the Brahms Sonata a brilliance of coloring that almost leaves one speechless. It is as though a master /violinist were playing with a deep-throated violin—and so one is. The Sonata bears Victor Number M-422.

Among contemporary composers Sergei Prokofieff, a pianist of class, is perhaps giving us the best picture of Russia, interpreted in the international language of music. He wrote the incidental music score to a motion picture. It became an accepted classic almost overnight. It is the Lieut. Kije Suite. In 1937 the Boston Symphony Orchestra under the direction of Serge Koussevitzky introduced the suite to America. Later it was given by other orchestras. Lieutenant Kije is thoroughly Slav without the melancholy, even in the burial scene. It's the Victor Musical Masterpiece album M-459.

Columbia has outdone itself in meritorious production, both in domestic and in European recordings. Felix Weingartner directs the Vienna Philharmonic Orchestra in its rendition of Beethoven's Egmont Overture (Columbia 69195-D recording). Beethoven gave Goethe's drama of the same name a melodic understanding that has outlived the story. Mr. Weingartner's interpretation of this often-heard number entitles it to first place in any gallery of musical literature. Columbia has done some other monumental things, including the recording of Wagner's Tristan and Isolde, Tannhauser and Parsifal and parts of Siegfried as given by the Bayreuth Festival Singers and Orchestra. A review of these will be undertaken later.

Sir Thomas Beecham directs the London Philharmonic Orchestra in its playing of Schubert's Unfinished Symphony, the Number 8 in B Minor. It is recorded by Columbia (No. 330) and is a masterpiece. Known to everyone who has heard a symphony orchestra or seen a motion picture, the "Unfinished" long ago became an opening cleft to the popular acceptance of Schubert. It needs no review and under the baton of Sir Thomas it has been happily recorded so that its beauty may be enjoyed over and over again. A record collection without the "Unfinished" Symphony is like a library without a dictionary, unthinkable.

Felix Weingartner, in London, the London Symphony Orchestra in its reading of the Bethoven Leonore Overture No. 2 (Opus 74.) This number was rewritten by Beethoven because woodwind players were unable at first to execute its difficult passages. It is Columbia recording X-96—and magnificently done.

The Boston 'Pops' Orchestra is giving the American people a new insight into their traditional—or folk—music. That symphonic organization has recorded "Pop Goes the Weasel," Victor 4397 in festival formula. Everyone, too will enjoy that orchestra's playing of the old Waldteufel favorite, "The Skaters" (Victor 4396). It is perfect waltz time.

NEW ORLEANS, LA.
TIMES-PICAYUNE

SEP 4 - 1938

RECENT RECORDINGS

Victor's list for September includes a new and brilliantly played version of Debussy's "Iberia," by John Barbirolli and the New York Philharmonic-Symphony; Prokofieff's "Lieutenant Kije—Suite," by Dr. Koussevitzky and the Boston, and several interesting singles.

"Iberia," the second of three orchestral works by Debussy entitled "Images," is impressionistic, tightly knit music, in which the composer's mastery of tonal coloring is provocatively vivid and exciting. The work is in three sections: "Par les rues et par les chemins," "Parfums de la nuit," and "Le matin d'un jour de fete." All three divisions are charged with throbbing rhythmic contrasts and the second is sheer tonal magic. (An interesting companion set for "Iberia" is Ravel's "Rapsodie Espagnole," played by Mr. Stokowski and the Philadelphia on Victor 8282-3.)

The new Victor set of "Iberia" (VM-460) marks Mr. Barbirolli's debut on domestic recordings. The noted young conductor and his superb orchestra perform Debussy's evocative music with deep understanding and great tonal beauty. They have been given a recording of crystalline clarity.

The Prokofieff "Lieutenant Kije" (VM-459), we have not yet heard. Dr. Koussevitzky featured this music at the recent Berkshire Festival, where it met with great success. The suite has been evolved from music Prokofieff composed for a Russian motion picture and has been described by various commentators as spirited and intensely amusing.

ROCHESTER, N. Y.
TIMES UNION

SEP 3 - 1938

Noted Stars Coming to Eastman

Linking such concert artists as Kreisler, Heifetz, Tibbett, Rachmanioff, Anderson and Rubinstein with Hofmann, Lehmann, Salzedo and Enesco, Philharmonic guest soloists, local music lovers are looking forward to the greatest year in Rochester's musical history.

The former group will appear in the Eastman Theater in the regular concert series, along with the Boston Symphony Orchestra, the New Ballet Russe, and "Madame

ARTISTS' PROBLEMS

N.Y. Times - Sept 4/38

The Native Versus the Foreign Conductor —Need of Fostering American Effort

By OLIN DOWNES

THERE come certain times in the development of a nation's art when it is not easy to distinguish clearly between provincialism and excessive interest in foreign products. At the present time, for example, the political events in Europe have thrust out of Germany and Austria able conductors and musicians of other classification, who have come to America in need of a livelihood and are eager to place conspicuous musical abilities at the service of our public. These musicians, in greater number, are beset by gravest economic problems. They should be welcomed and assisted, but not to the detriment of native talent. Among the newcomers are plain mediocrities, not a whit more gifted than a large number of native sons, and something is owing to American art and the American people. We should see to it that our own conductors are given the recognition that they deserve, and the proper opportunities for development, and that they shall not be elbowed aside by newcomers who through no fault of America are in a difficult pass and must strive energetically to secure a living.

Mr. Bernard Tuthill wrote a letter to The Times, published last week in these columns, in which he expressed this viewpoint with the force of conviction born of observation. There is certainly in some quarters of musical America a tendency to accept unquestioningly musicians and musical standards which are foreign-bred. This false notion is gradually disappearing and will soon go out of fashion. But American conductors still have to contend with it, and their problems are made the harder by the new influx of musicians, some of them entitled to the highest respect for their ideals and achievements, others obviously mere job-hunters. These latter, who know the ropes astonishingly well, have in more than one instance ousted deserving native musicians from positions which they counted as permanent, and upon which they based their careers.

Sympathy may be had and may be exercised to the utmost to musicians who have been treated with a cruelty and injustice hardly conceivable in the modern age. But we owe it to ourselves to be a little more thoughtful and attentive to the fundamental issues. Some Americans still prefer to patronize a foreigner because he is a foreigner, while refusing the recognition that a native talent deserves.

* * *

The time for this is past, and we should realize it. We must develop our own culture, in our own way. The musician from overseas is often inclined to take it for granted that he is the master and the prophet of an ancient civilization come to our shores to give us our first real appreciation of art. What does he know of us or of our art? What has he to give America besides his individual talent? To claim that he can help America to express herself as an artistic nation is rather nonsensical. Foreign artists usually show quickly that they know little or nothing about the American spirit or American art, and that few of them particularly care to learn. They are filled to satisfaction with their own traditions, their national methods and points of view. Many of them are beyond changing, or gaining any new angle of vision. They continue to live in a past that is gone, refusing even seriously to consider a future that is forming under their eyes, and a nation advancing by leaps and bounds in the direction of an art of its own.

It is a proud and enduring tradition of this nation to welcome all human beings and ideas for their true worth and from whatever quarter they come. This is one of the great sources of our national wealth, material and of the spirit. Americanism never meant provincialism; it only means respect for ourselves and concern for our own artistic integrity. We do not want to cultivate chauvinism to the extent of permitting an inferior musician to flourish simply because he is a native product, but, on the other hand, we do owe our native musicians, constantly multiplying and developing in their art, encouragement and support and the first opportunity, other things being equal.

* * *

A young conductor who has developed his own orchestra by virtue of his talent, enthusiasm and capacity for affairs, and by whose efforts the community has profited, should not be forced to give place to a newcomer from overseas. A great orchestra in search of a new leader should not feel compelled to reach far out over the water to engage a musician from the other side of the Atlantic who proves to be a mediocrity. But this, too, has happened. The worst chauvinism would be preferable to such a course.

The American conductor is seriously handicapped in his development by the fact that there are so few opera houses in this country, and that the smaller communities have yet to become "opera-minded," as in Europe. For the opera house is the unsurpassable training ground of the conductor, whether he ends in the operatic or the symphonic field. There is the more need to protect those who, with insufficient opportunity, have made a place for themselves and who show promise for the future.

In the end, of course, the conditions which are peculiar to this period will find balance. In the end we can absorb all and more than the musicians who are now seeking place among us. In the end their presence and activities here will have proved a benefit and a stimulus to keener effort by all musicians who seek advancement. Because in the end this competition will make for better conductors and more of the orchestras which are now springing up all over the country, in small places as well as large ones. The sum of it will be a great enrichment of our musical life. But this growth should be directed with proper thought for the interests of our musicians and the development of a genuinely American art.

Impressions Of Festival At Salzburg

~~N.Y. Tribune~~

Musical Standard Is Found Below That of Previous Years; "Falstaff" Best of Opera Productions

Sept 4/38

By Edward Downes

SALZBURG, Aug. 15.—Salzburg this summer is a striking object lesson for friends and enemies of National Socialism alike. For not even the most embittered Nazi foe can deny the satisfaction and elation of the general populace over the Anschluss. On the other hand, not even the most fiery partisan of the German government would attempt to assert that this year's Salzburg Festival lives up to the achievements of previous seasons.

Indeed, a more striking example of the result of political interference in artistic matters can hardly be imagined. By far, the most brilliant European music festival of recent years and one of the most enchanting products of modern Austrian culture has become overnight a provincial affair, ranking as far below the Bayreuth and Munich festivals as it used to rank above them.

With the exception of the loss of the two Rheinhardt productions, "Everyman" and "Faust," the program is virtually as it was announced before the Anschluss. But Rheinhardt, Toscanini and Bruno Walter together made the Salzburg Festival. With them gone and a long list of artists headed by Lotte Lehmann missing, relatively little remains.

Of all the operatic conductors at Salzburg this summer, Furtwaengler is the best known, but he conducts only "Meistersinger." The ranks of distinguished singers have been decimated, and, generally speaking, there is little to distinguish the presentations from performances to be heard day in, day out, during the winter season of the Vienna State Opera.

The German press, to be sure, rejoices that Salzburg at last has a purely German festival. But German visitors who were unable to visit Salzburg in previous years and now make up the bulk of the audience may wonder what, in vulgar parlance, all the shooting used to be about.

"Falstaff" Most Successful

Certain things, like Verdi's "Falstaff" are still enchanting, but it is a great question how much the performance still owes to Toscanini who conducted it for so many years here. Productions new to Salzburg this year such as "Tannhaeuser" are decidedly second rate.

Salzburg under the sign of the Swastika is full of tourists. More crowded than it has ever been before. Each day dozens of busses laden with enormous groups of workers from all parts of Germany arrive and disgorge their "Strength Through Joy" vacationers by the cathedral square. And the magic of Salzburg, which somehow managed to absorb even the silliest American debutante, struggles in vain with these new visitors. Nor are the townfolk over enthusiastic about their visiting compatriots, for they do not spend like the English and Americans. As the writer's cabman gloomily remarked one evening, they are "rechte Sparmeister" (past masters of thrift).

Among the most successful of this year's offerings is Verdi's "Falstaff." It has a well schooled, entirely Italian cast headed by brilliant Mariano Stabile in the title role. In this performance the substitute for Toscanini was Vittorio Gui who, though a skilled technician, has not the spontaneous perfection of rhythm "Falstaff" demands. The remainder of the cast sang and acted with a jocosity and high-spirited ease that quickly put the audience in a good humor and kept it there the rest of the evening.

"Don Giovanni"

This year's "Don Giovanni" has practically the same cast as last, with Pinza in the name part, Rethberg as Donna Anna, Helltsgruber, of Vienna, as Elvira, Anton Dermota as Ottavio, Lazzari of the Metropolitan as Leporello and Maria Cebotari as Zerlina. Karl Boehm, of Dresden, took over Bruno Walter's baton. The result was a performance that rose above adequacy only when Pinza was on the stage. Elisabeth Rethberg in the role of Donna Anna was constantly obliged to force her voice and in general the male side of the cast was the superior one.

"Tannhaeuser," which was to have been Toscanini's new production this summer, was conducted by Hans Knappertsbusch. It seems a great injustice to compare any but the very greatest conductors to Toscanini. Toscanini's "Tannhaeuser" at Bayreuth in 1930, the first opera he conducted there, remains a revelation to those that heard it. This Salzburg production could have taken its place as a good routine performance at the Metropolitan Opera or in Vienna, but the writer has heard more distinguished "Tannhaeusers" in both houses.

NEW YORK, N. Y.
TIMES
SEP 4 - 1938

PLANS FOR NEW SEASON

THE subscription series, "Music and the Dance," to be offered this season by the Brooklyn Institute of Arts and Sciences, will open Monday night, Oct. 24, with a presentation of Borodin's opera, "Prince Igor," under the direction of Eugene Fuerst and Mme. Marie Yakovleff. The work will be sung in Russian. There will be 100 participants on stage, not including the Yakovleff Ballet, which will perform the Polovetzian dances. The orchestra will number forty musicians.

John Barbirolli will conduct the New York Philharmonic Chamber Orchestra at the second event, Nov. 7, with Emanuel Feuermann, 'cellist, as soloist. Third in the series will be a program Nov. 28 by the Ballet Russe de Monte Carlo, directed by Leonide Massine. There will be recitals by Myra Hess, Jussi Bjoerling, Yehudi Menuhin, Kirsten Flagstad, Georges Enesco, Alexander Kipnis and Gertrude Pitzinger. In addition dance performances are scheduled by Argentinita and her Andalusian troupe and the Philadelphia Ballet, the series terminating April 18 with a "Festival of the Dance," in which Hanya Holm, Anna Sokolow and Tamaris will appear with their professional groups. Among other attractions offered by the institute during the coming season will be five concerts by the Boston Symphony Orchestra, chamber music recitals and young people's programs, as well as lectures on current history, literature, social problems, science and the arts.

WASHINGTON, D. C.
POST
SEP 4 - 1938

Meet 'Lieutenant Kije'—He's Introduced on New Records

Prokofieff Music for Comedy Played by Boston Symphony; There's Also Bach and 'Pop Goes the Weasel,' According to Lucien Cailliet.

By Jay Walz.

'Lieutenant Kije' is not among the Russian films we have seen, and as far as we know it hasn't been shown in America. That's too bad, because it would undoubtedly give us a new slant on the Soviet's sense of comedy—convince us that, after all, he has one.

Our indicator is the newly released (Victor) recording of the orchestral suite extracted from Sergei Pokofieff's incidental music for the movie. It has more fun than any concert piece we've heard in a long time. It's bound up in Album M-459, three large discs, and it's played by the Boston Symphony Orchestra with Serge Koussevitsky conducting. This orchestra gave the suite its American premiere in Boston last October, and introduced it later in New York during its visits there.

Lieut. Kije, the character, is a big, amiable soldier of blustering ways. Evidently (but the suite doesn't refer to very many) the plot of the movie takes him through a series of comical adventures. His fellows like him, yet laugh at him and finally get tired of him. And there is no sadness of farewell when he embarks. At least Prokofieff hints this in a funeral march that expresses more of relief than of grief.

Prokofieff is humorous throughout this music. He works comical twists not only into his theme song—the bugle call at the birth of Kije, but also into the romance, Kije's wedding music, and a troika in which in the orchestral version a tenor saxophone substitutes for the original barytone voice. The humor is broad insofar as it depicts a rather coarse character, a rogue. But being Mr. Prokofieff's Opus 60, the music could hardly be expected to be obvious. And it isn't. There are plenty of subtleties that aren't apparent until the third or fourth playing. And that is all right, because most people will want to hear it that many times, and many more.

* * * *

Asked to identify Mr. Lucien Cailliet, I would, until last week, have replied promptly, "He's the man who makes the Bach arrangements for the Philadelphia Orchestra."

Now it develops that Mr. Cailliet practices his art outside working hours with the result that he can no longer be labled a one-composr or one-orchestra man. Among the new Victor releases is a little item (one small disc, No. 4397) called "Pop Goes the Weasel," arranged by Lucien Cailliet and played by the Boston "Pops" Orchestra, Arthur Fiedler conducting. And it is "Pop Goes the Weasel" all right, all duked up in togs befitting his first appearance in the concert hall. What has happened, of course, is this: Arranger Cailliet has applied all his knowledge of instruments and skill in distributing parts around the orchestra to one of our beloved homely ditties. We guarantee you won't find its humor so subtle as Prokofieff's, but it's clean fun and very good to entertain your friend with of an evening. They'll get a big kick hearing a symphony orchestra going to town on the low brow.

But Mr. Cailliet has been doing his home work, too. In the same batch of September releases is a large disc (Victor No. 14973) devoted to his orchestral interpretations of Bach's "Prelude in E Major, and the choral prelude, "Jesus, Joy of Man's Desiring." These are played by the Philadelphia Orchestra, Ormandy conducting. Washingtonians have heard both of the pieces at Philadelphia Orchestra concerts in Constitution Hall. They sound on the records much as they did in public performance. I think they are a little pompous and noisy, especially the "Jesu, Joy of Man's Desiring" which, being more fragile than Bach music usually is, should be handled with extreme care. Neither Mr Cailliet nor Mr. Ormandy seem to agree.

DENVER, COLO.
Rocky Mountain News

SEP 7 - 1938

Daughter of Composer to Lead Orchestra

—Acme Photo.

Miss Averil Coleridge-Taylor, daughter of the composer, Samuel Coleridge-Taylor, who is coming to the United States from London, England, to conduct the Boston symphony.

MONTREAL, CANADA
STAR

SEP 5 - 1938

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COLUMBUS, O.
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WILKES BARRE, PA.
NEWS

SEP 5 - 1938

WORDS WITHOUT MUSIC

By LOUIS

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Ford
A.S.

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C IN REVIEW

Jewish Advocate Sept. 16/38

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Koussevitzky's Fifteenth—Symphony's Fifty-eighth and Some Notable Firsts

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VINDICATOR

SEP 21 1938

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MONTGOMERY, ALA.
ADVERTISER

SEP 7 - 1938

Plans For An American Salzburg

A blight of adverse political and economic conditions has fallen upon the great European music festivals, which formerly attracted audiences from beyond the seas. Salzburg, for instance, is but the shadow of its former self since Austria fell under Nazi sway. It is America's opportunity to assume leadership in this field, and there are indications that this country will seize the moment to carry on the tradition of high art.

The most promising development is probably the Berkshire Symphonic Festival, held near Stockbridge, Mass., where the Boston Symphony Orchestra, directed by Serge Koussevitsky, has just concluded its fifth Summer season. Through the gift of a patron, the festival has a 200-acre estate as its permanent site, and adequate facilities for its audiences of 5,000 and more have been constructed. Of more significance than the physical plant, however, are the plans for extending its scope to include opera, ballet, the classical drama and a school for young artists. Dr. Kousselitzky's vision of developing "the greatest music and art center in the world" has the support of the Boston symphony organization.

Even such a broad project as this, however, will be inadequate for a country of the size and wealth of the United States. There will be opportunity for a Middle Western community to develop a musical center which will not be a rival but a companion to the Berkshire project.—St. Louis Post-Dispatch.

PITTSBURGH, PA.
SUN - TELEGRAPH

SEP 4 - 1938

On The Records

By Michael Shaw, Jr.

ONCE MORE TWO Serges combine their abilities and a surge of delightful music results.

"Lieutenant Kije," a suite built by Prokofieff from the score he supplied for a Soviet film, is a captivating satire treated with the utmost felicity by Koussevitzky and the Boston Symphony (Victor Set M-459; five sides).

When it comes to Russian music our money goes on the down East maestro. In addition, his engravings are fast eclipsing all rivals in capturing the full verities of an orchestra, yet keeping them in tonal balance. Memorable is the reproduction of a lusty fanfare (side 1), a tenor saxophone, tuba and cymbals (side 3), the poising of percussion against pizzicato (side 4) and the superbly played mock sorrow of the final movement.

In more ways than one "Lieutenant Kije" is closely allied to Kodaly's "Hary Janos" Suite.

On the odd side of Koussevitzky re-records the "March," and "Scherzo" from Prokofieff's "Love of Three Oranges" with such brilliance that it will be little short of criminal if he does not wax the rest of this six-movement suite.

Boston Symphony Orchestra's Plans

B. Tran. - Sept. 8/38

The fifty-eighth season of the Boston Symphony Orchestra, beginning on Friday afternoon and Saturday evening, Oct. 7 and 8, will be the fifteenth of the continuous tenure of the conductorship of the organization by Dr. Serge Koussevitzky. To mark the anniversary appropriately Dr. Koussevitzky has indicated his intention to include in the first half of the opening program three numbers which appeared on the program at the beginning of the season in 1924, when he made his Boston debut. Those numbers were Vivaldi's Concerto for orchestra in D minor, Berlioz' "Roman Carnival" Overture and Brahms' Haydn Variations.

The conductor who has presided over the orchestra for almost one-quarter of its existence—longer than any of his predecessors—is now vacationing at Bourget-du-lac in France, whence he will return to Boston to arrive on Oct. 1. The preliminary rehearsals of the orchestra will thus occupy a briefer period than customarily.

The preliminary announcement of the orchestra's plans, issued today from Symphony Hall, points out that Dr. Koussevitzky has conducted at least 1400 concerts during his fourteen years' tenure, an average of 100 concerts a year. This imposing figure must constitute something of a record in such matters. Those who suspected that the eminent conductor might begin to rest more seriously on his laurels during the coming season are assured that he will again conduct "the usual 100 concerts."

As in the past, Dr. Koussevitzky will be relieved by guest conductors. The names, which have been predicted in these columns from time to time, are Igor Stravinsky, Georges Enesco and Eugene Goossens. Stravinsky's participation in a two-week festival of his music has already been described here in more detail than the presnt announcment makes clear. Enesco, eminent Roumanian composer and violinist as well as conductor, was warmly received by almost everybody when he took over a week's concerts last season. Mr. Goossens, who has also conducted here as guest in the past, is the leader of the Cincinnati Symphony Orchestra.

CHICAGO, ILL.
NEWS

SEP 7 - 1938

Music Views

Symphonic Shell

BY EUGENE STINSON

AT THE recent Berkshire Symphonic festival at Tanglewood, Mass., the Angelus from the late Henry Hadley's third symphony was given a performance, not so much memorial in its nature as commemorative of the energy and the foresight and the application without which 6,000 persons would never have foregathered to honor Dr. Koussevitzky and the Boston Symphony at the opening of a dedication of Tanglewood's new music shell. The "festival" was not a festival more than it was a series of symphonic programs, save in the inclusion of a performance of Beethoven's Choral symphony and the inclusion of the comparatively pitiful device of a concert performance of some solid Wagnerian excerpts, the end of the first act of "Walkuere" and the complete third act of "Siegfried." What the future prospects of Tanglewood may be is quite indefinite, but surely they are also unlimited. It is a striking fact, however, that a music shed, covering an acre and a half, seating 5,700, costing $100,000 and in need of $57,342 more, was dedicated this summer for the purpose of attracting New England in its automobiles for nothing more enterprising than two series of three concerts each.

I say "nothing more enterprising" because I wish to emphasize that for 24 concerts, given this summer in six weeks under four conductors, Chicago and its suburbs already had at their disposition the Ravinia grounds and opera house, evidence of the munificence of a single man, Louis Eckstein, and of Mrs. Eckstein.

The Tanglewood shed is built fan shape under a roof 66,000 square feet in extent. The outer rim of the fan is 404 feet long; the depth of its seating space is 176 feet. Its lighting would suffice for 50 average houses. It is still in need of $22,000 worth of iron roll curtains for protection in storms, $13,500 worth of seats, $5,000 worth of permanent lighting, $3,000 worth of landscaping and other items.

This can and will be done—for the sake, at present, of six concerts per summer.

N. ADAMS, MASS.
TRANSCRIPT

SEP 6 - 1938

at West Point.

Pasquale Cardillo of 102 Francis street has returned to his home here for the remainder of the summer vacation. Mr. Cardillo played clarinet with a group of members of the Boston Symphony Orchestra at a hotel in Wentworth-by-the-Sea. N. H., giving two daily concerts during the summer. He will return next week to the New England Conservatory of Music in Boston, where he is studying, and where he is a member of the junior faculty, teaching beginners in clarinet.

ST. PAUL, MINN.
PIONEER - PRESS

EP 6 - 1938

She'll Conduct in Boston

Miss Averil Coleridge-Taylor, daughter of the famous composer, Samuel Coleridge-Taylor, will leave London soon to make a guest appearance as conductor of the Boston Symphony Orchestra. She is the first woman ever invited to conduct a band of the Royal Marines.

NORTHAMPTON, MASS.
GAZETTE

SEP 6 - 1938

Hampshire County Dogs Win Ribbons at Lenox Contest

Entries of Walter Kotschnig of Northampton and Col. G. A. Taylor of Hadley Among Winners

The annual dog show of the Lenox Kennel club was held Saturday on the grounds of the Berkshire Symphonic Festival association. Four hundred and seventy-eight canine aristocrats were benched under the new steel theater, where the Boston Symphony orchestra holds its summer concerts.

All the dogs from Hampshire county came away with ribbons. From Northampton, Frederick von Huly handled for Walter M. Kotschnig, the imported novice colored bull terrier, Limpsfield Jack, which took all the ribbons in its breed. Mr. von Huly, who is taking an active part in dog shows, also handled John J. Moriarty's English cocker spaniel, Mepal's Sandman, which took a blue as a novice. From Whately, Irene M. Connelly's Luckie Dee, by Champion Elyria Easter Parade, had to content herself with a red, bowing to Princess Royal II, in a close decision.

From North Amherst, Mrs. Gerald D. Jones brought her two Dalmatian coachdogs, which have done well this summer, particularly at Lake George. Broad Place Luck took the blue for puppy dogs, but Broad Place Lassie was forced to bow to a litter mate in the puppy bitches' class, exhibited by Mrs. F. S. Gage of South Amherst, Enfield Venture. From the Norwottuck Kennels in Old Hadley, Col. and Mrs. G. A. Taylor brought a brace of orange belton English setters. Handled by Henry J. Parent of Northampton, Norwottuck Countess Melva took the blue in the novice class.

The colonel took Count Aldershot into the ring in the field trial class and was awarded a blue. "Shot" also went into the ring for best of breed with Champion Bayldone Buccaneer of Prune's Own Kennels, handled by the famous Charles Palmer of Maridor, East Longmeadow. This sterling English setter was brought back from England by the former Priscilla St. George, now Mrs. Angier Biddle Duke of Tuxedo Park, N. Y. Both "Shot" and "Buck" are field trial, as well as show dogs. When tooled around the ring by their owner as a brace, "Shot" and "Milly" took the gallery and a blue. They were also warmly complimented by the judge, Charles G. Hopton of Brooklyn, for their speed-lines, strong legs and withers.

Among those attending from Northampton were Mrs. W. W. Barnes and Mrs. Merville H. Stowe of Prospect street, who are prominent members of the Springfield Kennel club. The show was won by Champion Herman Rinkton, a smooth-coated Dachshund.

SAN FRANCISCO, CAL.
CALL BULLETIN

SEP 5 - 1938

Reverse Applause

BOSTON, Sept. 5 (INS).—Reversing the usual procedure, the Boston Symphony Orchestra recently applauded the audience. The crowd had sat through a heavy rainstorm on the banks of the Charles River to listen to the program while the players were sheltered by the huge shell.

CINCINNATI, O.
TIMES - STAR

SEP 8 - 1938

A HOLLOW BETWEEN THE HILLS

These weeks between the cessation of summer music activities and surveys of the season to come, which begins about one month from now, are filled with bookkeeping work. The directors of summer music are figuring on how nearly they come within or without the guarantee fund. The winter season, the essential part of which is the concerts played by the Cincinnati Orchestra, also affords considerable latitude for bookkeepers. How much will the orchestra concerts lose, how much will they gain in comparison with the deficits of other seasons?

The burning question about summer music—opera—is where to have it. Each season it becomes more and more evident that we will eventually have to establish our summer opera elsewhere than where we have been having it. Cincinnati is a hill city. A hill does not exist unless it has hollows, between itself and other hills. Cincinnati, a city of many hills, has an equivalent number of hollows between. It behooves us to look up a suitable hollow between our many hills and to develop the hollow, when found, into an ampitheater of the simplest description and to establish therein the finest music during the summer which can be financed.

During the last season of opera it was observed that, with one exception, no particular artist drew exceptionally when his name or hers was announced for the cast. It was the opera which drew and drew very well. On rainy nights it was interesting to note the scurry for cover or the spreading of umbrellas in the bleachers. It might be an economy not to have a performance on rainy nights. The bookkeeping will affirm or deny that idea.

We have not in this hill city of ours, the same spirit of public cooperation from the powers which direct city-owned parks, as elsewhere exists. And although for years we have argued and hoped, we have never convinced those directing the maintenance of parks that before we began exploiting inartistic, though it may be practical matters, the fame of Cincinnati as a center of fine music was nationally conceded. We have therefore before us the task of hunting a hollow of our own, and wrangling with whoever owns or controls this hollow to let us have it. The next step is not to make improvements in our ampitheater which shall be too expensive.

The first seasons at Hollywood Bowl were played with the ampitheater constructed in a very simple way, and the stage arrangements extremely fine. Subsequent improvements of the ampitheater added but little to its charm in the opinion of many. We can not hope to attain anything like the conditions at the Hollywood Bowl, where the rainless California summer permits definite arrangements for every concert night. We can, however, consider the simplicity with which Eastern concerts of the Boston Orchestra have been played at the so-called Berkshire Festival, where auditorium arrangements are almost primitive, and yet where one of the great world orchestras, directed by a world famous conductor, has played without pomp and circumstance. We will have to convince ourselves that no superlative auditoriums nor decorative surroundings are the real thing in musical art. The real thing is the music. Hollywood Bowl has a superb lighting arrangement which illuminates the stage while the music is playing, leaving the Bowl in darkness. When intermission comes, the process is reversed. The stage is dim, the ampitheater flooded with lights placed on the rim of the surrounding hills.

We could have something like that. We have hills and hollows aplenty around Cincinnati. The thing is to get a hollow and regard it as a place sufficient to satisfy an [illegible] on hearing music

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SPRINGFIELD, MASS.
EVENING UNION

SEP 8 - 1938

SYMPHONY TO BEGIN 58TH SEASON OCT. 7

Koussevitsky Will Return to Conduct Orchestra for 15th Year

When the Boston Symphony Orchestra opens its 58th season in Symphony Hall, Boston, Oct. 7, Serge Koussevitzky will begin his 15th season in America as conductor. The conductor went to France for a vacation following the Berkshire Festival last month, and will return the first of October for the season's opening.

Season's Plans

Notable plans are announced for the anniversary season, which will include five pairs of monthly concerts in Carnegie Hall, New York, five concerts in Brooklyn, five in Providence, eight in Cambridge, and appearances in New England and western cities. Soloists for the 24 pairs of concerts in Boston have been chosen with regard for important, concertos, classical or recent. Jascha Heifetz will appear in Beethoven's Violin Concerto (Beethoven will be the predominating composer in the season's repertory). Zlatko Balokovic will appear in the Violin Concerto of Carpenter, and Sanroma in a new concerto by Dukelsky. Other soloists will be Artur Rubinstein, Myra Hess, Rudolph Serkin, Ruth Posselt, and Gregor Piatigorsky (who will play the 'cello solo in Strauss' "Don Quixote").

Nicolai Berezowsky's concerto for String Quartet and Orchestra will be performed with the assistance of the Coolidge Quartet, and Ernst Krenek will appear in a piano concerto of his own. Igor Stravinsky will visit America in the spring, and will appear as guest in the concerts of two weeks, as composer, conductor and piano soloist. His new orchestral concerto will have its first public performance in this country. Georges Enesco and Eugene Goossens will be the other guest conductors, each for a single week.

Beethoven's "Missa Solemnis," which was revived last spring with conspicuous success, not having been heard in Boston since the Beethoven Festival of 1927, will be repeated at a special concert in the autumn.

First Programs

Word has just been received from Koussevitzky, who is vacationing at Bourget-du-Lac, France, that the opening program of his 15th season, Oct. 7 and 8, will include in the first half three numbers with which he opened his first Boston program in 1924,—Vivaldi's Concerto for Orchestra in D minor, Berlicz' "Roman Carnival" Overture, and Brahms' Variations on a Theme of Haydn. Dr. Koussevitzky's period of conductorship of the Boston Symphony Orchestra exceeds by several years any previous conductor of this organization.

During the 14 years which Dr. Koussevitzky has led the Boston Symphony, he has conducted not less than 1400 concerts, an average of 100 a year. The coming season will be no exception, when he will again undertake to prepare and conduct the usual 100 concerts.

PITTSFIELD, MASS.
EAGLE

SEP 8 - 1938

Koussevitzky Announces Plans

BOSTON, Sept. 8.—Word has been received from Serge Koussevitzky, who is vacationing at Bourget-du-Lace, France, that the opening program of the Boston Symphony Orchestra Oct. 7 and 8, will include three numbers with which he opened his first Boston program in 1924—Vivaldi's Concerto for Orchestra in D minor; Berlioz' "Roman Carnival" Overture, and Brahms' Variations on a Theme of Haydn. Dr. Koussevitzky's 14 years as conductor of the Boston Orchestra exceeds by several years any previous conductor of this organization.

During the 14 years which Dr. Koussevitzky has led the Boston Symphony Orchestra, he has conducted not less than 1400 concerts, an average of 100 a year. The coming season will be no exception, when he will again undertake to prepare and conduct the usual 100 concerts. During two weeks this coming season, Dr. Koussevitzky has asked Igor Stravinsky to appear as composer-conductor, as well as piano soloist in the performance of his own works.

NEW YORK, N. Y.
TIMES

SEP 8 - 1938

BOSTON SYMPHONY PLANS

Koussevitzky to Direct Again—Guest Conductors Named

Serge Koussevitzky will begin his fifteenth year in America as conductor of the Boston Symphony Orchestra when he directs the opening of the season in Symphony Hall, Boston, on Oct. 1, it was announced yesterday. During the season, the orchestra's fifty-eighth, Dr. Koussevitzky will conduct almost 100 concerts.

The management of the Boston Symphony also revealed that the guest conductors this season will be Igor Stravinsky, who will appear for a fortnight as conductor and piano soloist in the performance of his own works, and Georges Enesco and Eugene Goossens, who will lead the orchestra for a week each.

NEW YORK, N. Y.
EVENING POST
SEP 8 - 1938

Koussevitzky's 15th Season in Boston

Serge Koussevitzky begins his fifteenth year in America as conductor of the Boston Symphony Orchestra when he opens the season in Symphony Hall, Boston, on October 7. The conductor is now taking a rest at Bourget-du-Lac, France, having sailed for Europe at the conclusion of the Berkshire Festival.

During the coming season, which is the orchestra's fifty-eighth, Koussevitzky will conduct almost 100 concerts. Two weeks, however, will be given over to Igor Stravinsky, who will appear as conductor and piano soloist in performances of his own works. Georges Enesco and Eugene Goosens will each be guest conductors for a single week.

SCHENECTADY, N. Y.
UNION - STAR

SEP 8 - 1938

Serge Koussevitzky will begin his 15th year as conductor of Boston Symphony Orchestra when it opens season October 1.

PROVIDENCE, R. I.
JOURNAL

SEP 8 - 1938

STRAVINSKY CHOSEN FOR HUB CONCERTS

Famous Composer Engaged as Guest Conductor of Symphony

Igor Stravinsky, famous composer, will be guest conductor of the Boston Symphony Orchestra for two weeks in the coming season, it was announced yesterday. He also will appear as piano soloist with the orchestra.

This season will be Dr. Serge Koussevitzky's 15th as conductor of the orchestra, the longest tenure of any of the orchestra's conductors. For his opening programs, Oct. 7 and 8, he will include three pieces that were on his first Boston program—Vivaldi's concerto for orchestra in D-minor, Berlioz's "Roman Carnival" overture and Brahms's variations on a theme of Haydn.

Dr. Koussevitzky, vacationing at Bourget-du-Lac, France, will return at the end of the month. Before returning, he will confer with Stravinsky in France concerning the programs the composer will conduct. It is understood that a revival of Stravinsky's oratorio "Oedipus Rex" is contemplated.

Stravinsky will conduct during the weeks of March 12 and 19. Georges Enesco will be guest conductor the week of Jan. 8. Eugene Goosens will have a week as conductor, also.

Dr. Koussevitzky has conducted the orchestra in more than 1400 concerts. He plans about 100 for this year, including five in Providence.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, Sept. 10/38

Newcomer, to Be Soloist With Symphony

Geoffrey Landesman

Zlatko Balokovic

NEW YORK, N. Y.
HERALD - TRIBUNE

SEP 8 - 1938

Stravinsky Will Conduct His Own Music in Boston

Composer Also to Play Piano With Symphony Orchestra

Igor Stravinsky will appear with the Boston Symphony Orchestra for two weeks next winter as conductor and piano soloist in his own music, it was announced yesterday. Other guest conductors during the season will be Georges Enesco and Eugene Goossens, conductor of the Cincinnati Symphony Orchestra.

Serge Koussevitsky, who is now taking a short vacation at Bourget-du-Lac, France, will return late this month or at the beginning of October to conduct the first concert of his fifteenth season with the Boston Symphony in Symphony Hall, Boston, on Friday afternoon, October 7. As before, he will conduct nearly 100 concerts. The orchestra, entering its fifty-eighth year, will give its first New York concert of the season Thursday night, November 17, in Carnegie Hall. Dr. Koussevitzky has now been in charge of the Boston Symphony for a longer period than any of his eight predecessors.

NEW BEDFORD, MASS
STANDARD-TIMES

SEP 8 - 1938

CONDUCTOR NAMED

BOSTON, Sept. 8 (UP) — Igor Stravinsky, celebrated composer and conductor, will lead the Boston Symphony Orchestra for two weeks during the annual mid-Winter vacation of Serge Koussevitzky, it was announced today. Dr. Koussevitzky will begin his 15th season as conductor of the orchestra Oct. 7.

WORCESTER, MASS.
GAZETTE

SEP 8 - 1938

WILL LEAD ORCHESTRA

BOSTON, Sept. 8 (UP)—Igor Stravinsky, celebrated composer and conductor, will lead the Boston Symphony Orchestra for two weeks during the annual mid-Winter vacation of Serge Koussevitzky, it was announced today. Doctor Koussevitzky will begin his 5th season as conductor of the orchestra Oct. 7.

PAWTUCKET, R. I.
TIMES

SEP 8 - 1938

Stravinsky to Lead Boston Symphony

BOSTON, Sept. 8 (UP)—Igor Stravinsky, celebrated composer and conductor, will lead the Boston Symphony orchestra for two weeks during the annual mid-winter vacation of Serge Koussevitzky, it was announced today. Dr. Koussevitzky will begin his 15th season as conductor of the orchestra Oct. 7.

WILLIMANTIC, CONN.
CHRONICLE

SEP 8 - 1938

Boston, Sept. 8—Igor Stravinsky, celebrated composer and conductor, will lead the Boston Symphony Orchestra for two weeks during the annual mid-winter vacation of Serge Koussevitzky, it was announced today. Dr. Koussevitzky will begin his 15th season as conductor of the orchestra October 7th

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MT. PLEASANT, TEXAS
TIMES

SEP 6 - 1938

REVERSE APPLAUSE

BOSTON, (INS)—Reversing the usual procedure, the Boston Symphony Orchestra recently applauded the audience. The crowd had sat through a heavy rainstorm on the banks of the Carles River to listen to the program while the players were sheltered by the huge shell. At the conclusion the entire orchestra rose and drummed on their fiddlebacks with their bows and clapped their hands.

N. ATTLEBORO, MASS.
EVE. CHRONICLE

SEP 8 - 1938

Reverse Applause

BOSTON, Sept. 8 (INS)—Reversing the usual procedure, the Boston Symphony Orchestra recently applauded the audience. The crowd had sat through a heavy rainstorm on the banks of the Charles river to listen to the program while the players were sheltered by the huge shell. At the conclusion the entire orchestra rose and drummed on their fiddlebacks with their bows and clapped their hands.

MOBILE, ALA.
PRESS

SEP 1 0 1938

Plans for an American Salzburg

(St. Louis Post- Dispatch)

A blight of adverse political and economic conditions has fallen upon the great European music festivals, which formerly attracted audiences from beyond the seas. Salzburg, for instance, is but the shadow of its former self since Austria fell under Nazi sway. It is America's opportunity to assume leadership in this field, and there are indications that this country will seize the moment to carry on the tradition of high art.

The most promising development is probably the Berkshire Symphonic Festival, held near Stockbridge, Mass., where the Boston Symphony Orchestra, directed by Serge Koussevitsky, has just concluded its fifth summer season. Through the gift of a patron, the festival has a 200-acre estate as its permanent site, and adequate facilities for its audiences of 5,000 and more have been constructed. Of more significance than the physical plant, however, are the plans for extending its scope to include opera, ballet, the classical drama and a school for young artists. Dr. Kousselitzky's vision of developing "the greatest music and art center in the world" has the support of the Boston symphony organization.

Even such a broad project as this, however, will be inadequate for a country of the size and wealth of the United States. There will be opportunity for a middle western community to develop a musical center which will not be a rival but a companion to the Berkshire project.

WORCESTER, MASS.
POST

SEP 9 - 1938

Miss Eunice Wheeler Is Concert Artist

Miss Eunice Wheeler, daughter of Mrs. Leonard Wheeler of Old Colony road, was guest artist at a concert given in the Marshall house in York, Me., as a highlight of this week's entertaining. Miss Wheeler played the viola in a quintet for clarinet, two violins, viola, and 'cello. Harold Hansen, son of Einar Hansen of the Boston Symphony orchestra, played the clarinet.

Miss Wheeler, who has been with her mother at their York Harbor home since early summer, will manage the toy department at a sale which will be held Thursday in the town hall for the benefit of the Women's League

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MUSIC AND MUSICIANS

Symphony Orchestra Offers Its Wares

Sept. 10/38

By MOSES SMITH

The briskness of the weather during the past week has made an appropriate setting for the release of the Boston Symphony Orchestra's plans for the season. The preliminary announcement, made on Thursday, is rounded out now, as if the management were loathe to risk over-feeding the appetite of the Orchestra's public, eager for news. The news is prevailingly good even if the list of soloists does not rival in length similar lists from other orchestras, summarized in another column on this page. One might have guessed in the past that economy was the operating factor. One knows now that the real reason is that in fourteen years Dr. Serge Koussevitzky has firmly established in the minds of his audiences his conviction that the orchestra is, and of right ought to be, the principal soloist. Concerts without soloists are now the rule here, not the exception, in contrast with the practice still prevailing practically everywhere else in this country.

It would even be possible to argue that the Boston Orchestra, far from sacrificing in size of audiences by such procedure, has actually been rewarded, because the audiences have been steadily increasing since the low-point of the depression, and the Orchestra rests, on the whole, probably on the most stable financial base of any similar institution in this country. Dr. Koussevitzky's antipathy towards employing soloists for the sake of the box-office does not, of course, extend to the point of blindness in the face of the more legitimate uses of soloists—as assistants in the presentation of certain masterworks of the past and provocative music of the present; as artistic personages to be honored in a quasi-ceremonial way on rare occasions, and so forth. But those are different matters from the engagement of a celebrated virtuoso for a symphonic concert simply to boost the box-office "take."

Soloists and Repertory

The brief list from Symphony Hall, already made known partially in these columns from time to time, has the virtue of excelling quality. Heifetz will return for the Beethoven Concerto. There will be five pianists—Artur Rubinstein, Myra Hess, Rudolph Serkin, who will be making his first appearances with the Boston Orchestra, Jesus Maria Sanroma, who will present the new Concerto of Dukelsky, and Ernst Krenek, who will be soloist in his own Concerto. For violinists, there will be, in addition to Heifetz, Ruth Posselt and Zlatko Balokovic. While nothing has been released on the subject of what Mr. Balokovic will play, the presumption is that the piece will be John Alden Carpenter's Violin Concerto, concerning the first performance of which in Chicago this observer wrote at some length in these columns last November. Gregor Piatigorsky, the 'cellist, will return to exhibit again the magic of his art in Strauss' "Don Quixote." The only other "soloist" will be the Coolidge String Quartet, which will play the new Concerto of one of its members, Nicolai Berezovsky.

Aside from the foregoing information and that released on Thursday the only other clue to the nature of the repertory for the coming season is the statement that "Beethoven will be the predominating composer," a number of his symphonies being performed as well as the Violin Concerto. Obviously new or recent music will not be played so frequently as in the early seasons of Dr. Koussevitzky's regime. By the same token more and more emphasis is being placed on the classical and established repertory. Such are probably the natural and even inevitable results of the development of the conductor's art.

Exceptions

One is, however, quite as naturally led to comment on some of the things the announcement omits for the excellent reason that they will not happen during the coming season of the Boston Orchestra. For several years, for example, the Violin Concerto of another American composer, Roger Huntington Sessions, has been periodically and more or less definitely announced for performance at the Boston concerts. For one reason or another it has been laid aside with equal regularity. It has become, indeed, almost one of the mysteries of the American concert-halls. The mystery may even be said by this time to be a scandal. Certainly—and without attempting invidious comparisons—it seems strange that a newer Violin Concerto of another American composer, Mr. Carpenter, should precede Mr. Sessions' in Bostonian performance.

Another defect in the announced repertory, for this writer, is the absence of the Berg Violin Concerto. In the flush of enthusiasm attending the beautiful performances of the work during the season before last Dr. Koussevitzky promised a repetition for the following season. The season passed without such repetition. In bewailing the non-appearance of the work in the repertory of a new season the present writer might more easily discount the value of his own conviction were it not for the profound impression the Concerto made on eminent writers abroad, including the sober Ernest Newman and the tart Constant Lambert, who can scarcely be regarded as over-sympathetic with the tendencies of the school of composition founded by Arnold Schoenberg.

There is one name that has become more and more conspicuous by its absence—that of Emmanuel Feuermann, the 'cellist. Again there is no intention of comparison with the only 'cellist on the actual list. Rather does this writer regret that it has thus far been possible to hear a superlative artist in this city only at private or semi-public functions. Clearly the concerts of the Boston Symphony Orchestra are his appropriate and deserved setting.

It would have been a fine and praiseworthy thing to have included Bruno Walther among the guest-conductors. One is referring not to his art, which needs no apology, but to the symbol that he has necessarily become in the minds of many, the symbol of artistic freedom as opposed to authoritarian oppression. There may have been many excellent reasons why he was not and could not have been engaged. But perhaps another chance will come soon.

The burden of these exceptions is not intended to lessen the thrill of anticipation which the announcement of a new symphonic season regularly brings. If the present writer had the authority to make up his own list he would have chosen differently in some particulars. But that fact need not serve to substitute disappointment for what remains pleasurable expectancy for the opening shot of the 1938-39 campaign on Oct. 7.

NEW BEDFORD, MASS.
MERCURY

SEP 9 - 1938

MORNING GOSSIP

SHEEP

When strangers pass the sheepfold on the hill
They always stop to call the silly things
And baa and bleat at them, as people will,
To imitate their plaintive bletherings.

Slowly the trusting ewes come trotting over,
And tiny-footed little black-nosed lambs
Nuzzle against the fence for gifts of clover
Or rub contentedly against their dams.

Setting their little knock-kneed legs with care,
They crowd and listen to each bleating taunt
And twiddle their big ears, and blink and stare—
And wonder what these sily people want.

—Gerald Raftery in the New York Herald-Tribune.

Igor Stravinsky will appear with the Boston Symphony Orchestra for two weeks next Winter as conductor and piano soloist in his own music. Other guest conductors during the season will be Georges Enesco and Eugene Goossens, conductor of the Cincinnati Symphony Orchestra.

Serge Koussevitsky, who is now taking a short vacation at Bourget-du-Lac, France, will return late this month or at the beginning of October to conduct the first concert of his fifteenth season with the Boston Symphony in Symphony Hall, Boston, and Friday afternoon, Oct. 7. As before, he will conduct nearly 100 concerts. The orchestera, entering its fifty-eighth year, will give its first New York concert, Nov. 17, in Carnegie Hall. Dr. Koussevitzky has now been in charge of the Boston Symphony for a longer period than any of his eight predecessors.

SAN DIEGO, CALIF.
UNION

SEP 1 1 1938

CONTROVERSY ABOUT APPLAUSE BRINGS 'BOUQUETS AND BRICKBATS' IN LETTERS TO CRITIC

By SALLY BROWN MOODY

Our mention in last Sunday's San Diego Union of the present custom of barring applause between the movements of a symphony has brought forth "bouquets and brickbats," thus achieving the purpose for which it was written.

Controversy, or difference of opinion keeps things going—even horse racing. Many telephone calls, (in agreement with us) letters, and group discussions have been intensely interesting.

We remember that years and years ago—well, never mind about that—listening to the Chicago orchestra or the great ochestras of Boston and New York, audiences were not forbidden to applaud by an irritable fling of the conductor's head, or his upraised hands to stifle any demonstration.

"Why," asks the New York Times critic, "should a conductor thus get directly between the audience and the music, as if it was his music and not theirs, and his the responsibility of dictating an audience's response?"

'APPLAUSE' LETTER

Weldon Hebert, 3576 First ave., writes us, in part, as follows: "Congratulations and many thanks for expressing my longstanding opinion upon barring applause between the movements of symphony. . . . Music was created to be enjoyed and used, not something to be afraid of. . . .

"At the concerts young people who feel a great joy from the music are awed into silence by the great round eyes of the numerous dowagers around them if they attempt to give vent to their emotion. The thought has come to me that the young probably experience the music better than their seniors because they actually live it and feel it. This is what the composer desired. . . .

"I suppose sham and pretense have always been with us but at present it can be seen everywhere. Many, (and Mr. Hebert includes the 'unwilling husbands') go because it is the thing to do and not because they love the art. . . ."

We are grateful for Mr. Herbert's interest and glad that he agrees with us, nevertheless, we shall be glad to publish any letter which comes to us—pro or con.

* * *

DEFINES SYMPHONY

Charles O'Connell in his book on the symphony writes: "The symphony is at once the most important and most highly developed and elaborate of musical forms. . . . Roughly a symphony is a sonata for an orchestra. . . . . It has usually four movements, thematically independent, but with the first and last similar in style and tonality.

The character of these movements is ordinarily desginated by the terms "Allegro," (quick and vigorous); "Andante" (smooth and moving) or "Adagio" (slow); "Scherzo" brisk and gay), and 'Finale' which may partake of any character dictated by the composer."

Puzzle — Find your "sustained mood" the "culture" fiends object having interrupted by applause, constitute shallowness and vandalism, while applause after the march movement is the normal, sincere, unaffected response to the work."

Too bad we can't have a word from Tschaikowsky.

Still pursuing the symphony, perhaps you would be interested in a description by Olin Downes of the performance of Tschaikowsky's "Pathetique." He writes:

"Its third movement is one of the wildest and most fantastical in the literature of the art. On this particular occasion Dr. Koussevitzky was not able completely to stifle the applause. Few conductors can in this place.

GESTURE OF COMMAND

Part of the audience broke loose, but almost as quickly subsided. . . . The conductor made a gesture of command then began the last movement of the symphony which is a dirge, slow, somber, elegiac, music of monumental resignation and desdying away till the softest of pianissimos faded into complete silence.

"No one wanted to applaud then, and no one should have. But it was the end of the symphony, therefore time to applaud. . . . It may have been satisfactory to the conductor, but applause at the end of 'Symphonie Pathetique,' can con-

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MANCHESTER, N. H.
UNION

SEP 9 - 1938

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SPRINGFIELD, MASS.
EVENING UNION

SEP 10 1938

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The Boston Symphony Orchestra engages its soloists because of their fitness to interpret the works they will play with the orchestra rather than because they are big names, according to Manager G. E. Judd, who recently addressed a group of music critics in the Harvard Club in Boston.

MUSIC AND MUSICIANS

Symphony Orchestra Offers Its Wares

Sept. 10/38

By MOSES SMITH

The briskness of the weather during the past week has made an appropriate setting for the release of the Boston Symphony Orchestra's plans for the season. The preliminary announcement, made on Thursday, is rounded out now, as if the management were loathe to risk over-feeding the appetite of the Orchestra's public, eager for news. The news is prevailingly good even if the list of soloists does not rival in length similar lists from other orchestras, summarized in another column on this page. One might have guessed in the past that economy was the operating factor. One knows now that the real reason is that in fourteen years Dr. Serge Koussevitzky has firmly established in the minds of his audiences his conviction that the orchestra is, and of right ought to be, the principal soloist. Concerts without soloists are now the rule here, not the exception, in contrast with the practice still prevailing practically everywhere else in this country.

It would even be possible to argue that the Boston Orchestra, far from sacrificing in size of audiences by such procedure, has actually been rewarded, because the audiences have been steadily increasing since the low-point of the depression, and the Orchestra rests, on the whole, probably on the most stable financial base of any similar institution in this country. Dr. Koussevitzky's antipathy towards employing soloists for the sake of the box-office does not, of course, extend to the point of blindness in the face of the more legitimate uses of soloists—as assistants in the presentation of certain masterworks of the past and provocative music of the present; as artistic personages to be honored in a quasi-ceremonial way on rare occasions, and so forth. But those are different matters from the engagement of a celebrated virtuoso for a symphonic concert simply to boost the box-office "take."

Soloists and Repertory

The brief list from Symphony Hall, already made known partially in these columns from time to time, has the virtue of excelling quality. Heifetz will return for the Beethoven Concerto. There will be five pianists—Artur Rubinstein, Myra Hess, Rudolph Serkin, who will be making his first appearances with the Boston Orchestra, Jesus Maria Sanroma, who will present the new Concerto of Dukelsky, and Ernst Krenek, who will be soloist in his own Concerto. For violinists, there will be, in addition to Heifetz, Ruth Posselt and Zlatko Balokovic. While nothing has been released on the subject of what Mr. Balokovic will play, the presumption is that the piece will be John Alden Carpenter's Violin Concerto, concerning the first performance of which in Chicago this observer wrote at some length in these columns last November. Gregor Piatigorsky, the 'cellist, will return to exhibit again the magic of his art in Strauss' "Don Quixote." The only other "soloist" will be the Coolidge String Quartet, which will play the new Concerto of one of its members, Nicolai Berezovsky.

Aside from the foregoing information and that released on Thursday the only other clue to the nature of the repertory for the coming season is the statement that "Beethoven will be the predominating composer," a number of his symphonies being performed as well as the Violin Concerto. Obviously new or recent music will not be played so frequently as in the early seasons of Dr. Koussevitzky's regime. By the same token more and more emphasis is being placed on the classical and established repertory. Such are probably the natural and even inevitable results of the development of the conductor's art.

Exceptions

One is, however, quite as naturally led to comment on some of the things the announcement omits for the excellent reason that they will not happen during the coming season of the Boston Orchestra. For several years, for example, the Violin Concerto of another American composer, Roger Huntington Sessions, has been periodically and more or less definitely announced for performance at the Boston concerts. For one reason or another it has been laid aside with equal regularity. It has become, indeed, almost one of the mysteries of the American concert-halls. The mystery may even be said by this time to be a scandal. Certainly—and without attempting invidious comparisons—it seems strange that a newer Violin Concerto of another American composer, Mr. Carpenter, should precede Mr. Sessions' in Bostonian performance.

Another defect in the announced repertory, for this writer, is the absence of the Berg Violin Concerto. In the flush of enthusiasm attending the beautiful performances of the work during the season before last Dr. Koussevitzky promised a repetition for the following season. The season passed without such repetition. In bewailing the non-appearance of the work in the repertory of a new season the present writer might more easily discount the value of his own conviction were it not for the profound impression the Concerto made on eminent writers abroad, including the sober Ernest Newman and the tart Constant Lambert, who can scarcely be regarded as over-sympathetic with the tendencies of the school of composition founded by Arnold Schoenberg.

There is one name that has become more and more conspicuous by its absence—that of Emmanuel Feuermann, the 'cellist. Again there is no intention of comparison with the only 'cellist on the actual list. Rather does this writer regret that it has thus far been possible to hear a superlative artist in this city only at private or semi-public functions. Clearly the concerts of the Boston Symphony Orchestra are his appropriate and deserved setting.

It would have been a fine and praiseworthy thing to have included Bruno Walther among the guest-conductors. One is referring not to his art, which needs no apology, but to the symbol that he has necessarily become in the minds of many, the symbol of artistic freedom as opposed to authoritarian oppression. There may have been many excellent reasons why he was not and could not have been engaged. But perhaps another chance will come soon.

The burden of these exceptions is not intended to lessen the thrill of anticipation which the announcement of a new symphonic season regularly brings. If the present writer had the authority to make up his own list he would have chosen differently in some particulars. But that fact need not serve to substitute disappointment for what remains pleasurable expectancy for the opening shot of the 1938-39 campaign on Oct. 7.

NEW BEDFORD, MASS.
MERCURY

SEP 9 - 1938

MORNING GOSSIP

SHEEP

When strangers pass the sheepfold on the hill
They always stop to call the silly things
And baa and bleat at them, as people will,
To imitate their plaintive bletherings.

Slowly the trusting ewes come trotting over,
And tiny-footed little black-nosed lambs
Nuzzle against the fence for gifts of clover
Or rub contentedly against their dams.

Setting their little knock-kneed legs with care,
They crowd and listen to each bleating taunt
And twiddle their big ears, and blink and stare—
And wonder what these sily people want.

—Gerald Raftery in the New York Herald-Tribune.

Igor Stravinsky will appear with the Boston Symphony Orchestra for two weeks next Winter as conductor and piano soloist in his own music. Other guest conductors during the season will be Georges Enesco and Eugene Goossens, conductor of the Cincinnati Symphony Orchestra.

Serge Koussevitsky, who is now taking a short vacation at Bourget-du-Lac, France, will return late this month or at the beginning of October to conduct the first concert of his fifteenth season with the Boston Symphony in Symphony Hall, Boston, and Friday afternoon, Oct. 7. As before, he will conduct nearly 100 concerts. The orchestera, entering its fifty-eighth year, will give its first New York concert, Nov. 17, in Carnegie Hall. Dr. Kousse-

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SAN DIEGO, CALIF.
UNION

SEP 1 1 1938

CONTROVERSY ABOUT APPLAUSE BRINGS 'BOUQUETS AND BRICKBATS' IN LETTERS TO CRITIC

By SALLY BROWN MOODY

Our mention in last Sunday's San Diego Union of the present custom of barring applause between the movements of a symphony has brought forth "bouquets and brickbats," thus achieving the purpose for which it was written.

Controversy, or difference of opinion keeps things going—even horse racing. Many telephone calls, (in agreement with us) letters, and group discussions have been intensely interesting.

We remember that years and years ago—well, never mind about that—listening to the Chicago orchestra or the great ochestras of Boston and New York, audiences were not forbidden to applaud by an irritable fling of the conductor's head, or his upraised hands to stifle any demonstration.

"Why," asks the New York Times critic, "should a conductor thus get directly between the audience and the music, as if it was his music and not theirs, and his the responsibility of dictating an audience's response?"

'APPLAUSE' LETTER

Weldon Hebert, 3576 First ave., writes us, in part, as follows: "Congratulations and many thanks for expressing my longstanding opinion upon barring applause between the movements of symphony. . . . Music was created to be enjoyed and used, not something to be afraid of. . . .

"At the concerts young people who feel a great joy from the music are awed into silence by the great round eyes of the numerous dowagers around them if they attempt to give vent to their emotion. The thought has come to me that the young probably experience the music better than their seniors because they actually live it and feel it. This is what the composer desired. . . .

"I suppose sham and pretense have always been with us but at present it can be seen everywhere. Many, (and Mr. Hebert includes the 'unwilling husbands') go because it is the thing to do and not because they love the art. . . ."

We are grateful for Mr. Herbert's interest and glad that he agrees with us, nevertheless, we shall be glad to publish any letter which comes to us—pro or con.

* * *

DEFINES SYMPHONY

Charles O'Connell in his book on the symphony writes: "The symphony is at once the most important and most highly developed and elaborate of musical forms. . . . Roughly a symphony is a sonata for an orchestra. . . . . It has usually four movements, thematically independent, but with the first and last similar in style and tonality.

The character of these movements is ordinarily desginated by the terms "Allegro," (quick and vigorous); "Andante" (smooth and moving) or "Adagio" (slow); "Scherzo" brisk and gay), and 'Finale' which may partake of any character dictated by the composer."

Puzzle — Find your "sustained mood" the "culture" fiends object having interrupted by applause, stitute shallowness and vandalism, while applause after the march movement is the normal, sincere, unaffected response to the work."

Too bad we can't have a word from Tschaikowsky.

Still pursuing the symphony, perhaps you would be interested in a description by Olin Downes of the performance of Tschaikowsky's "Pathetique." He writes:

"Its third movement is one of the wildest and most fantastical in the literature of the art. On this particular occasion Dr. Koussevitzky was not able completely to stifle the applause. Few conductors can in this place.

GESTURE OF COMMAND

Part of the audience broke loose, but almost as quickly subsided. . . . The conductor made a gesture of command then began the last movement of the symphony which is a dirge, slow, somber, elegiac, music of monumental resignation and desdying away till the softest of pianissimos faded into complete silence.

"No one wanted to applaud then, and no one should have. But it was the end of the symphony, therefore time to applaud. . . . It may have been satisfactory to the conductor, but applause at the end of 'Symphonie Pathetique,' can con-

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SPRINGFIELD, MASS.
EVENING UNION

SEP 10 1938

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NEW YORK, N. Y.
TIMES
SEP 11 1938

PLANS FOR ORCHESTRAS

THE Philadelphia Orchestra's thirty-ninth season in its home city will open Oct. 7 and close April 29. Twenty-eight Friday-Saturday concert pairs are scheduled and ten Tuesday night programs. The season in Philadelphia will consist of twenty-four symphony concert weeks, two ballet weeks and two weeks when recitalists will appear in the subscription series while the orchestra is out of town.

Eugene Ormandy will conduct for sixteen of the twenty-four symphony concert weeks, Georges Enesco for two and Saul Caston and Vladimir Golschmann for one each. The remaining four symphony concert weeks are being held for Leopold Stokowski. These are the weeks of March 13, 20 and 27 and April 3. According to the organization's announcement, definite assurance from Mr. Stokowski is expected before the opening of the season. The two ballet weeks, during which the Ballet Russe and the Philadelphia Ballet will appear with the orchestra, will find Mr. Caston on the podium.

There will be five symphony concerts in the Youth Concert series. In addition, one special event is listed in which the orchestra and the Ballet Russe will participate.

A feature of the season will be a Brahms cycle, included in the Friday-Saturday subscription series. In the course of this cycle, which is under Mr. Ormandy's direction, the four symphonies of the master will come to performance as well as more than half a dozen of his other more important works. These concerts will be given Nov. 25 and 26, Dec. 16 and 17, Jan. 6 and 7 and Jan. 27 and 28. Erika Morini, violin, and Emanuel Feuermann, 'cello, will be the soloists at the first of the Brahms concerts. They will be heard in the double concerto. Other soloists engaged for the cycle are Marian Anderson, contralto; Joseph Szigeti, violin, and Walter Gieseking, piano.

Numerous soloists also will appear during the season in concerts outside of the Brahms cycle. Among these artists will be Serge Rachmaninoff, Hortense Monath, Josef Wissow, Jacques Abram and Boris Golschmann, pianists; Efrem Zimbalist, violinist; Friedrich Schorr, baritone, and Miss Anderson. Mr. Schorr will be heard as assisting artist on the Wagner programs slated for the first week in February under Mr. Ormandy's baton. During the last week in April the Coolidge String Quartet will play with the orchestra at three concerts.

Recitals will take the place of orchestral concerts on two of the week-ends. Lotte Lehmann, soprano, and Lauritz Melchior, tenor, will offer a joint recital before the Philadelphia Orchestra subscription audiences, Friday and Saturday, Nov. 4 and 5, and Jascha Heifetz will be heard as recitalist Friday and Saturday, Feb. 10 and 11.

The weeks of Dec. 5 and Jan. 9, there will be no concerts in the Friday-Saturday subscription series.

With the opening of the fifty-eighth season of the Boston Symphony Orchestra on Oct. 7 in Boston, Serge Koussevitzky begins his fifteenth year as conductor in this country. The orchestra will celebrate this anniversary in suitable fashion. Its plans include five pairs of monthly concerts in Carnegie Hall, beginning Thursday night, and Saturday afternoon, Nov. 17 and 19; five concerts in Brooklyn, opening Friday, Nov. 18, and appearances in New England and in Western cities.

The soloists for the twenty-four pairs of concerts in Boston have been selected with special reference to important classic and modern concertos. Jascha Heifetz has been engaged to perform the Beethoven violin concerto. And Beethoven, by the way, will be the predominating composer in the season's repertoire. Slatko Balokovic will play the new violin concerto by John Carpenter, which he introduced abroad last season, and Jesus Maria Sanroma, the orchestra's official pianist, will be at the keyboard for a new concerto by Paul Dukelsky. Other soloists announced are Artur Rubinstein, Myra Hess and Rudolf Serkin, pianists; Ruth Posselt, violinist, and Gregor Piatigorsky, 'cellist.

Nicolai Berezowsky's concerto for string quartet and orchestra will be performed with the assistance of the Coolidge String Quartet, and Ernst Krenek, the Austrian composer-pianist, will be heard in a piano concerto of his own. Igor Stravinsky, who visits America this Spring, will appear in the concerts of one fortnight in the triple capacity of composer, conductor and pianist. His new orchestral concerto will then receive its first public presentation in this country. Georges Enesco and Eugene Goossens will be the other guest conductors. Each will direct for one week.

Beethoven's "Missa Solemnis," which the orchestra revived last Spring in Boston for the first time in a decade, will be repeated at a special concert this Fall.

The Chicago Symphony Orchestra opens its forty-eighth season Oct. 13 in Chicago. That night Frederick Stock will be on the podium and the occasion will mark the inception of his thirty-fourth year as the organization's conductor. Hans Lange will enter his third year's duties as the orchestra's associate conductor. Ernst Krenek and Igor Stravinsky will appear as guest conductors.

The season will consist of twenty-eight pairs of concerts on Thursday nights and Friday afternoon, a series of twelve Tuesday afternoon concerts and six concerts for young people. On alternate Saturday nights, beginning Oct. 22, popular programs are scheduled.

NEW YORK, N. Y.
HERALD - TRIBUNE
SEP 11 1938

THE ORCHESTRAS

SERGE KOUSSEVITZKY, who is now abroad on a short vacation at Bou[redacted], after completing his third term as conductor of the Berkshire Symphonic Festival last month, will return to America at the beginning of October to begin rehearsals for the Boston Symphony Orchestra's fifty-eighth season, which opens in Symphony Hall, Boston, on Friday afternoon and Saturday evening, October 7 and 8.

The Boston series will, as usual, include twenty-four pairs of concerts on Friday afternoons and Saturday nights, and shorter series on Mondays and Tuesdays, besides eight concerts at Saunders Theater, Harvard University, Cambridge. Dr. Koussevitzky, who is beginning his fifteenth consecutive season with this orchestra, will conduct nearly 100 concerts. Igor Stravinsky, paying his fourth visit to this country early next spring, will appear as guest conductor and pianist with the Boston Symphony for two weeks in his own music, including a new concerto for orchestra which will then have its American premiere. The other guest leaders will be Georges Enesco, Rumanian con[redacted] is also a guest conductor of the Philharmonic-Symphony, and Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, who will be in charge of the Boston Symphony for a week apiece.

Beethoven's "Missa Solemnis" in D major, which had its first Boston performance in eleven years last spring, will be repeated in a special concert this fall.

Boston Symphony's Soloists

Beethoven, it is announced, will be the predominating composer in the regular Boston repertoire. Jascha Heifetz will be a soloist in the Beethoven violin concerto. Zlatko Balakovic will play John Alden Carpenter's violin concerto, and Jesus Maria Sanroma will be the soloist in a new piano concerto by Vladimir Dukelsky. Gregor Piatigorsky will play the cello solo in Richard Strauss's "Don Quixote." The Coolidge Quartet will take part in a concerto for string quartet and orchestra by Nicolai Berezowsky, who is its second violinist, and Ernst Krenek will play his new piano concerto. Other soloists in Boston will be Artur Rubinstein, Myra Hess and Rudolf Serkin, pianists, and Ruth Posselt, violinst.

In New York the Boston Symphony will give its usual two series of five concerts each in Carnegie Hall: on Thursday evenings, November 17, January 5, March 9 and 30, and Friday evening, February 10, and Saturday afternoons, November 19, January 7, February 11, March 11 and April 1. The concerts at the Brooklyn Academy of Music will be held on Friday nights, November 18 and January 6; Thursday night, February 9, and Friday nights, March 10 and 31. The orchestra will be heard in several New England cities and in the Mid-West.

Chicago Symphony Plans

Despite Dr. Koussevitzky's notable length of service with one orchestra, the record established by Frederick A. Stock, who begins his thirty-fourth season with the Chicago Symphony Orchestra in Orchestra Hall, Chicago, on Thursday night and Friday afternoon, October 13 and 14, will probably long remain unequaled. Hans Lange will begin his third season as associate conductor of this orchestra, whose forty-eighth season will last twenty-eight weeks. In addition to the regular Thursday and Friday concerts, there will be twelve Tuesday concerts on the second and fourth Tuesdays of each month; six young people's concerts on the third Wednesday afternoon of each month. Popular concerts will be given on alternate Saturday nights. There will be ten concents in Milwaukee.

Ernst Krenek and Igor Stravinsky will conduct the orchestra in their own music. Soloists making their first appearance with this organization are Yehudi Menuhin, Louis Krasner and Ro[redacted] violinists, and Storm Bull and Jose Echaniz, pianists, and E. Power Biggs, organist. Enid Szantho and Charles Kullmann will sing in Gustav Mahler's "Das Lied von der Erde." Other soloists will be Gitta Gradova, Myra Hess, Josef Hofmann, Ernest Schel[redacted] Smeterlin, pianists; Fritz Kreisler, Albert Spalding and John Weicher, violinists, and Edmund Kurtz and Gregor Piatigorsky, cellists. The Harvard Glee Club will sing with the Chicago Symphony for the first time. The air-conditioning of Orchestra Hall is to be completed by October 1.

LOWELL, MASS.
LEADER

SEP 10 1938

Symphony Season Will Open Oct. 15

Serge Koussevitsky to Again Conduct

When the ~~Boston Symphony~~ orchestra opens its 58th season in Symphony Hall, Boston, on Oct. 7, Serge Koussevitzky will begin his 15th season in America as conductor. The conductor went to France for a vacation, following the Berkshire Festival last month, and will return Oct. 1 for the season's opening.

Notable plans are announced for the anniversary season, which will include five pairs of monthly concerts in Carnegie Hall, New York, five concerts in Brooklyn, five in Providence, eight in Cambridge, and appearances in New England and western cities. Soloists for the 24 pairs of concerts in Boston have been chosen with regard for importants concertos, classical or recent. Jascha Heifetz will appear in Beethoven's Violin Concerto (Beethoven will be the predominating composer in the season's repertory). Zlatko Balokovic will appear in the Violin Concerto of Carpenter, and Sanroma in a new concerto by Dukelsky. Other soloists will be Artur Rubinstein, Myra Hess, Rudolph Serkin, Ruth Posselt, and Gregor Piatigorsky (who will play the cello solo in Strauss' "Don Quixote").

NEW YORK, N. Y.
SUN
SEP 10 1938

News of the Music World

With the opening of the San Carlo Opera Company's seventeen-day engagement at the Center Theater next Thursday night, the 1938-39 music season will be definitely under way. Before another month is out, the New York music-lover will be receiving the usual embarrassment of musical riches offered in Carnegie, Town and the other recital and concert centers of the city.

Fortune Gallo, impresario of the San Carlo company, has chosen Bizet's "Carmen" as his opening production. Coe Glade will have the title-role, and the cast will include Mostyn Thomas, Dimitri Onofrei, Leola Turner, Alice Homer, Harold Kravitt, Lloyd Harris and Francesco Curci. The attractions for the remainder of the opening week are "Madama Butterfly," on Friday night; "Faust" on Saturday afternoon; "Il Trovatore" on Saturday evening, and "La Boheme" on Sunday evening.

Mr. Gallo announces that he hopes to present extended seasons of grand opera performances at the Center in future years, "with the idea of giving New York a permanent popular-priced opera company."

* * *

Three symphonic concerts will be given next week at the Federal Music Theater. Herman Neuman, musical director of radio station WNYC, will conduct the New York Civic Orchestra tomorrow afternoon; Emma Redell, soprano, will appear as guest soloist. Tomorrow evening Eugene Plotnikoff will conduct the Federal Symphony Orchestra in the inaugural concert of an all-Russian series, with Milton Kaye, pianist, as guest soloist. On Thusday evening, the Greenwich Orchestra, conducted by Joseph Littau, and assisted by Carina Orasto, Finnish soprano, will give a concert featured by the performance of Sibelius's "Hostkvall" and Schubert's Seventh Symphony.

The WPA Music Project announces three series of symphonic concerts, seven madrigal concerts and four operatic performances for the new season at the Music Theater.

* * *

The Boston Symphony begins its fifty-eighth season—the fifteenth under the directorship of Serge Koussevitsky—on October 7 in Symphony Hall. It will make its first appearances in New York on November 17 and 19. It is announced that Beethoven will be the predominating composer in the season's repertory. Novelties scheduled include a new piano concerto by Dukelsy; Nicolai Berezowsky's Concerto for string quartet and orchestra; a piano concerto by Ernst Krenek, in which the composer will be soloist; and Stravinsky's new orchestral concerto, which will have its first American performance during the composer's engagement as guest conductor and piano soloist with the orchestra. Beethoven's "Missa Solemnis" will be performed at a special concert. Other soloists include Heifetz, Zlatko Balokovic, Artur Rubinstein, Myra Hess, Rudolph Serkin, Ruth Posselt, Jesus Maria Sanroma, and Gregor Piatigorsky.

B. Record Sept. 10/38

Symphony On Oct. 7

Dr. Serge Koussevitzky will begin his 15th season as conductor of the Boston Symphony Orchestra with the Friday matinee concert scheduled for October 7. No other symphony conductor has been here so long. He has added much to his own fame and that of the Hub's peerless orchestra.

On the opening program for October 7 and 8 are three pieces from his first 1924 program, these being Vivaldi's concerto for orchestra in D minor, the Berlioz "Roman Carnival" overture and the Brahms "Variations on a Theme by Haydn."

Dr. Koussevitzky, who is now resting at Bourget-du-Lac, France, has conducted 1400 symphony concerts during his 14 years in Boston. He expects to preside over another 100 this coming season. Igor Stravinsky, Georges Enesco and Eugene Goessens will be guest conductors in mid-season. Stravinsky will also appear as piano soloist. His new orchestral concerto will have its first public performance at Symphony Hall. A revival of Stravinsky's "Oedipus Rex" oratorio is also a possibility.

Jascha Heifetz will play the Beethoven violin concerto when he appears as soloist; and Beethoven music will be featured through the season. Zlato Balokovnic will play the new Carpenter concerto for violin. J. M. Sanroma will be soloist in the new Dukelsky concerto for piano and orchestra. Other soloists will be Arthur Rubinstein, Myra Hess, Rudolph Serkin, Ruth Posselt and Gregor Piatigorsky, who will play the cello solo in Strauss' "Don Quixote."

There will be 24 pairs of concerts in Boston, as usual; and other concerts in New York, Brooklyn, Cambridge, Providence and Western cities

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CORTLAND, N. Y.
STANDARD

SEP 10 1938

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LOWELL, MASS.
LEADER

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Beethoven's "Missa Solemnis," which was revived last spring with conspicuous success, not having been heard in Boston since the Beethoven Festival of 1927, will be repeated at a special concert in the autumn.

NEW YORK, N. Y.
TIMES
SEP 11 1938

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THE Philadelphia Orchestra's thirty-ninth season in its home city will open Oct. 7 and close April 29. Twenty-eight Friday-Saturday concert pairs are scheduled and ten Tuesday night programs. The season in Philadelphia will consist of twenty-four symphony concert weeks, two ballet weeks and two weeks when recitalists will appear in the subscription series while the orchestra is out of town.

Eugene Ormandy will conduct for sixteen of the twenty-four symphony concert weeks, Georges Enesco for two and Saul Caston and Vladimir Golschmann for one each. The remaining four symphony concert weeks are being held for Leopold Stokowski. These are the weeks of March 13, 20 and 27 and April 3. According to the organization's announcement, definite assurance from Mr. Stokowski is expected before the opening of the season. The two ballet weeks, during which the Ballet Russe and the Philadelphia Ballet will appear with the orchestra, will find Mr. Caston on the podium.

There will be five symphony concerts in the Youth Concert series. In addition, one special event is listed in which the orchestra and the Ballet Russe will participate.

A feature of the season will be a Brahms cycle, included in the Friday-Saturday subscription series. In the course of this cycle, which is under Mr. Ormandy's direction, the four symphonies of the master will come to performance as well as more than half a dozen of his other more important works. These concerts will be given Nov. 25 and 26, Dec. 16 and 17, Jan. 6 and 7 and Jan. 27 and 28. Erika Morini, violin, and Emanuel Feuermann, 'cello, will be the soloists at the first of the Brahms concerts. They will be heard in the double concerto. Other soloists engaged for the cycle are Marian Anderson, contralto; Joseph Szigeti, violin, and Walter Gieseking, piano.

Numerous soloists also will appear during the season in concerts outside of the Brahms cycle. Among these artists will be Serge Rachmaninoff, Hortense Monath, Josef Wissow, Jacques Abram and Boris Golschmann, pianists; Efrem Zimbalist, violinist; Friedrich Schorr, baritone, and Miss Anderson. Mr. Schorr will be heard as assisting artist on the Wagner programs slated for the first week in February under Mr. Ormandy's baton. During the last week in April the Coolidge String Quartet will play with the orchestra at three concerts.

Recitals will take the place of orchestral concerts on two of the week-ends. Lotte Lehmann, soprano, and Lauritz Melchior, tenor, will offer a joint recital before the Philadelphia Orchestra subscription audiences, Friday and Saturday, Nov. 4 and 5, and Jascha Heifetz will be heard as recitalist Friday and Saturday, Feb. 10 and 11. The weeks of Dec. 5 and Jan. 9, there will be no concerts in the Friday-Saturday subscription series.

With the opening of the fifty-eighth season of the Boston Symphony Orchestra on Oct. 7 in Boston, Serge Koussevitzky begins his fifteenth year as conductor in this country. The orchestra will celebrate this anniversary in suitable fashion. Its plans include five pairs of monthly concerts in Carnegie Hall, beginning Thursday night, and Saturday afternoon, Nov. 17 and 19; five concerts in Brooklyn, opening Friday, Nov. 18, and appearances in New England and in Western cities.

The soloists for the twenty-four pairs of concerts in Boston have been selected with special reference to important classic and modern concertos. Jascha Heifetz has been engaged to perform the Beethoven violin concerto. And Beethoven, by the way, will be the predominating composer in the season's repertoire. Slatko Balokovic will play the new violin concerto by John Carpenter, which he introduced abroad last season, and Jesus Maria Sanroma, the orchestra's official pianist, will be at the keyboard for a new concerto by Paul Dukelsky. Other soloists announced are Artur Rubinstein, Myra Hess and Rudolf Serkin, pianists; Ruth Posselt, violinist, and Gregor Piatigorsky, 'cellist.

Nicolai Berezowsky's concerto for string quartet and orchestra will be performed with the assistance of the Coolidge String Quartet, and Ernst Krenek, the Austrian composer-pianist, will be heard in a piano concerto of his own. Igor Stravinsky, who visits America this Spring, will appear in the concerts of one fortnight in the triple capacity of composer, conductor and pianist. His new orchestral concerto will then receive its first public presentation in this country. Georges Enesco and Eugene Goossens will be the other guest conductors. Each will direct for one week.

Beethoven's "Missa Solemnis," which the orchestra revived last Spring in Boston for the first time in a decade, will be repeated at a special concert this Fall.

The Chicago Symphony Orchestra opens its forty-eighth season Oct. 13 in Chicago. That night Frederick Stock will be on the podium and the occasion will mark the inception of his thirty-fourth year as the organization's conductor. Hans Lange will enter his third year's duties as the orchestra's associate conductor. Ernst Krenek and Igor Stravinsky will appear as guest conductors.

The season will consist of twenty-eight pairs of concerts on Thursday nights and Friday afternoon, a series of twelve Tuesday afternoon concerts and six concerts for young people. On alternate Saturday nights, beginning Oct. 22, popular programs are scheduled.

LOWELL, MASS.
LEADER

SEP 10 1938

Symphony Season Will Open Oct. 15

Serge Koussevitsky to ~~Again Conduct~~

When the Boston Symphony orchestra opens its 58th season in Symphony Hall, Boston, on Oct. 7, Serge Koussevitzky will begin his 15th season in America as conductor. The conductor went to France for a vacation, following the Berkshire Festival last month, and will return Oct. 1 for the season's opening.

Notable plans are announced for the anniversary season, which will include five pairs of monthly concerts in Carnegie Hall, New York, five concerts in Brooklyn, five in Providence, eight in Cambridge, and appearances in New England and western cities. Soloists for the 24 pairs of concerts in Boston have been chosen with regard for importants concertos, classical or recent. Jascha Heifetz will appear in Beethoven's Violin Concerto (Beethoven will be the predominating composer in the season's repertory). Zlatko Balokovic will appear in the Violin Concerto of Carpenter, and Sanroma in a new concerto by Dukelsky. Other soloists will be Artur Rubinstein, Myra Hess, Rudolph Serkin, Ruth Posselt, and Gregor Piatigorsky (who will play the cello solo in Strauss' "Don Quixote").

Nicolai Berezowsky's Concerto for string quartet and orchestra will be performed with the assistance of the Coolidge quartet, and Ernst Krenek will appear in a piano concerto of his own. Igor Stravinsky will visit America in the spring, and will appear as guest in the concerts of two weeks as composer, conductor, and piano soloist. His new orchestral concerto will have its first public performance in this country. Georges Enesco and Eugene Goossens will be the other guest conductors, each for a single week.

Beethoven's "Missa Solemnis," which was revived last spring with conspicuous success, not having been heard in Boston since the Beethoven Festival of 1927, will be repeated at a special concert in the autumn.

NEW YORK, N. Y.
HERALD - TRIBUNE
SEP 11 1938

THE ORCHESTRAS

SERGE KOUSSEVITZKY, who is now abroad on a short vacation at Bou[redacted] after completing his third term as conductor of the Berkshire Symphonic Festival last month, will return to America at the beginning of October to begin rehearsals for the Boston Symphony Orchestra's fifty-eighth season, which opens in Symphony Hall, Boston, on Friday afternoon and Saturday evening, October 7 and 8.

The Boston series will, as usual, include twenty-four pairs of concerts on Friday afternoons and Saturday nights, and shorter series on Mondays and Tuesdays, besides eight concerts at Saunders Theater, Harvard University, Cambridge. Dr. Koussevitzky, who is beginning his fifteenth consecutive season with this orchestra, will conduct nearly 100 concerts. Igor Stravinsky, paying his fourth visit to this country early next spring, will appear as guest conductor and pianist with the Boston Symphony for two weeks in his own music, including a new concerto for orchestra which will then have its American premiere. The other guest leaders will be Georges Enesco, Rumanian cond[redacted] who is also a guest conductor of the Philharmonic-Symphony, and Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, who will be in charge of the Boston Symphony for a week apiece.

Beethoven's "Missa Solemnis" in D major, which had its first Boston performance in eleven years last spring, will be repeated in a special concert this fall.

Boston Symphony's Soloists

Beethoven, it is announced, will be the predominating composer in the regular Boston repertoire. Jascha Heifetz will be a soloist in the Beethoven violin concerto. Zlatko Balakovic will play John Alden Carpenter's violin concerto, and Jesus Maria Sanroma will be the soloist in a new piano concerto by Vladimir Dukelsky. Gregor Piatigorsky will play the cello solo in Richard Strauss's "Don Quixote." The Coolidge Quartet will take part in a concerto for string quartet and orchestra by Nicolai Berezowsky, who is its second violinist, and Ernst Krenek will play his new piano concerto. Other soloists in Boston will be Artur Rubinstein, Myra Hess and Rudolf Serkin, pianists, and Ruth Posselt, violinst.

In New York the Boston Symphony will give its usual two series of five concerts each in Carnegie Hall: on Thursday evenings, November 17, January 5, March 9 and 30, and Friday evening, February 10, and Saturday afternoons, November 19, January 7, February 11, March 11 and April 1. The concerts at the Brooklyn Academy of Music will be held on Friday nights, November 18 and January 6; Thursday night, February 9, and Friday nights, March 10 and 31. The orchestra will be heard in several New England cities and in the Mid-West.

Chicago Symphony Plans

Despite Dr. Koussevitzky's notable length of service with one orchestra, the record established by Frederick A. Stock, who begins his thirty-fourth season with the Chicago Symphony Orchestra in Orchestra Hall, Chicago, on Thursday night and Friday afternoon, October 13 and 14, will probably long remain unequaled. Hans Lange will begin his third season as associate conductor of this orchestra, whose forty-eighth season will last twenty-eight weeks. In addition to the regular Thursday and Friday concerts, there will be twelve Tuesday concerts on the second and fourth Tuesdays of each month; six young people's concerts on the third Wednesday afternoon of each month. Popular concerts will be given on alternate Saturday nights. There will be ten concents in Milwaukee.

Ernst Krenek and Igor Stravinsky will conduct the orchestra in their own music. Soloists making their first appearance with this organization are Yehudi Menuhin, Louis Krasner and Ro[redacted] violinists, and Storm Bull and Jose Echaniz, pianists, and E. Power Biggs, organist. Enid Szantho and Charles Kullmann will sing in Gustav Mahler's "Das Lied von der Erde." Other soloists will be Gitta Gradova, Myra Hess, Josef Hofmann, Ernest Schel[redacted] Smeterlin, pianists; Fritz Kreisler, Albert Spalding and John Weicher, violinists, and Edmund Kurtz and Gregor Piatigorsky, cellists. The Harvard Glee Club will sing with the Chicago Symphony for the first time. The air-conditioning of Orchestra Hall is to be completed by October 1.

NEW YORK, N. Y.
SUN
SEP 10 1938

News of the Music World

With the opening of the San Carlo Opera Company's seventeen-day engagement at the Center Theater next Thursday night, the 1938-39 music season will be definitely under way. Before another month is out, the New York music-lover will be receiving the usual embarrassment of musical riches offered in Carnegie, Town and the other recital and concert centers of the city.

Fortune Gallo, impresario of the San Carlo company, has chosen Bizet's "Carmen" as his opening production. Coe Glade will have the title-role, and the cast will include Mostyn Thomas, Dimitri Onofrei, Leola Turner, Alice Homer, Harold Kravitt, Lloyd Harris and Francesco Curci. The attractions for the remainder of the opening week are "Madama Butterfly," on Friday night; "Faust" on Saturday afternoon; "Il Trovatore" on Saturday evening, and "La Boheme" on Sunday evening.

Mr. Gallo announces that he hopes to present extended seasons of grand opera performances at the Center in future years, "with the idea of giving New York a permanent popular-priced opera company."

* * *

Three symphonic concerts will be given next week at the Federal Music Theater. Herman Neuman, musical director of radio station WNYC, will conduct the New York Civic Orchestra tomorrow afternoon; Emma Redell, soprano, will appear as guest soloist. Tomorrow evening Eugene Plotnikoff will conduct the Federal Symphony Orchestra in the inaugural concert of an all-Russian series, with Milton Kaye, pianist, as guest soloist. On Thusday evening, the Greenwich Orchestra, conducted by Joseph Littau, and assisted by Carina Orasto, Finnish soprano, will give a concert featured by the performance of Sibelius's "Hostkvall" and Schubert's Seventh Symphony.

The WPA Music Project announces three series of symphonic concerts, seven madrigal concerts and four operatic performances for the new season at the Music Theater.

* * *

The Boston Symphony begins its fifty-eighth season—the fifteenth under the directorship of Serge Koussevitsky—on October 7 in Symphony Hall. It will make its first appearances in New York on November 17 and 19. It is announced that Beethoven will be the predominating composer in the season's repertory. Novelties scheduled include a new piano concerto by Dukelsy; Nicolai Berezowsky's Concerto for string quartet and orchestra; a piano concerto by Ernst Krenek, in which the composer will be soloist; and Stravinsky's new orchestral concerto, which will have its first American performance during the composer's engagement as guest conductor and piano soloist with the orchestra. Beethoven's "Missa Solemnis" will be performed at a special concert. Other soloists include Heifetz, Zlatko Balokovic, Artur Rubinstein, Myra Hess, Rudolph Serkin, Ruth Posselt, Jesus Maria Sanroma, and Gregor Piatigorsky.

LOWELL, [redacted]
LEADER

SEP 10 1938

Symphony Season Will Open Oct. 15

Serge Koussevitsky to Again Conduct

When the Bos[redacted]ny orchestra opens its 58th season in Symphony Hall, Boston, on Oct. 7, Serge Koussevitzky will begin his 15th season in America as conductor. The conductor went to France for a vacation, following the Berkshire Festival last month, and will return Oct. 1 for the season's opening.

Notable plans are announced for the anniversary season, which will include five pairs of monthly concerts in Carnegie Hall, New York, five concerts in Brooklyn, five in Providence, eight in Cambridge, and appearances in New England and western cities. Soloists for the 24 pairs of concerts in Boston have been chosen with regard for importants concertos, classical or recent. Jascha Heifetz will appear in Beethoven's Violin Concerto (Beethoven will be the predominating composer in the season's repertory). Zlatko Balokovic will appear in the Violin Concerto of Carpenter, and Sanroma in a new concerto by Dukelsky. Other soloists will be Artur Rubinstein, Myra Hess, Rudolph Serkin, Ruth Posselt, and Gregor Piatigorsky (who will play the cello solo in Strauss' "Don Quixote").

B. Record Sept. 10/38

Symphony On Oct. 7

Dr. Serge Koussevitzky will begin his 15th season as conductor of the Boston Symphony Orchestra with the Friday matinee concert scheduled for October 7. No other symphony conductor has been here so long. He has added much to his own fame and that of the Hub's peerless orchestra.

On the opening program for October 7 and 8 are three pieces from his first 1924 program, these being Vivaldi's concerto for orchestra in D minor, the Berlioz "Roman Carnival" overture and the Brahms "Variations on a Theme by Haydn."

Dr. Koussevitzky, who is now resting at Bourget-du-Lac, France, has conducted 1400 symphony concerts during his 14 years in Boston. He expects to preside over another 100 this coming season. Igor Stravinsky, Georges Enesco and Eugene Goessens will be guest conductors in mid-season. Stravinsky will also appear as piano soloist. His new orchestral concerto will have its first public performance at Symphony Hall. A revival of Stravinsky's "Oedipus Rex" oratorio is also a possibility.

Jascha Heifetz will play the Beethoven violin concerto when he appears as soloist; and Beethoven music will be featured through the season. Zlato Balokovnic will play the new Carpenter concerto for violin. J. M. Sanroma will be soloist in the new Dukelsky concerto for piano and orchestra. Other soloists will be Arthur Rubinstein, Myra Hess, Rudolph Serkin, Ruth Posselt and Gregor Piatigorsky, who will play the cello solo in Strauss' "Don Quixote."

There will be 24 pairs of concerts in Boston, as usual; and other concerts in New York, Brooklyn, Cambridge, Providence and Western cities

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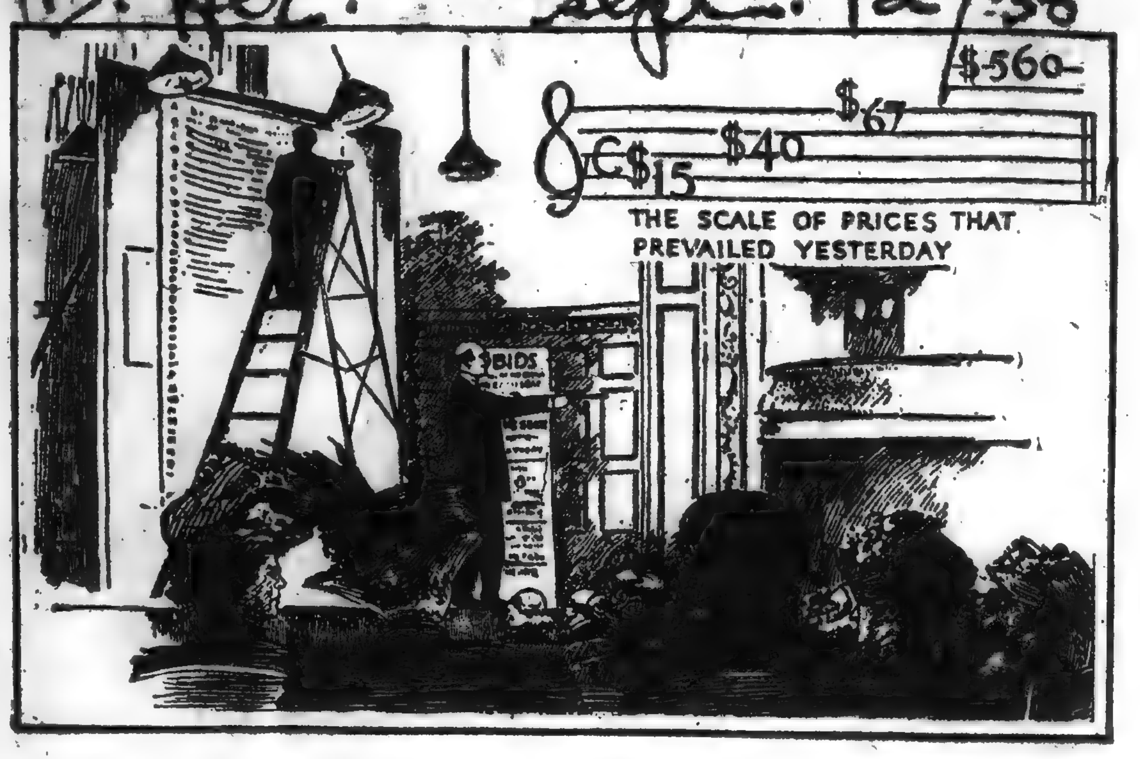
CORTLAND, N. Y.
STANDARD

SEP 10 1938

Serge Koussevitsky will begin his 15th year as conductor of Boston Symphony Orchestra when it opens season October 1.

B. Her. Sept. 12/38


$15
$40
$67
$560
THE SCALE OF PRICES THAT PREVAILED YESTERDAY
BIDS

SYMPHONY AUCTION SALE IN 1900
As Depicted in the Boston Press

Auctioning season tickets to the highest bidder was more picturesque but less convenient than the subscription sale now employed at Symphony Hall • In 1938 you choose the seat you want for the concerts of the Boston Symphony Orchestra • It is yours as long as you want it • Your favorite location and price (well below the high notes shown above) are assured by annual right of renewal • The Orchestra benefits by the stability of its patronage, annual renewals often running above ninety-five percent • Keeping faith with a great public that demands the best in musical performance, Dr. Koussevitzky and the Boston Symphony Orchestra stand today at the height of their powers.

MIAMI, FLA.
NEWS

SEP 11 1938

Overtones

By WANDA MacDOWELL
(Music Page Editor)

Returning from a three-month vacation spent in New England one naturally comes laden with music, dance and art news. Probably in no part of the country do so many noted workers in the various arts congregate in summer as in that delightful hilly and sea-swept corner of these United States.

The music and art-minded doubtless go to the mountains and seashore for a rest, but it's a bussman's holiday for most of them, for music, dance and choral festivals echo over hill and dale, art exhibits break out on every beach and every red barn and town hall houses a first-class theatrical company. One could spend the entire summer attending an important exhibit, performance or a concert by the most distinguished groups in America almost every day and still not take advantage of all the interesting events that take place in this region so steeped in the best artistic traditions of our nation.

But I'm not going to bore you with trying to mention more than a few of the events that I found most entrancing after finally breaking my early decision to keep away from concerts during the summer. (I have enough of them in winter, I thought.)

Towering above all other events was the fifth annual Berkshire Symphonic festival held this year for the first time in the new auditorium, or shed, as the New Englanders modestly call the unique structure, open to the mountain breezes on every side and seating over 6,000 people. It stands on the beautiful 200-acre estate known as "Tanglewood," between Lenox and Stockbridge, the munificent gift of Mary Aspinwall Tappan and Rosamond Sturgis Brooks to the Boston Symphony orchestra.

Never have I heard music under such ideal circumstances. Arriving early for one of the Sunday afternoon programs we wandered across the broad lawns under the ancient elms, strolled in the exquisite and extensive formal gardens, through the roomy residence overlooking a picturesque lake. Tanglewood, by the way, is where Hawthorne lived when he wrote his "Tanglewood Tales." People were there from all parts of the country, judging by the license plates observed on the mass of cars that soon poured in. I was glad to see Mr. and Mrs. Henry Gregor of Brickell ave. and Albert Spalding among the many celebrities.

During the concert one might look at the players in their white suits or at their distinguished conductor, Serge Koussevitzky, a most charming leader, or at the view of the mountains. I looked mostly at the mountains and wondered why Miami cannot have such a structure as that one. It would be ideal in this climate, open all around, but with a roof designed by engineers to give the most perfect acoustical service, as well as to keep off the hot rays of the sun and the all too occasional showers that spoil so many out-of-door affairs down here. It could not be so very costly and it would be ornamental and a great asset to the city, useful for so many occasions.

Boston critics agreed that the performances, which included six programs upon which were such leading works as Beethoven's Ninth and Sixth, Brahms' Fourth and Second, Tschaikowsky's Sixth, Sibelius' First and other great symphonies, reached the highest standard ever attained in the orchestra's winter home, Symphony hall in Boston. Plans are already announced for adding a school for conductors at Tanglewood and eventually to give full opera performances as well as symphony concerts at the festivals, making this the American Salzburg.

In the Berkshire region are other such noted music centers as South Mountain where Elizabeth Sprague Coolidge established a distinguished colony where chamber music concerts are given each week during the summer; the Gordan string quartet plays each week at Music Mountain; Alexander Bloch conducts regular concerts nearby, and Ted Shawn has his summer school, giving weekly exhibitions of the dance at his farm in Lee.

NEW YORK, N. Y.
TIMES

SEP 11 1938

RECENT PHONOGRAPH RECO

By COMPTON PAKENHAM

UNLIKE most of our recording orchestras, the New York Philharmonic-Symphony works in bursts. After a long silence, the Toscanini series came in a bunch, after which two seasons were allowed to elapse. Debussy's "Iberia" (Victor Album M-460) in all probability commences another round, for it is made under the direction of the incumbent regular conductor. With it, John Barbirolli adds another to his already long list of recording orchestras.

"Iberia" comes from the third set of "Images," the first two of which were for piano. The fruit of long study and a short visit to Spain, the suite contains three characteristic sketches which have achieved the unusual in captivating even native composers. The panels are "In the Streets and Roadsides," "Scents of Night" and "Festival Morning," each an individual masterpiece in Debussy's elusive manner.

Cast in Spanish molds, they appear to have a more immediate appeal than much of his work, though familiarity reveals the unmistakable fleeting and shadowy suggestions from which each of us is at liberty to limn his own picture. Of "Iberia," Barbirolli makes something of a toasted sandwich. The two outer movements are crisp, brisk and to the point, but the perfumed middle tends to become sticky. Whether the conductor's experience in recording is to be given the credit we cannot say, but this is quite the best reproduction of the orchestra we have heard.

* * *

Alfred Wallenstein's Sinfonietta makes its second appearance of the Columbia list with Mozart's "Paris" Overture (K.311a). New to us, it is also a novelty on records. A work that had slipped out of the general ken for years and only was rediscovered in 1901. Why it is not better known is a puzzle, for it is so obviously Mozart and even its length might have been a recommendation. Wallenstein treats it with his customary refined taste and it is gratifying to find that the recording has vastly improved over the Sinfonietta's first set.

"Lieutenant Kijé" was one of those delightfully ridiculous creatures that are occasionally born of a misconception, provide a lot of amusement during their careers, then conveniently have to be put out of the way and die to the accompaniment of laughter. One of them flourished at Oxford, though his sponsors failed to get him a degree. Lieutenant Kijé as an idea is no novelty, but Prokofieff has raised him over his peers by setting him to decidedly entertaining music. Koussevitsky and the Boston Symphony Orchestra have put this on records, and the result is worth examination.

Briefly: Czar Nicholas I misread a name in a report as "Kijé" and as the Czar could do no wrong the fiction was maintained. Kijé was thus created and proceeded to live, love, marry, enjoy a picaresque existence and finally, to the relief of many, die. All of which was disclosed in a Russian picture some five years ago. Prokofieff was commissioned to write the incidental music for the comedy, and the present suite was publicly performed for the first time in Moscow about a year before its release.

* * *

That Prokofieff has a sense of humor is not news. He could tickle us in his early days and in the interval his craftsmanship has developed immeasurably. Less intense than he has been of late, his wit has taken on a caustic snap well fitted to something of this nature. The sketches are all more or less in the same vein. There are mock heroics, conscious pomposity and an artificial, "marionette" atmosphere to the suite that move to real laughter—not by any means a common effect of music. The Boston Symphony plays "Kijé" with zest and vigor. The recording, as is particularly necessary with such a score, is superlative.

The "La Boutique Fantasque" (Rossini-Respighi) that Eugene Goossens made with the London

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NEW YORK, N. Y.
SUN

SEP 10 1938

The New Records

The Franck Quintet—Movie Music by Prokofieff—The Lighter Side.

By IRVING KOLODIN.

It is certain that Franckians, if none others, will welcome Columbia's new recording of the Belgian Bach's F minor piano quintet. One specifies "Franckians" as a class, because of all composers, his adherents are the most pronouncedly typical in their enthusiasm. For them, this performance by the Roth Quartet and E. Robert Schmitz, pianist, will doubtless constitute a major revelation of the true faith.

For others, however, it is likely to be ranked as a singularly apt and persuasive reading of a work whose qualities do not bear well the scrutiny of a close investigation. It has been customary for even those who do not concede Franck a place in the inner circle of the hierarchy to vote an exception in favor of the quintet. But the ear which knows the contours of the symphony, the symphonic variations, and the violin sonata is apt to find a greater evidence of them in this work than is tolerable, even as the expression of the same mind. That this score anticipated (in publication and performance) each of the other three does not alter the fact that it impresses one as their echo, if an echo differently pitched and instrumentated.

So far as the performers are concerned, they are entitled to praise honestly earned for accomplishing their task with excellent musical skill and thoroughgoing eloquence. The mark achieved by Columbia and the Roth Quartet in their recent album of the Dvorak "American" quartet is even exceeded in the playing and recording of this work, and Mr. Schmitz's collaboration is technically secure and tempermentally resourceful. (Five 12-inch records.)

"Lt. Kije."

There was shown in this city, within the last half-dozen years, a Russian film entitled (in its English version) "The Czar Wants to Sleep," especially distinguished by a charming and humorous score by Serge Prokofieff. It is this score which has provided the basis for the orchestral suite by him currently in the repertory of the Boston Symphony Orchestra known as "Lieutenant Kije," although the brochure accompanying the Victor recording asserts the film has not been shown in this country.

Having satisfied the purists on this point, it may be well to inquire into the more relevant details of the album. It is certainly another Prokofieff than the composer of the second violin concerto recently recorded by Heifetz and Koussevitzky with which we are here concerned, but an artist of no less individuality and skill. It is the very acme of what movie music should be—terse, illuminating unornate, and, as becomes the farcical plot, intimately humorous. From the first off-stage trumpet call which heralds the fanciful creation of Lieut. Kije to its recurrence (signalizing) at the end of the piece, the recording is a miracle of contemporary mechanics, remarkably brilliant and truthful. It need scarcely be added that the performance by Koussevitzky and the Boston Orchestra is fully worth this exceptionally reproduction. The sixth side of the three disks contains a mordantly cheerful perpaniment of a small orchestra, which is adequate for the composer's needs.

SPRINGFIELD, MASS.
REPUBLICAN

SEP 15 1938

Whiting's Boston Letter

By E. E. WHITING

Boston, Sept. 12—Koussevitzky, the "toffee king," soldiers on [illegible]n, crowds of legionnaires piling aboard trains to go across the country, the return of some youths of Boston and its neighborhood from the Arctic, a celebration of the beauty that can come to alleys, tons of pounds added to the weight of other Boston boys, who have been at the newsboys' camp, some thoughts on swing music and swing dancing, a visitation from winged aphids, scrubbing on the customhouse tower, some thoughts on eggs—so runs the week in town.

Dr Koussevitzky will be back in town by the end of the month, to conduct the Symphony orchestra through its 58th season; and the year is notable as being the 15th of this leader. This passes all records of Boston Symphony conductors, for the great Gericke served but a total of 13 years in the two periods of his distinguished leadership. The Symphony season begins on October 7 with the first Friday afternoon concert, and on this program, to be repeated as usual the following night, will be three compositions which Dr Koussevitzky conducted the first time he led this band, in October, 1924.

In a changing world, where many things which had come to be regarded as fixtures have vanished or worn thin, it is pleasant to think upon Boston's Symphony orchestra. It has endured. It survived the war, when much died; it survived the depression, when much starved; it held its own in the lush days and in the lean. It goes marching steadily on. It has had a succession of conductors, many of them notable, and it is reasonable to say that it has never been a better band than it has been under Koussevitzky.

He is a great musician; but it has ever puzzled us that he should have, in his youth, selected the bass viol as his instrument. We say this in no spirit of criticism, or undue flippancy. We have all respect for that noble instrument. It is as necessary as anything in the band. No symphony orchestra could get along with all first violins. We know that. Someone has to take up the bass viol. It would be a sad musical world if everyone with musical sense and determination should decide on the violin, or even the piccolo, and be satisfied with nothing else. Someone has to learn to play the bass viol, and then play it. Just as someone has to play the kettledrum, and someone has to know how and when to tingle the bell-like triangle, and someone has to do various things to make up the band. But Dr Koussevitzky is a very great musician. He is a master. And when he was young, setting out on his career, he settled on the bass viol as his favorite.

We lack information about the boyhood of Dr Koussevitzky. It may be that he went from street to street, serenading young ladies on his bass viol. It may be that he was the bright light of winter Sunday-school socials. But it seems to us to be an unwieldy instrument, and it has ever puzzled us to understand why and how a young man who aimed at great things picked out the bass viol, necessary and excellent though that instrument is.

Well, success is success, whether with bass viols or clarinets or saxophones or bassoons or toffee; and an interesting and distinguished visitor to town lately was Sir Harold Mackintosh, of Halifax, Eng. He has made a great deal of money in candy and is called by some the "toffee king." However, this is not the whole story of Sir Harold Mackintosh. He is also a magistrate, is president of a bank, is head of a building loan society, and also is head of the World Sunday-school association, which has, it is said, 46,000,000 members.

It is a pleasant thought in these days that a man can grow great by the toffee route. It can be said honestly of Sir Harold that he by his business has added to the sum of human happiness; and what could be better worth while? So, mention of him follows logically along with mention of Dr Koussevitzky—there may be no close kinship between Beethoven and toffee, or between Sir Harold Mackintosh and symphony music; but if the world were made up altogether of men and women who brought to it what these two both have brought—happiness—we'd have a better world. So, all respect and friendship and admiration for the toffee king. Heaven knows the world needs sweetening!

CLEVELAND, O.
PRESS

SEP 17 1938

In Concert Spotlight
Menuhin
Koussevitzky

© Leon Elzin

Rudolph Serkin

Pianist, who will appear this season as recitalist and as soloist with the Boston Symphony Orchestra.

~~Top center, one of the dancers with the Don Cossack Choir, which on Oct. 9 will open the Symphony Hall Sunday afternoon series of concerts.~~

HOLYOKE, MASS.
Transcript Telegram

SEP 13 1938

Serge Koussevitsky returns soon from a short vacation in France to begin rehearsals for the 58th season of the Boston Symphony orchestra, and his 15th as its conductor. Between the opening of the season, October 7th at Symphony hall, and its close, Mr. Koussevitsky will lead the orchestra in almost 100 concerts in Boston, New York, New England, and the West.

Among the guest conductors and artists to appear with the orchestra will be Igor Stravinsky, who will appear as conductor and pianist for the presentation of some of his own compositions, including a new orchestral concerto next spring.

Other guest leaders will be Georges Enesco and Eugene Goossens.

Jascha Heifetz will perform the Beethoven violin concerto; Zlatko Balakovic will play John Alden Carpenter's violin concerto; and Jesus Maria Sanroma, the orchestra's official pianist, will play a new concerto by Paul Dukelsky. Other artists to appear with the orchestra are Gregor Piatigorsky, Ernest Krenek, the Coolidge string quartet, Myra Hess, Rudolf Serkin, and Ruth Posselt.

Beethoven is the composer whose works will be most frequently played during the orchestra's Boston series, and Beethoven's "Missa Solemnis," performed in Boston for the first time in 11 years last spring, will be repeated in a special concert in that city this fall.

SCHENECTADY, N. Y.
UNION - STAR

SEP 19 1938

MRS. ELIZABETH FISHBURN is receiving piano pupils for registration for the Fall term at her studio, 1730 State Street. She received her musical education at the New England Conservatory of Music in Boston and was a pupil of the late Alfred De Voto, concert pianist for the Longy Club and soloist at the Boston Symphony concerts.

She plans a course for pupils who wish to enter the New England Conservatory for both beginners and advanced pupils. Mrs. Fishburn is chairman of the music committee for the Schenectada Chapter, D. A. R.

NEW HAVEN, CONN.
JOURNAL - COURIER

SEP 13 1938

Woolsey Hall Series Parades Great Artists

Latest Musical Sensations and Old Favorites Among Celebrities to Be Heard — Boston Symphony Twice.

With the announcement of from Manager Daggett M. Lee of the Woolsey Hall Concert Series schedule for the coming season, music-lovers of this vicinity are assured of one of the most brilliant of concert events ever arranged for New Haven. So much superlative talent is crowded into the six concerts that one rivals the other for feature honors without reaching any definite conclusion as to superiority or all-around appeal.

The complete list, with dates, is as follows: Tuesday, November 1st, Jascha Heifetz, violinist; Wednesday, November 16th, Boston Symphony Orchestra; Tuesday, December 13th, Amparo and Jose Iturbi, pianists; Wednesday, January 11th, Marian Anderson, Negro contralto; Tuesday, February 15th, Walter Gieseking, pianist; Wednesday, March 8th, Boston Symphony Orchestra.

Although the names of Heifetz and Jose Iturbi stand out brightly through their previous notable appearances here, Marian Anderson, Amparo Iturbi and Walter Gieseking loom equally important as newcomers to the local concert platform. Miss Anderson is recognized as the greatest woman singer ever born in America, and Miss Iturbi in the short space of a year of concertizing has become almost as well known in this country as her famous brother. Mr. Geiseking, internationally famous pianist, is about the only top-ranking performer in his field who has not appeared in New Haven during the past ten years. Plans had been made to bring him here last season, but his European concert schedule kept him across the water all year long.

The Boston Symphony Orchestra has long been a fixture on New Haven's concert schedule. For some years they played here but once a season, but so many people were unable to gain admission to their concerts that the trustees of the orchestra were prevailed upon to allow two appearances in New Haven. This is still not enough, for hundreds of persons are turned away each time they visit this city.

As usual, Dr. Serge Koussevitzky will conduct both of the Boston Symphony concerts this season, and this fact will still further add to the interest in these events because the distinguished Russian leader, now in his fifteenth year as conductor of the great one hundred and ten piece orchestra, was honored with the degree of Doctor of Music by Yale University last Spring.

According to Manager Lee, announcements of this season's plans would not have been made public until near the time for the opening of Yale University two weeks from yesterday. However, so many requests have been received during the past month as to what the schedule would be that the usual announcement date was advanced. Last season the Woolsey Hall Series was far oversubscribed and hundreds were unable to secure tickets. With interest in fine music increasing, and a concert schedule for the coming season equalling any of the notable ones of the past, another brilliant season is assured.

Boston Symphony to Open 58th Season Oct. 7 and 8

When the Boston Symphony orchestra opens its 58th season in Symphony Hall, Boston, on Oct. 7, Serge Koussevitzky will begin his 15th season in America as conductor. The conductor went to France for a vacation following the Berkshire festival last month, and will return the first of October for the season's opening.

Notable plans are announced for the anniversary season, which will include five pairs of monthly concerts in Carnegie Hall, New York, five concerts in Brooklyn, five in Providence, eight in Cambridge, and appearances in New England and western cities. Soloists for the 24 pairs of concerts in Boston have been chosen with regard for important concerts, classical or recent. Jascha Heifetz will appear in Beethoven's violin concerto (Beethoven will be the predominating composer in the season's repertory). Zlatko Balokovic will appear in the violin concerto of Carpenter, and Sanroma in a new concerto by Dukelsky. Other soloists will be Artur Rubinstein, Myra Hess, Rudolph Serkin, Ruth Posselt, and Gregor Piatigorsky (who will play the 'cello solo in Strauss' "Don Quixote").

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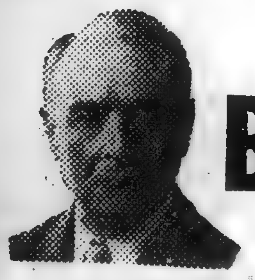
SYMPHONY HALL—Com. 1492



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B. Her. Sept. 11/38

LOUISVILLE, KY.
COURIER - JOURNAL

SEP 11 1938

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DEMOCRAT & LEADER

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REGISTER

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NEW YORK, N. Y.
TIMES
B'klyn. Section

SEP 11 1938

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Sept. 12/38 BOSTON EVENING TRANSCRIPT,

New World Vienna Here Lures Seeker of Old Music

Professor Ballon Comes to Find in Boston The Gemutlichkeit the Old Vienna Has Lost

By Mary Elizabeth Prim

Perhaps it never has occurred to you because your family has been here since the Indians moved West of the Charles River, but there is a musical spirit in Boston that is unique since the heart went out of Vienna.

Prof. Ballon

That is on the word of Professor Hedda Ballon, who, for eighteen years, was on the faculty of the New Vienna Conservatory. She remembers Vienna as it was, before the old war of "Gemutlichkeit" vanished, and with it the city's interest in music, ancient and modern.

Mme. Ballon is in Boston now, and she thinks this city has much of the love and appreciation of music that Vienna has lost.

"I came to Boston because I had a feeling—here in my fingertips!" said Mme. Ballon, who is staying at the Franklin Square House. The Viennese, she says, regard Boston as the great music center of the United States.

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TIME MAGAZINE
CHICAGO, ILL.

SEP 12 1938

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GREENVILLE, S. C.
NEWS

SEP 11 1938

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SYMPHONY HALL—Com. 1492

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TIMES

Bedford—O.

SEP 16 1938

Reviewing Records

By

NORMAN NADEL

IN sharp contrast with the mediocrity of most of the recent records, this week's releases include waxings, particularly among the classical sets, that are outstanding. One especially is as nearly perfect as anything I have listened to not only in quality of the recording but in performance as well.

Presented by Victor, it is a suite made up of incidental music to a Russian movie. Sergei Prokofieff, a prominent figure in modern Russian music, was commissioned to compose the accompanying score to the story of "Lieutenant Kije," an imaginary figure created by the Czar's misreading a military report. The suite, which bears the name of the non-existent officer, depicts his life from birth through his romance, wedding, festive occasions and finally death and burial. Like all mythical heroes he is born a full grown man, and at his death the relief of the Czar's officers is obvious in the music.

The clarity of each instrument, whether playing solo or ensemble, is truly amazing. Cornet, saxophone (tenor sax solos are featured), trombones, piccolo, all seem but ten feet away. The power of the orchestra, the intensity of the beat, leave one breathless. And the performance is what would be expected from as sterling an ensemble as the Boston Symphony Orchestra, under the baton of Serge Kousevitzky.

The suite covers five sides; on the sixth is the Scherzo and March from "The Love of the Three Oranges," by the same composer—also beautifully done. This set, Victor M-459, is an event.

OBSERVER

Cleveland

SEP 16 1938

Reviewing Records

By

NORMAN NADEL

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MONITOR

Caddo Mills Tex

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WORDS WITHOUT MUSIC

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(Music Features & Photo Syndicate)

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Ford
A.S.C

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JOURNAL - TIMES

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EAST LIVERPOOL, O.
REVIEW

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MAYFIELD, KY.
MESSENGER

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TIMES

Bedford-O.

SEP 16 1938

Reviewing Records

By

NORMAN NADEL

IN sharp contrast with the mediocrity of most of the recent records, this week's releases include waxings, particularly among the classical sets, that are outstanding. One especially is as nearly perfect as anything I have listened to not only in quality of the recording but in performance as well.

Presented by Victor, it is a suite made up of incidental music to a Russian movie. Sergei Prokofieff, a prominent figure in modern Russian music, was commissioned to compose the accompanying score to the story of "Lieutenant Kije," an imaginary figure created by the Czar's misreading a military report. The suite, which bears the name of the non-existent officer, depicts his life from birth through his romance, wedding, festive occasions and finally death and burial. Like all mythical heroes he is born a full grown man, and at his death the relief of the Czar's officers is obvious in the music.

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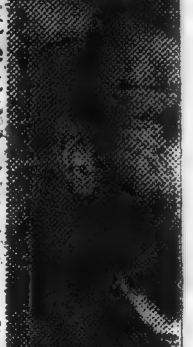

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They are Clara A. Adams, Mrs O. H. Alford, Mrs. William B Ames, Margaret Anthony, Mar garet H. Aubin, Mrs. Arthur J Barkhouse, R. S. Barlow, Mr. an Mrs. S. J. Barnet, Mrs. John W Bartol, Mrs. Boylston Beal, Syl anda Beebe, Mr. and Mrs. A. Far well Bemis, Mrs. Edward H. Best Mrs. Arthur W. Blake, Mrs. Ar thur T. Bradlee, Mr. and Mrs. E D. Brandegee, Helen C. Burn

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SCHENECTADY, N. Y.
GAZETTE

SEP 19 1938

THE MUSIC BOX

Derrick Gives Views Of Stockbridge Fete

Joseph Derrick, president of the Schenectady Conservatory of Music, has returned from Stockbridge, Mass., where he spent most of the summer, and is teaching every day at the conservatory. Mr. Derrick has been a teacher of many of the most accomplished young musicians of this section and a number of his pupils are occupying important posts in musical work at present.

He has been accompanist for the Thursday Musical Club for many years and appears occasionally in concert, as when he appeared as piano soloist with the Schenectady Symphony Orchestra. Always interested in encouraging the best music in Schenectady, Mr. Derrick attends the important concerts and is chairman of the talent committee of the Schenectady Civic Music Association

For several years Mr. Derrick was the representative in Schenectady of the Berkshire Symphony Festival and it is partly to be near Tanglewood that he chooses the lake at Stockbridge for his summer vacation place. Last summer he not only attended the concerts but also all the rehearsals when he watched and listened to Serge Koussevitsky work with the men of the Boston Symphony Orchestra. The great leader treats the men in his orchestra as fellow artists and is most considerate of them, Mr. Derrick says, but always firm and insistent upon carrying out directions.

There was a delightful incident when the orchestra was rehearsing, the composition by Aaron Copeland. Without telling the members of the orchestra, Dr. Koussevitzky wanted the trumpet call, which was so effective in the composition, to come from a distance, he sent the young trumpet player who was to take the passage out into the field beyond the music shed. When the orchestra came to the trumpet call, the men were delighted to hear it sound from the distance so beautifully and, enthusiastic artists that they are, they all got quite excited about it. After the rehearsal the young man came in to ask the director if it was all right, and Mr. Derrick said, it was pleasant to see Koussevitsky patting him on the back and talking in such a friendly way with him

In the rehearsals of the Wagnerian program, Mr. Derrick found the director kindly but firmly insisting upon the conception of Wagnerian music as a balance between orchestra and voices, never the orchestra as mere background for voices. The voices were not too much restricted, but voice and orchestral parts were blended in a symphonic whole. In all his dealings with the men, Dr. Koussevitzky is kind and courteous, bringing out the best in his "peerless orchestra," as he has called it.

Asked about the plan of broadening the scope of the festival, Mr. Derrick said he thought Koussevitzky was definitely planning for operatic performances and hoped to attract artists of the dramatic and musical fields to emphasize the development of American music and general interest in musical art. A favorite plan is to train young musicians to direct orchestra and choral music, and Koussevitzky hopes to start this work, in connection with the music school, perhaps in 1940. These young directors would have experience with sections of the Boston orchestra or in works to be performed. As to the summer music school project, Mr. Derrick said that it seemed quite practical to him, pointing out that the members of the orchestra, all artists of high accomplishment, would supply the instrumental teaching and there would be only voice and piano to be added.

BATESVILLE, ARK.
GUARD

SEP 21 1938

CLEVELAND SYMPHONY SETS ATTENDANCE MARKS

CLEVELAND (U.P.) — The Cleveland Orchestra set a new attendance record during its 1937-38 season, when its concerts were heard by 62,722 people.

The orchestra also set a national record in presenting 113 concerts at home and on tour during its regular season.

The Boston Symphony Orchestra was second with 110 concerts

BRIDGEPORT, CONN.
POST

SEP 22 1938

Silvermine Concerts

The financial report of the Silvermine Symphony Concerts this year discloses that there would have been a deficit had it not been for the advance of $5,000 in the form of an initial contribution by a few devoted friends of music who dug deeply into their own pockets. This put the enterprise out of the red and put it eventually a few hundred dollars into the black. But it was only a bookkeeping profit for if the enterprise had been run entirely as a self-sustaining affair it would have operated at a loss.

This is common experience in dealing with large symphony orchestras, in concerts of advanced music. The Boston Symphony orchestra, the Philadelphia Symphony, the New York Philharmonic and most of the other great orchestras have been kept alive season after season by the devotion of a relatively few persons who made up the accumulated deficit.

In this particular case the Silvermine Guild which gave the use of its grounds for the concert was not directly involved as the concerts were legally and financially sponsored by a group which took over all of the financing.

Musically and socially, concert week at Silvermine was a great success. Financially it didn't quite make the grade. A week of bad weather might have put it deeply into the red. It is obvious that the continuation of such concerts cannot be expected unless a more assured method of supporting them is found.

It is unfair to expect one or two generous persons to assume the burden.

ANNISTON, ALA.
STAR

SEP 19 1938

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MRS. J. W. LUKE RETURNS FROM TRIP

Mrs. J. W. Luke, president of the new Civic Celebrity Series which will be inaugurated by Mrs. Franklin D. Roosevelt on the evening of October 26 at the Municipal Auditorium, has returned from an extensive trip East where she conferred with managers concerning the Birmingham season, and booked attractions for a celebrity series which she will inaugurate next summer at an exclusive New England resort. During her visit Mrs. Luke attended the Berkshire Festival at Tanglewood; heard the Boston Symphony Orchestra, under Conductor Serge Koussevitzky; traveled through the Berkshire Hills where such men as Nathaniel Hawthorne, William Cullen Bryant and Daniel Chester French found inspiration; visited Mrs. Elisabeth C. T. Miller's estate with its "Cathedral of Trees," and spent some time with her son at his Lake Pontoosuc home in Pittsfield, Mass. On her return to Birmingham, Mrs. Luke left immediately for Albertville to attend the opening of her brother's new theatre, "The Carol," named in honor of Mrs. Luke.—Birmingham News-Age-Herald.

THE MUSICAL TOWN OF ASCH

Sept. 18/38 - B. Post

In Headlines Now, Was Once "Set to Music" by Schumann

BY WARREN STOREY SMITH

THE most musical spot on the map, the little town of Asch, in Czechoslovakia, is once more in the news, the very ominous news, as the place where Hitler's armies would probably strike first. And why the most musical? Because it was actually set to music—by Robert Schumann. In Asch lived Ernestine von Fricken, to whom Schumann was for a few months engaged, and under the spell of this attachment he wrote, as part of what later formed the "Carnaval" for piano, a series of little pieces based on the two musical mottoes "A, E-flat, C, B" and "A-flat, C, B." In German nomenclature, you see, A-flat is As; E-flat is Es, and B. is H. Incidentally in another order, these letters were the only musical ones in Schumann's own name. In one of the pieces, "Lettres dansantes," the notes A-S-C-H and S-C-H-A "dance boisterously and noisily, and then vanish like airy phantoms." It might be added that in the "Carnaval" Ernestine appears as "Estrella" and Clara Wieck, whom Schumann really did marry, masquerades as "Chiarina."

* * * *

Desirous of seeing some more of the world while it is still there to see, the Post's music critic last month took ship to Mexico, via Havana, (a delightful voyage, even in summer) and sojourned there for two weeks. In the midst of the bewildering investigation of Aztec ruins, Spanish remains, native markets, silver shops and snow-clad volcanoes, he yet found time to hear two concerts by the Orquesta Sinfonic de Mexico under the direction of the country's most distinguished musician, Carlos Chavez.

Your Latin is likely to bring to German music an engaging animation ("Tannhauser" at the Paris Opera is an almost sprightly affair), and from Mr. Chavez and his 96 per cent Mexican orchestra an all-Beethoven programme, including the Fifth and Seventh Symphonies, was not the dull occasion it might easily be, but a quite exciting one. For example, the Andante con moto of the Fifth went at the comfortably brisk pace of Beethoven's expressed intentions; it did not plod or saunter. Certainly it did not lapse into the Adagio con molt'espressione to which we are sometimes treated here in the North.

In the Allegretto of the Seventh, which was not turned into a solemn Andante, Mr. Chavez tactfully subordinated the monotonous tumtumty-tum-tum of the chief theme to the more beguiling counter-melody (which makes its appearance in the violas and 'cellos in measure 27), and built up his climax with the latter always in the ascendency. Again, the Trio of the Scherzo in this Symphony was not dragged, as it too often is, and in the "Coriolanus" Overture, given a most dramatic performance, inner voices were effectively brought to the fore. A fresh approach can do wonders to stale music, provided, of course, that it is free from the merely bizarre and tasteless distortion.

A week later with Haydn's "Military" Symphony, long unheard hereabouts, Strauss' "Thus Spake Zarathustra" and Rimsky-Korsakov's "Scheherazade" the Mexico Orchestra was somewhat less successful. It was good to hear again the charming Haydn Symphony, but it was hardly played with the degree of virtuosity to which the strings of the Boston Symphony have accustomed us, while in "Asi Hablaba Zarathustra," as it appeared in Spanish, there was not quite the tonal splendor and brilliance one might hear at Symphony hall.

And it could have been idle to expect it. Our orchestra is close on six times as old as that of Mr. Chavez, and like other symphonic aggregations in this part of the world, it obtains from various countries of Europe the best that each has to offer. On the other hand, if we could turn out in 10 years something as American as the orchestra of Mr. Chavez is Mexican-American founded, drilled and led and as good as the one in question, we might well feel that we had done something.

The performance of "Zarathustra" was, by the way, the first in Mexico. We of Boston have been hearing the piece at fairly frequent intervals since 1897. Also this summer, in the magnificent Palace of Fine Arts, Mr. Chavez introduced to Mexico City the First Symphony of Sibelius, which we have heard time and again. In short, Mr. Chavez is still pioneering, and he has both the enthusiasm and the ability, not to mention the requisite breadth of taste, to fit him for the task. A few years ago Boston heard him as conductor of his own music. It was interesting to discover his patent sympathy with that of composers as widely ranging as Haydn, Beethoven, Rimsky-Korsakov and Strauss.

Orchestra News

B. Trans
Sept 17/38

The complete program of the opening pair of concerts by the Boston Symphony Orchestra, led by Serge Koussevitzky, on Oct. 7 and 8 will contain Vivaldi's Concerto in D minor for orchestra with organ, Berlioz's "Roman Carnival" Overture, Brahm's "Haydn" Variations and the Fifth Symphony of Beethoven. Beethoven's "Missa Solemnis" will be given at a special concert in the fall.

The New York Philharmonic Symphony Society, led by John Barbirolli, will play in Boston next spring. Artur Schnabel will be the soloist.

The fifty-ninth year of the St. Louis Symphony Orchestra will begin on Oct. 28 with Vladimir Golschmann conducting for the eighth season. During the season of eighteen pairs of Friday afternoon and Saturday evening concerts the soloists will include Rachmaninov, Kreisler, Lotte Lehmann, Myra Hess, Boris Golschmann, Lawrence Tibbetts, Artur Rubinstein and others.

The Montreal Orchestra, led by Douglas Clar, will open its ninth season on Oct. 30. There will be ten Sunday afternoon concerts and as many soloists, including Bauer, Enesco, Zimbalist and Harriet Cohen.

Ernst Krenek will play his Piano Concerto with the Chicago Orchestra this season, as he will with the Boston. But in the Western city he will also appear as conductor, probably of his "Triumph der Empfindsamkeit." Some time during the season Mr. Stock will present Mahler's "Lied von der Erde," with Charles Kullman and Enid Szantho for singers. The Harvard Glee Club, appearing with the orchestra, will sing music by Wagner, Mozart, Palestrina, Gabrielli, Brahms, Malipiero, Liszt and Piston. The work by Piston will be a new chorus with brasses.

—Burma has some coins called "willow leaf," which are covered on one side with a yellowish-red substance made from the burnt yolk of a hen's egg.

First Symphony Program

B. Globe
Sept 18/38

Dr. Serge Koussevitzky has forwarded the complete program with which he will begin the 58th season of the Boston Symphony Orchestra, and his 15th as conductor, at Symphony Hall Friday afternoon, Oct. 7, and Saturday evening, Oct. 8. The program, as already announced, will consist of three numbers which he conducted at his first concert here, in 1924: Vivaldi's D minor Concerto for Orchestra, the "Roman Carnival" Overture by Berlioz, and the Variations On a Theme by Haydn, by Brahms. The program will be concluded with the Fifth Symphony of Beethoven. This was the first symphony that Dr. Koussevitzky conducted in the United States.

The list of Boston Symphony soloists for the coming season includes the following: Myra Hess, Artur Rubinstein and Rudolph Serkin, pianists; Jascha Heifetz, Ruth Posselt and Zlatko Balokovic, violinists; Gregor Piatigorsky, cellist, who will be heard in the "Don Quixote" of Strauss. In addition, Jesus Maria Sanroma, official pianist of the Boston Symphony, will be soloist in a new concerto by Vladimir Dukelsky, and Ernst Krenek, the Czech composer and pianist who is to teach in Boston this year, will play the solo part in a concerto of his own. The Coolidge Quartet will assist in the first performances of Nicolai Berezowsky's Concerto for orchestra and string quartet.

There will be three guest conductors—Eugene Goossens for a week in November; Georges Enesco for a like period in January, and Igor Stravinsky, the Russian composer, for a fortnight during the Spring. Repetition of Beethoven's "Missa Solemnis," revived by the Boston Symphony last Spring, will be a feature of the coming Autumn.

NIAGARA FALLS, N. Y.
GAZETTE

SEP 17 1938

* * *

FOR TWO weeks during this winter Serge Koussevitsky will turn over his podium to Igor Stravinsky, the Russian composer-pianist, who will conduct the Boston Symphony in a series of concerts containing his own works. Mr. Stravinsky will not only lead the orchestra but will also appear several times as soloist.

SYMPHONY TICKETS

The Boston Symphony Orchestra, on the eve of its 58th season and the 15th year of Dr. Koussevitzky's leadership, has contrived in an ingenious fashion to call attention to its sale of tickets. Advertisements appeared showing an auction for seats in 1900. This unequal scale of prices was compared unfavorably with today's method of a fixed schedule.

Undoubtedly it is gratifying to know that you can have the same seat, year in and year out, without being obliged to bid for it. It is easier to budget for your entertainment or education, depending on how you regard symphony concerts, with the assurance that your seat in Symphony Hall will cost you a precise sum. But there must have been a good deal of fun in attending so strange an auction. It would have been amusing to watch the spirited bidding of two rich men for a favorite location and to feel the thrill that you might get your own seat at a bargain.

Some people did not bother with this rather innocent racket and let an agent do the work for them. When the change to the present system was announced, patrons were expressly warned that they would be wise to secure their subscriptions directly from the management, as the seat would thereafter belong as an annual first choice to the actual purchaser. Nevertheless there are doubtless a few who must still pay an agent for their seats, with the agent's premium tacked on to the regular price.

B. Sunday Herald
Sept. 18/38

NEW YORK, N. Y.
MIRROR
SEP 12 1938

MUSIC

By JON BYRON

Prima Donna in Vaudeville: Marjorie Gainsworth, currently at Loew's State, has appeared with the Chicago Opera Company and is a member of the faculty of the Chicago Music College. . . The Boston Symphony Orchestra begins its 58th season Oct. 1, with Serge Koussevitsky entering his 15th year as conductor of that organization. . . Elmo Russ, who writes

[198]

MEMPHIS, TENN.
COMMERCIAL APPEAL

SEP 25 1938

Music Festivals Grow In Favor

Birmingham Latest City With Plans for Fete

By BURNET C. TUTHILL
Director of Music at Southwestern

These days festivals are all the rage!

People with common interest in any field like to gather together, not only for a single event, but rather for a series of events between the enjoyment of which they may mingle in friendly concourse and discuss their chosen field. These festivals have the advantage of not only bringing the outstanding personalities of this special subject together for a few days but of bringing them into contact with less distinguished followers who are located in the territory where the festival is held.

Music festivals are also becoming more popular and more frequent as the years go by. Some of them, such as the Cincinnati May Music Festival, with a history of over 50 years, the Ann Arbor May Festival, both presenting a series of five or six great choral concerts with soloists and orchestra, have long been established on a regular biennial or annual basis. There is the Bach Festival each year at Bethlehem, Pa., and more recently another Bach Festival at Baldwin-Wallace College in Berea, near Cleveland, Ohio.

Few In South

Last Summer in Lenox, Mass., was held the fourth annual Berkshire Symphonic Festival featuring the Boston Symphony Orchestra under Koussevitsky. At the moment of writing Mrs. Elizabeth Sprague Coolidge is presenting in Pittsfield, Mass. the twentieth anniversary concert series of the Berkshire Festival of Chamber Music to a gathering of 400 invited guests, a group of well known composers, performers and patrons of music. This gentle feminine Maecenas also finances many another chamber music festival in various parts of the world and a biennial series of such events at the Library of Congress in Washington.

So far the South has been the scene of but few such musical gatherings. Atlanta has presented a week of grand opera by the Metropolitan Company of New York during a good many sesasons and Virginia has had folk-music festivals. But through the enterprise of one of the South's fine musicians, whose reputation as a violinist has been earned largely in the field of chamber music, our neighboring city of Birmingham is to enjoy its first festival of this type of music Oct. 7-9. This activating personality is Ottokar Cadek, a native of Chattanooga, for 15 years first violinist of the New York String Quartet, for the past five years concert master of the Birmingham Symphony orchestra, head of the violin department of the Birmingham Conservatory of Music and director of the Cadek Conservatory of the University of Chattanooga, who has also added to all this activity a frequent visit to Memphis as guest artist teacher of violin at the Memphis College of Music. Not satisfied with all these duties he has further assumed direction of the Birmingham Chamber Music Society and of the coming festival in that city. The series is dedicated to the memory of Edna Gockel Gussen, a pioneer of chamber music in the South.

An Intimate Art

As its name implies, chamber music is an intimate art, one that is primarily for the spacious home or the private apartment and certainly not for a great public hall. Appropriately the Birmingham concerts will be given in the Little Theatre there with its capacity limited to 400 listeners. Indications are that the seats will all be filled, some of them by a group of music lovers who will motor over from Memphis. Happily the programs will be presented by both local forces and a visiting group, the celebrated Curtis String Quartet of Philadelphia. Mr. Cadek himself will direct a string ensemble from the Birmingham Chamber Music Society and will play a Brahms Sonata with Lois Greene Seals. A wind ensemble from the Birmingham Symphony will be heard and the visiting quartet will present two of the four concerts.

The music at this first festival will be confined to well tried and tested compositions by the great masters, Bach, Mozart, Beethoven, Schubert, Brahms, Tschaikovski and Debussy. Not being backed by a wealthy patron who delights in footing all the bills and inviting her friends to accept invitations, there will of course be a charge for subscription tickets, but they are quoted as a lower figure than is usual at most festivals, three dollars for the four concerts.

Memphis wishes all success to Mr. Cadek and Birmingham in this new enterprise which should mean so much culturally to that city and to all the surrounding territory.

NEW HAVEN, CONN.
JOURNAL - COURIER
SEP 24 1938

Woolsey Hall Series Brings Great Stars.

A distinguished group of the "greats" in the world of fine music will make their appearance in New Haven during the coming season as presentations of the Woolsey Hall Concert Series under the auspices of the School of Music, Yale university. The opening concert of the season has been arranged for November 1st, when Jascha Heifetz, world famous violinist, returns to New Haven after a three year absence.

The series will continue with the Boston Symphony Orchestra, November 16th; Amparo and Jose Iturbi in a two piano recital made up of solo and duet selections, on December 13th; Marian Anderson, American Negro contralto, January 11th; Walter Gieseking, pianist, February 14, and again the Boston Symphony Orchestra on March 8th. Dr. Serge Koussevitzky, famed Russian leader of the one hundred and ten piece Boston Orchestra, will conduct both the local concerts by the noted organization.

The Woolsey Series for the season of 1938-1939 blends admirably quality and variety, as well as old favorites and the latest musical sensations. Heifetz and Iturbi are of course well known here by dint of former successful appearances on the local concert platform Marian An-

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WHEELING, W. VA.
NEWS

SEP 18 1938

Igor Stravinsky, composer and conductor will lead the Boston Symphony for two weeks during the annual mid-winter vacation of Serge Koussevitzky. The latter will begin the fifteenth season as conductor of the orchestra on October 7.

CHICAGO, ILL.
NEWS
SEP 24 1938

* * *

Ernest Krenek, appearing in the triple role of guest conductor-composer-soloist, will be heard in his own piano concerto and will doubtless direct his "Triumph der Emfindsamkeit." Bela Bartok's Music for Strings, Piano, Celeste and Percussions will be the vehicle with which Storm Bull will make his bow. Louis Krasner, another newcomer, will offer the first local hearing of the late Alban Berg's violin concerto. Albert Spalding will give the initial performance of Frederick Jacobi's violin concerto and he will also revive Elgar's, which was last scheduled in the 31st season.

Leo Sowerby's organ concerto will be presented with E. Power Biggs as the soloist. Biggs performed it last winter with the Boston Symphony, under the direction of Serge Koussevitzky. Enid Szantho and Charles Kullman will make their debuts with Mahler's "Das Lied on der Erde." The Pro Arte String Quartet, also making a debut, will introduce Martinu's Concerto for String Quartet and Orchestra. Jose Echaniz, another new soloist, will give us the first performance of John Ireland's piano concerto. Echaniz will also be heard in Liszt A major. Arne Oldberg's cello concerto may be played by Edmund Kurtz.

The purely orchestral compositions to be presented here for the first time include Cadman's Suite for Strings, Roy Harris' Chorale for Strings, Op. 3; Piston's Suite for Orchestra, Harl McDonald's Fourth Symphony, Vaughn-Williams' "A Norfolk Rhapsody," Roussel's Fourth Symphony and his "Flemish" Rhapsody, Butterworth's rhapsody, "A Shropshire Lad," Sibelius' Fifth Symphony (played by the orchestra at Ravinia) and his tone poem, "Pohjola's Daughter"; Schoenberg's Suite for Strings, Max Trapp's Symphonic Suite, Alfredo Casella's Introduction, Chorale and Marche, Poot's Allegro Symphonique, Miaskowsky's Symphony, No. 15; Liadow's "Picture from the Apocalypse," Golestan's "Rumanian Rhapsody," No. 1; Ireland's "A London Overture," Walton's "Facade" (played at Ravinia), Kurt M. Atterberg's "Vaermland Rhapsody," Kodaly's Dance Suite (played at Ravinia), Prokofieff's Russian Overture, Op. 72, and Von Reznicek's "Overture to a Comedy."

BRIDGEPORT, CONN.
POST

SEP 24 1938

Bridgeport's Symphony

Bridgeport's Symphony orchestra, manned by local musicians, sponsored by the WPA music project and supported in part by the paid admissions of the general public, recently closed its summer season of concerts and is now preparing for a winter season of indoor events.

Every person of musical taste who has been following the development of this symphony orchestra realizes that great progress has been made. In its closing concert the Bridgeport Symphony produced music of a quality which ordinarily would be expected of only the well known and long established orchestras.

The last concert of the summer season significantly enough produced the largest number of paid admissions of any concert since the organization of the orchestra. Public appreciation is obviously growing while the orchestra continues to develop and augment its skill. Both signs are of a happy nature.

For those who would develop musical taste in America, for those whose ambition it is to bring the best of music within the reach of all the people, is not this the real answer? Is it not much better that an organization such as the Bridgeport Symphony orchestra should give a whole season of concerts available to the community at a modest price, rather than that one or two of the famed orchestras should visit us only once or twice in the course of a year?

Isn't our trouble in America largely due to the fact that we are a nation of name-worshippers, who place too much stress upon the high-priced and the magnificent and neglect that which is available right at hand?

At any rate we believe that no person of musical culture or intelligence would today sneer at the musicianship of the Bridgeport Symphony and that those who insist that nothing less than the Boston Symphony or the New York Philharmonic is good enough for their tender ears are not musicians but snobs. Those who have a real hunger for music in their souls cannot be satisfied with one or two concerts a year from visiting organizations. We predict greater success for the Bridgeport Symphony in its coming season of fall and winter concerts.

WAUKEGAN, ILL.
NEWS - SUN

SEP 24 1938

Denver Symphony Must Compete With WPA Music

San Carlo Season in New York Will End Oct. 1 after 20 Performances.

New York (U.P.)—

Igor Stravinsky, composer and conductor, will lead the Boston Symphony for two weeks during the annual mid-winter vacation of Serge Koussevitzky. The latter will begin his fifteenth season as conductor of the orchestra on October 7.

PHILADELPHIA, PA.
INQUIRER

SEP 25 1938

Forum Lists Music Events

Leading Artists Coming Here

In addition to an extensive lecture program, which includes as headliners Alexander Kerensky, head of the Russian Provisional Government in 1917; Paul van Zeeland, former Premier of Belgium; Stefan Zweig, historian and biographer, and Andre Maurios, brilliant French essayist, The Philadelphia Forum will present an attractive musical season.

Exclusive performances under the auspices of the Forum will be made by the Boston Symphony, with Serge Koussevitzky conducting; Lawrence Tibbett, Jussi Bjoerling, the Swedish tenor of the Metropolitan Opera; Kathryn Meisle, leading contralto of the Metropolitan; Gregor Piatigorsky, 'cellist; Elisabeth Schumann, leading soprano of the Vienna State Opera, and Robert Casadesus, pianist.

CAMDEN, N. J.
POST

SEP 24 1938

Phila. Forum Lists Important Events

World Notables, Singers, Boston Symphony on Varied Calendar

In addition to an extensive lecture program, which includes as headliners Alexander Kerensky,

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WAUKESHA, WIS.
FREEMAN

SEP 24 1938

Notes From the Wo

IGOR STRAVINSKY, composer and conductor, will lead the Boston Symphony for two weeks during the annual mid-winter vacation of Serge Koussevitzky. The latter will begin his 15th season as conductor of the orchestra on Oct. 7.

PHILADELPHIA, PA.
BULLETIN

SEP 24 1938

Forum Plans a Varied Season

Boston Symphony, Kerensky, and the Lunts Listed in Annual Subscription Series

THE Philadelphia Forum announced today with pardonable pride its schedule of attractions for the coming season. The list covers as usual, a wide range of interests, including music, ballet, the theatre, and lectures by authorities on a number of subjects.

The musical schedule is headed again by the only Philadelphia concert of the Boston Symphony Orchestra under the direction of Serge Koussevitzky. There will be recitals by Lawrence Tibbett, Jussi Bjoerling, Elisabeth Schumann and Robert Casadesus; a joint recital by Kathryn Meisle and Gregor Piatigorsky, and concerts by the Curtis Symphony Orchestra and the Wagnerian Singers.

NEW YORK, N. Y.
TELEGRAPH

SEP 24 1938

Prime Boston Symphony Bow

Koussevitzky Returning Monday From France to Start 15th Music Season.

Serge Koussevitzky, returning from France on the Normandie, which arrives in New York Monday, will assemble the Boston Symphony Orchestra for rehearsal a week later, in preparation for the opening of the symphony season in Symphony Hall, Boston, Friday afternoon and Saturday evening, October 7-8. This will be the 15th consecutive season of Koussevitzky in America as the orchestra's conductor.

New music of special interest will lend importance to the anniversary season, while the classical repertory will have its due predominance. A larger number than usual of the symphonies of Beethoven will be performed, according to the conductor's plans, and, likewise, the "Missa Solemnis." Notable soloists will assist at the Boston concerts, and there will be three distinguished guest conductors. They are Igor Stravinsky (who will take the concerts of two weeks), Georges Enesco and Eugene Goossens (one week each).

The Boston Symphony Orchestra will give 60 concerts in Boston in its four subscription series, eight in Cambridge, Mass.; 15 in Greater New York, five in Providence, two each in Hartford, New Haven and Pittsburgh. There will, likewise, be single concerts in Rochester, Buffalo, Ann Arbor, Toledo, Cleveland, Philadelphia, New Brunswick, N. J., and Northampton.

LOWELL, MASS.
SUNDAY TELEGRAM

SEP 18 1938

BOSTON SYMPHONY SEASON TO OPEN OCT. 7

Serge Koussevitzky will open his fifteenth consecutive season as conductor of the Boston Symphony orchestra in Symphony hall on Oct. 7 and 8, which will be the 58th season of the orchestra. The conductor has compiled the first part of his programme from his first programme in America, and announces Vivaldi's Concerto for orchestra with organ, in D minor, Berlioz's Overture "The Roman Carnival," and Brahms' Variations on a Theme by Hayden. The Fifth Symphony of Beethoven, which was the first symphony which Koussevitzky conducted in America, will complete this programme.

Events of interest and importance are announced for the anniversary season. The soloists will include the pianists Myra Hess, Artur Rubinstein, and Rudolph Serkin; the violinists, Jascha Heifetz, Ruth Possett and Zlako Balokovic, Gregor Piatigorsky, the 'cellist, will appear in Straus" "Don Quixote."

Balokovic will introduce the new Violin Concerto of Carpenter, and Jesus Maria Sanroma will appear in the first performance of a new concerto by Dukelsky. Another first performance will be a concerto for string quartet and orchestra by Nicolai Berezowsky, in which the Coolidge quartet will appear with the orchestra. Ernest Krenek will be guest composer and soloist in piano concerto of his own composition.

A notable visitor will be Igor Stravinsky, who will take charge of the orchestra for two weeks, presenting his own music, as conductor and piano soloist. There will be two further distinguished visitors—Georges Enesco and Eugene Goossens, who will each be the guest conductors of a single week.

A performance of Beethoven's "Missa Solemnis", notably revived last spring, is announced for a special concert in the autumn.

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Boston Symphony Orchestra

Season of 1938-1939

Dr. Serge Koussevitzky's
15th year
as
Conductor

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CATSKILL, N. Y.
MAIL

SEP 23 1938

About the Town and County

By BETSY

Concert Series

Announcement has come to me today of the 58th season of the Boston Symphony Orchestra's concert series at Symphony Hall with Serge Koussevitzky conducting. Although few from this area can attend the Boston concerts, which are held from Oct. 7 until April 29, many will remember the splendid performance given at "Tanglewood" during the Berkshire Music Festival this past Summer.

It was in the autumn of 1924 that Serge Koussevitsky arrived in America to become the conductor of the Boston Symphony Orchestra. The span of the ensuing years—longer than that of any previous conductor—has borne fruit in the preeminence of the orchestra which its conductor has made the fullest realization of his interpretative career. As Mr. Koussevitsky opens his 15th season on Oct. 7 and 8, the orchestra stands at the very height of its virtuosity and tonal beauty, the fulfillment of the leader's loftiest aim.

Always alert to new creative currents and ever enkindled anew by the great scores of the past, Dr. Koussevitzky is laying brilliant plans for his anniversary season. Beethoven will be the predominating composer, a number of the Symphonies and the Violin Concerto (with Mr. Heifetz as soloist) being performed. Soloists chosen with a regard for the important concertos to be given will include Arthur Rubinstein, Myra Hess and Rudolph Serkin. Sanroma will play the piano part in the new concerto of Dukelsky. Violinists will include Ruth Posselt, Jascha Heifetz and the newcomer, Zlatko Balokovic. Gregor Piatigorsky is to be violoncello soloist in Strauss' "Don Quixote."

The concerts of the Boston Symphony Orchestra, as evidenced by the interest and enthusiasm of capacity audiences in Boston, New York, "Tanglewood," wherever the Orchestra plays, have never been more engrossing. Locally the orchestra will be brought into homes over the radio for many of its performances, so that no one need miss this fine music.

GAZETTE

Rockland Me

SEP 24 1938

Announcement of the 58th season of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, has been received. The season also marks the 15th anniversary of Dr. Koussevitzky, with the Orchestra, and the announcement has this to say of the event:

"It was in the autumn of 1924 that Serge Koussevitzky arrived in America to become the conductor of the Boston Symphony Orchestra. The span of the ensuing years—longer than that of any previous conductor—has borne fruit in the preeminence of the Orchestra which its conductor has made the fullest realization of his interpretative career. As Serge Koussevitzky opens his 15th season on Oct. 7 and 8, the Orchestra stands at the very height of its virtuosity and tonal beauty, the fulfillment of its leader's loftiest aim."

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COURIER

Rockland Me

SEP 24 1938

REALM OF MUSIC

by Gladys St. Clair Heistad

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CHICAGO, ILL.
TRIBUNE

SEP 25 1938

Boston Symphony

The Boston Symphony orchestra under the leadership of Serge Koussevitzky opens its fifty-eighth season in Symphony hall, Boston, on Oct. 7 and 8. Twenty-four pairs of concerts will be given on Friday afternoons and Saturday nights, besides a shorter series on Mondays and Tuesdays, and a set of eight concerts at Harvard university. Guest conductors include Eugene Goosens, conductor of the Cincinnati Symphony orchestra; Georges Enesco, composer, and Igor Stravinsky, who will conduet programs of his own music, including a new concerto for orchestra, and appear as piano soloist. Other soloists are Myra Hess, Artur Rubinstein, Rudolf Serkin, and Jesus Maria Sanroma, pianists; Jascha Heifetz, Zlatko Balakovic, and Ruth Posselt, violinists, and Gregor Piatigorsky, cellist. The Coolidge quartet will play a new concerto for string quartet and orchestra, by Nicolai Berezowsky, second violinist in the Boston Symphony orchestra; Ernst Krenek will play his new piano concerto, and the "Missa Solemnis" of Beethoven will be given at a special concert this fall.

NEW YORK, N. Y.
TIMES

SEP 25 1938

Koussevitzky to Return

Dr. Serg[illegible]ssevitzky, who this season celebrates his fifteenth year as conductor of the Boston Symphony Orchestra, will arrive in New York tomorrow on the Normandie. A week after his return he will assemble the orchestra for rehearsal for its opening concert, Friday afternoon and Saturday evening, Oct. 7 and 8, in Symphony Hall, Boston.

WASHINGTON, D. C.
POST

SEP 25 1938

Grand Duchess Among Notables On Normandie

When the Normandie drops anchor in New York Harbor tomorrow a number of notables will walk down the gangplank.

Her Imperial Highness Grand Duchess Marie of Russia is on board, coming to this country for an extended stay, and probably will come to Washington during her sojourn.

Others on the ship include the Belgian Ambassador, Count Van der Straten-Ponthoz; Walter Evans Edge, former United States Senator and diplomat, and Mrs. Edge; Irwin B. Laughlin, former United States Ambassador to Spain; Mr. and Mrs. Myron C. Taylor; and Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

PHILADELPHIA, PA.
RECORD

SEP 25 1938

Forum Books Noted Soloists and Lecturers

In addition to an extensive lecture program, which includes as headliners Alexander Kerensky, head of the Russian Provisional Government in 1917; Paul van Zeeland, former Premier of Belgium and author of the famous Van Zeeland plan for world financial adjustment; Stefan Zweig, biographer, and Andre Maurois, essayist and biographer, the Philadelphia Forum will present a distinguished musical season this year.

The Boston Symphony Orchestra, under Serge Koussevitzky, again will make its annual Philadelphia appearance under Forum auspices.

WASHINGTON, D. C.
HERALD

SEP 26 1938

Dr. Koussevitzky Returns to U. S.

NEW YORK, Sept. 25.—Dr. Serge Koussevitzky, who this season celebrates his fifteenth year as conductor of the Boston Symphony Orchestra, will arrive in New York tomorrow on the Normandie. A week after his return he will assemble the orchestra for rehearsal for its opening concert, Friday afternoon and Saturday evening, Oct. 7 and 8, in Symphony Hall, Boston. The orchestra will give sixty concerts in Boston in its four subscription series.

LEWISTON, ME.
SUN

SEP 26 1938

Music and The Drama

NEWS OF THE MUSIC WORLD

The Boston Symphony begins its 58th season—the 15th under the directorship of Serge Koussevitsky—on October 7 in Symphony Hall. It will make its first appearances in New York on November 17 and 19. It is announced that Beethoven will be the predominating composer in the season's repertory. Novelties scheduled include a new piano concerto by Dukelsy; Nicolai Berezowsky's Concerto for string quartet and orchestra; a piano concerto by Ernest Krenek, in which the composer will be soloist; and Stravinsky's new orchestral concerto, which will have its first American performance during the composer's engagement as guest conductor and piano soloist with the orchestra. Beethoven's "Missa Solemnis" will be performed at a special concert. Other soloists include Heifetz, Zlatko Balokovic, Artur Rubinstein, Myra Hess, Rudolph Serkin, Ruth Posselt, Jesus Maria Sanroma, and Gregor Piatigorsky.

Several new compositions written for and dedicated to Mrs. Elizabeth Sprague Coolidge, founder and sponsor of the Berkshire Festival of Chamber Music, will be played at the 20th anniversary concerts of the festival, to be given on South Mountain, Pittsfield, Mass., on September 21, 22 and 23. Among the works to be heard are a String Quartet in Three Movements by Anton von Weber, Louis Gruenberg's Quartet No. 2, Op. 40; Frederick Jacobi's "Hagiographa"; Frank Bridge's Fourth String Quartet, and Ernst Toch's new Quintet for piano and strings. The Kolisch, Gordon and Roth Quartets will participate in the festival.

MERIDEN, CONN.
RECORD

SEP 26 1938

Jascha Heifetz

ries plans for the season of 1938-1939. Presented under the auspices of the School of Music, Yale University, the list this year will comprise six of the finest concert attractions ever arranged for Connecticut.

Jascha Heifetz, world famous violinist, will open the season on November 1st. In the following order will then appear the Boston Symphony Orchestra on November 16th; Amparo and Jose Iturbi, pianists, on December 13th; Marian Anderson, American Negro contralto, January 11th; Walter Gieseking, pianist, February 14th; and the Boston Symphony Orchestra again on March 8th to conclude the notable program. Dr. Serge Koussevitsky, distinguished Russian conductor of the Boston Orchestra, will, as usual, lead the one hundred and ten piece organization at both of the New Haven concerts.

NEW YORK, N. Y.
TIMES

SEP 26 1938

Ocean Travelers

The North German Lloyd liner Bremen will arrive today from Bremen and channel ports, bringing a large list of passengers, including Dr. Hans H. Dieckhoff, German Ambassador, and Dr. Hans Borchers, Consul General of Germany in New York. Dr. Dieckhoff is accompanied by his wife and their daughter, Charlotte. Others on the ship are Dr. Georg Krause-Wichmann, Dr. Georg Gyssling, Mr. and Mrs. Charles Kettering, C. R. Henschel, Mme. Chang-Chun, Johannes S. Estroom, Frank Rediker, Colonel Cleveland C. Lansing, Werner Bateman and Mr. and Mrs. Carl A. Weyerhauser.

The Czechoslovak Minister to the United States, Vladimir Hurban, and Vojta Benes, brother of President Benes of Czechoslovakia, are arriving on the Gdynia-America liner Batory. Also among the passengers are Henryk Floyar-Rajchman, Roman Kutylowski, Professor and Mrs. Charles Hodges, Professor Arthur P. Coleman, Professor Severyn Cytronberg, Dr. Alfred Schloman, Edward Witkowski, the Rev. Franciszek Domanski, Charles William Jacobsen, I. B. Pedersen and H. M. Marker.

Passengers on the French liner Normandie, arriving from Havre and Southampton, include Count Van der Straten-Ponthoz, Belgian Ambassador; Walter E. Edge, former United States Senator and Ambassador; Joseph Pulitzer Jr., Myron C. Taylor, former chairman of the board of United States Steel, with Mrs. Taylor; Serge Koussevitzky, conductor of the Boston Symphony Orchestra; Edward Johnson, general manager of the Metropolitan Opera Association, and Paul Manship, sculptor.

NEW YORK, N. Y.
TELEGRAPH

SEP 26 1938

Johnson Back To Prep Met.

Managing Director of Opera Company Returns From Search for Talent.

Edward N. Johnson, managing director of the Metropolitan Opera Company, arrives today on the Normandie from his annual tour in search for European singing talent. Upon his arrival, he immediately will busy himself with the details of getting the Met's season, which starts in December, readied.

Another passenger of musical note on the Normandie is Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who has been enjoying a European vacation. He too will commence preparations for the Boston's coming programs immediately he debarks.

Other notables on the liner include Mr. and Mrs. Ray Noble, he the well known band leader; Mrs. Gilbert Miller, wife of the theatrical producer; Jeff Dickson, Paris sports promoter; Mr. and Mrs. Harold S. Vanderbilt; Joseph Pulitzer, Jr., son of the famous publisher; and numerous members of the philanthropic Guggenheim family, including Mr. and Mrs. Simon Guggenheim and Mr. and Mrs. Murry Guggenheim.

MONTREAL, CAN.
GAZETTE

SEP 26 1938

Normandie Docks Today

Passengers in the French Line flagship Normandie, due in New York today, include: The Grand Duchess Marie of Russia, Count Van der Straten-Ponthoz, Belgian Ambassador to the United States; Serge Koussevitzky, conductor of the Bos[illegible]phony Orchestra; Edward Johnson, director of the Metropolitan Opera Company; and Ray Noble, British orchestra leader.

NEW YORK, N. Y.
HERALD-TRIBUNE

SEP 26 1938

German, Czech Envoys Here From Europe Today

Brother of Benes Also Is on the Liner Batory

Dr. Hans H. Dieckhoff, German Ambassador to the United States, will arrive from Europe today aboard the North German Lloyd liner Bremen. The Czechoslovak Minister to the United States, Vladimir Hurban, and Vojta Benes, brother of President Benes of the Czech Republic, will arrive aboard the Gdynia America liner Batory.

Passengers arriving from Europe aboard the French liner Normandie include Count Robert van der Straten-Ponthoz, Belgian Ambassador to the United States; Walter Evans Edge, former Ambassador to France; Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Edward Johnson, director of the Metropolitan Opera Company.

John L. Lewis, chairman of the Committee for Industrial Organization, will return with Mrs. Lewis aboard the Panama Pacific liner City of Norfolk after a vacation trip to Mexico.

NEW YORK, N. Y.
SUN

SEP 27 1938

ENVOY DOUBTS WAR IS CERTAIN

Belgian Ambassador Sees Chance for Peace.

DR. RICE IS A PASSENGER

Tells of Talk He Had With Franco About Rebel Aims in Spain.

That there will be no armed conflict in Europe was the opinion expressed last night by Count Robert van der Straten-Ponthoz, Belgian Ambassador to the United States, as he arrived on the French liner Normandie.

The Belgian people are nervous, he said, but he cannot believe that war will break out.

"In case of an outbreak, however, I am sure that our country will not be involved and that all nations will respect the policy of independence which our King pronounced in 1934," declared the envoy, who goes to Washington today.

Another of the Normandie's passengers was Dr. Alexander Hamilton Rice, chairman of the Spanish Nationalist Relief Committee, who discussed a fifty-minute interview he had with Generalissimo Francisco Franco, Insurgent leader, on September 11 in the front line trenches of the Ebro sector near Alcaniz.

Fears for America.

In the interview, the first Franco ever granted at the front, the rebel commander expressed "great solicitation" for the United States which he feared in growing danger of being brought by communists to the same state as Spain just before the revolution.

Dr. Rice praised Gen. Franco calling the latter a man of the highest ideals, who is fighting not only for Spain, but for all humanity against atheism. The general told Dr. Rice that his aim is the bringing about of law and order and liberty and justice, with a strong moral sense such as the church stands for, and Christianity represents.

Dr. Rice felt himself convinced there would be no dictatorship in Spain like the German and Italian if the rebels won. Franco wants to be neither a dictator nor president, Dr. Rice said.

Two figures in the American music world were Normandie travelers, Edward Johnson, general manager of the Metropolitan Opera Association, and Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Mr. Johnson said that he expects to announce plans for the coming season within a week and that he had made no definite engagements abroad with foreign singers. He attended concerts in the State Opera in Stockholm and he visited other Scandinavian countries as well as France and Italy.

Dr. Koussevitzky is to begin his fifteenth season with the Boston orchestra and will start rehearsals for his opening concerts on October 7 and 8 in Boston.

MERIDEN, CONN.
JOURNAL

SEP 26 1938

BRILLIANT CONCERT PROGRAM FOR NEW HAVEN SERIES

Presenting one of the finest concert schedules ever arranged in New Haven, the Woolsey Hall Concert Series under the auspices of the School of Music, Yale University, will commence on November 1, with a recital by Jascha Heifetz, violinist. In the following order will then appear during the season the Boston Symphony Orchestra, November 16; Amparo and Jose Iturbi in a two piano recital, December 13; Marian Anderson, Negro contralto, January 11; Walter Gieseking, pianist, February 14, and again the Boston Symphony Orchestra, March 8.

An interesting feature of the series is that three of the artists will be appearing for the first time on the famous New Haven musical schedule, they being Miss Anderson, Miss Iturbi and Mr. Gieseking. The former is probably the most talked of singer of the day. American born, Marian Anderson made her first great fame in Europe, and three years ago returned to her native land to be widely acclaimed as the vocal sensation of the day. Amparo Iturbi, sister of the famous Jose, made her American debut last year, and bids fair to rank with her brother as a concert personality. The joint recital by the two artists is one of the few they are giving together this season. Walter Gieseking, distinguished Franco-German pianist, is about the only first-ranking performer in his field who has not visited New Haven. Considered for the Woolsey Series last year, he was unable to come to this country because of his numerous European schedule, which called for more than one hundred concerts.

Heifetz and Jos Iturbi need no introduction to music-lovers. The former long has rated as one of the world's greatest violinists, and the latter since coming to America eight years ago, has made his mark as both pianist and conductor of symphony orchestras.

The Boston Symphony Orchestra is a standard occasion in New Haven, and no season would be complete without two appearances of the great one hundred and ten piece organization. Dr. Serge Koussevitzky, now in his fifteenth year as the orchestra's leader, will, as usual, conduct both of the New Haven concerts.

Many local concert patrons attend the Woolsey Hall Series each year, and the forthcoming schedule, being so notable, will doubtless attract many more.—Adv.

NEW HAVEN, CONN.
REGISTER

SEP 26 1938

WOOLSEY HALL CONCERT SERIES

Presenting one of the finest concert schedules ever arranged in New Haven, the Woolsey Hall Concert Series under the auspices of the School of Music, Yale University, will commence on November 1st with a recital by Jascha Heifetz, violinist. In the following order will then appear during the season the Boston Symphony Orchestra on November 16th; Amparo and Jose Iturbi in a two piano recital on December 13th; Marian Anderson, Negro contralto, on January 11th; Walter Gieseking, pianist, February 14th, and again the Boston Symphony Orchestra on March 8th.

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Heifetz and Jose Iturbi need no introduction to music-lovers.

The Boston Symphony Orchestra is a standard occasion in New Haven. Dr. Serge Koussevitzky, now in his 15th year as the orchestra's leader, will, as usual, conduct both of the local concerts.

Conductor Brings Home Works By Stravinsky and Hindemith

Monitor — Sept. 27/38

By a Staff Correspondent of The Christian Science Monitor

NEW YORK, Sept. 27—It is America—not Europe—that is today giving the world its finest music, in the opinion of Sergei Koussevitzky, conductor of the Boston Symphony Orchestra. It is on this side of the Atlantic that the greatest compositions are now being written, and it is over here that interest in music and the arts is strongest, he said.

"There is nothing new in European music, no new names having risen to join those already known," Mr. Koussevitzky told The Christian Science Monitor correspondent here when he returned to New York aboard the steamship Normandie, of the French Line, last night. He especially deplored the musical situation in Germany, which he declared to be completely barren, and doubted if there would be a return in 500 years to the Germany of Beethoven, Bach, and Brahms. It would need that length of time, he said, "to clear from German thought the barbarisms now being inculcated by the present regime."

Mr. Koussevitzky predicted, however, that other nations would come along to lift up the musical torch Germany has dropped. But such a musical renaissance cannot come to Europe, he held, until the Continent's troubles are settled. He declared that European musicians were still technically great and that they still were capable of producing beautiful music, but that creative art abroad had been strangled by the tension and the fear under which men were living.

Mr. Koussevitzky, who is returning for his fifteenth season as Conductor of the Boston Symphony Orchestra, the longest term in the history of the institution, seemed genuinely glad to be back in the United States. He revealed that, despite Europe's dearth of good new compositions, he had several new pieces for Boston audiences.

One of these is a new Stravinsky Concerto for Orchestra, which was brought out in Paris, and which the Boston Symphony Orchestra will present for the first time in the United States. Another is a new suite by Paul Hindemith, while still another is a new Symphony by Arnold Bax. Mr. Koussevitzky said he would also conduct several compositions by Czech composers, as well as old and new favorites.

The maestro stated that the greatest successes in Europe this season had been scored by American composers. London had enthusiastically greeted Copland's "Mexican Rhapsodies," he added, and Leo Sowerby's Piano Concerto had won great ovations in London and Venice.

Mr. Koussevitzky remarked enthusiastically on the growth in musical appreciation in Boston, and, indeed, in all America, during the past 14 years. The demand for music is growing, he said, especially for new compositions.

"If there is not something new on the program, Boston audiences feel that something is missing," he said. At the same time, he spoke of the deep appreciation he felt for the way in which Boston audiences had never swerved in their loyalty to his conducting. As a parting word of advice to artists, Mr. Koussevitzky said that with world conditions as they are, it was the duty of the artist and the musician to give all he could.

Likewise returning aboard the Normandie from a trip abroad was Edward Johnson, General Manager of the Metropolitan Opera Association of New York City. He toured the Scandinavian countries, France and Italy, attending concerts, but said he had made no further definite arrangements with foreign singers for the coming opera season. He said that within a week the Association would be ready to announce this year's plans.

NEW YORK, N. Y.
HERALD-TRIBUNE

SEP 27 1938

Edward Johnson Back After European Tour

Head of Metropolitan to Announce Opera Plans Soon

Edward Johnson, general manager of the Metropolitan Opera Association, returned last evening on the French liner Normandie. He attended concerts in the State Opera in Stockholm, Sweden, and visited other Scandinavian countries, as well as France and Italy.

Mr. Johnson said that he would announce plans for the forthcoming opera season within a week. He said that he had made no definite engagements while abroad with foreign singers to appear at the Metropolitan next season.

Dr. Serge Koussevitzky, who will begin his fifteenth season as conductor of the Boston Symphony Orchestra, also arrived on the Normandie. He will soon begin rehearsals for the opening concerts on Friday afternoon and Saturday evening, October 7 and 8 in Symphony Hall, Boston.

FILM DAILY
NEW YORK, N. Y.

SEP 27 1938

The Very Rev. OWEN FRANCIS DUDLEY of London, unofficial British pix censor, arrived in New York yesterday on the Santa Elena after a lecture tour of the West Indies, Australia and New Zealand.

SERGE KOUSSEVITSKY, conductor, E. N. JOHNSON, Metropolitan Opera Company head, RAY NOBLE, orchestra leader, and MRS. GILBERT MILLER arrived in New York yesterday on the Normandie.

KOUSSEVITZKY REACHES HOME

Tells of Rough Ocean Crossing on Normandie

B Post — Sept 28/38

After an ocean voyage, the worst in the memory of anyone on the Normandie, and a motor trip through devastated New England in the car of Symphony Manager George E. Judd, Dr. Serge Koussevitzky arrived at his Brookline home late yesterday afternoon, none the worse for his harrowing experiences.

The storm which kept most of a capacity passenger list away from the dining room and the disquieting sight of the destruction of New England's "fine old trees" seemed to be more on the conductor's mind than the events in Europe which caused him to set sail a week earlier than he had planned.

According to Dr. Koussevitzky, however, the people of Paris up to the time of his departure were calm and determined. There was no hysteria. Although not "controlled" in the Nazi and Fascist sense, the French press was definitely not inflammatory. This, in Dr. Koussevitzky's estimation, had a salutary effect.

EDNESDAY, SEPTEMBER 28, 1938 C

B Trans

Koussevitzky Condemns 'No. 1 Gangster' of World

Political Pressure on Europe Art Depresses Boston Symphony Conductor Returning Here

By Moses Smith

Neat little compartments separating art from politics no longer exist for Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who has just returned from France on the Normandie after an exceptionally stormy passage. Music, he said, far from proceeding along its normal course in Europe, is in a low estate.

The reason? "Prostration in Europe." There is no time or inclination to feel or think about creation. The people's greatest energies are concentrated on war. Is there any hope for better men? "When the world's gangster No. 1 is no more!" came back the answer quickly and heatedly.

That was the only flareup in discussion devoted as much to politics as to art, as Dr. Koussevitzky, just arrived from an arduous and depressing automobile ride from New York through storm-harassed Connecticut and Massachusetts, spoke to reporters in his Brookline house. In a quieter tone he offered another reason for the present musical "depression" in Europe.

Germany Decadent

"Musical art must find a new source. Wagner and Brahms ended the round of great music in Germany. Aside from Hindemith, there is today in Germany only decadence—and shockingly bad taste. In France, at least good taste remains. But the compositions are empty. Only the stable composers remain—Hindemith and Stravinsky."

This season's programs of the Boston Symphony Orchestra will include, Dr. Koussevitzky confirmed, music by both masters—Stravinsky's new Concerto for small orchestra and the Suite from Hindemith's ballet, "Nobilissima visione." Another novelty will be the Sixth Symphony of Arnold Bax.

America New Source

The inference from the conductor's remarks about a "new source" was that this would be America, where, he said, interpretative art has already reached a height quite unpredicted by the best of late-nineteenth and early-twentieth century interpreters. Already, he intimated, creative art here has challenged the best in Europe.

At the two modern music festivals recently in London and Venice the two most successful works were by two Americans—Leo Sowerby's Piano Concerto and Aaron Copland's Suite, "El Salon Mexico." The first was played at the Boston Symphony concerts a couple of years ago. The second will be played early this season.

Our Orchestras Best

Although the best European orchestras cannot compare favorably with ours, the individual players in them are still excellent. The training, particularly at a place like the Paris Conservatoire continues to be better than anything in America, according to Dr. Koussevitzky.

Our orchestras are constantly taking in nowadays young, able musicians for the ranks. But the first chairs still have to be filled here by Europeans. Dr. Koussevitzky expects this condition will be remedied by the Academy at Tanglewood in the Berkshires, a dream that he hopes will be realized in the summer of 1940.

Two New Players

The conductor picked up two new players while abroad—a double-bass and second flutist—who will be the only new members of the orchestra this season. Despite his pessimism as to the international scene, he looks forward to his fifteenth season eagerly. It will be a busy season again—busier than that of any other American orchestra. That has been the reason, he explained, why it has been difficult to include such projects as children's concerts, for which he agreed there was a need here.

HARTFORD, CONN.
COURANT

SEP 28 1938

Europe Creative Desert, Declares Koussevitzky

New York, Sept. 27.—(AP.)—Serge Koussevitzky, renowned conductor of the Boston Symphony Orchestra, sees the present European situation as presenting the arts with their greatest opportunity.

"And particularly music," he added, "because in addition to relaxing and refreshing a weary people, music has the added power of movement. It goes along, and catches the listener up, and takes him out of himself."

Koussevitzky, with his wife and party, arrived last night after a stormy crossing on the "Normandie" and left today for Boston to begin rehearsals for the new season.

He found Europe a creative desert, he said, at least in music.

"I will play many more new American works this season than works by Europeans," he said. "I have found only three of these last, all by established composers, Stravinsky, Hindemith and Bax."

(3)

Koussevitzky, Back from Europe, Saddened by Low Depths of Culture

B. Her. By LAWRENCE DAME Sept. 28/38

Gloomy over prospects of war in Europe but enthusiastic about the prospects of his 15th season as conductor of the Boston Symphony orchestra, Serge Koussevitzky reached his Brookline home last night after a storm-tossed voyage from France.

"France will certainly aid the Czechs—now there is no doubt," said the famous maestro. "In France, during the visit which started in August, I spoke with many, with peasants and with musicians. In absolute quietness, oh, so quietly, they said, 'When the country calls, we will go to die like men.'"

When Dr. Koussevitzky, rested and calm a half-hour after a long drive from New York, arrived at his Druce street home, he looked at hurricane-battered trees in the vicinity and exclaimed, "What is the matter with your Nature? In Europe the people are crazy and here Nature is crazy.

BLASTS HITLER

More disturbing to the conductor than the storm was Hitler's speech. A resident of Germany for six years during his student period, Dr. Koussevitzky expressed himself as horrified by "the down-culture" of Germany today.

As for Hitler, he said, "I cannot imagine such a head for the state, such a brutal peasant without culture."

Modern German music, he declared, "shows bad taste such as never before—it is in its decadence."

In fact, the maestro found that European composing generally is in decadence, with little new to offset the fact that America today is giving the world its finest new music.

"I think the reason is that in Europe, everybody is in absolute prostration—there is no feeling for art and not time to think about creation. War, war—and so Europe is musically dead."

Declaring that interpretive art is at a high standard as compared with creative music, the doctor saw no hope for creation in the future until people forget war.

"When the greatest world gangster No. 1 doesn't exist, there may be hope," declared the artist, in one of his rare outbursts of bitterness.

Then he smiled and told of the way German musicians play today. With such gestures of playing that one would have thought him holding a string instrument, he mimicked the hand movements of a highly tense and erratic musician, capable only of turning out strains which would annoy rather than please.

Dr. Koussevitzky placed his supple hand on his heart, with a quizzical look. "It is from here the vibrations must come, not from here," he said, and he wiggled his fingers.

Rehearsal work with the orchestra will start Monday. Two new players, a second flutist and a double bass, will join the ranks, of whom George E. Judd, who drove Dr. and Mrs. Koussevitzky from New York past wrecked trees and festooned wires, is the manager.

NEW YORK, N. Y.
TIMES

SEP 28 1938

MUSIC NOTES

The San Carlo Opera Company will give two benefit performances today at the Center Theatre: the "Barber of Seville," this afternoon for the Municipal Art Committee; "Samson et Dalila," tonight in aid of the Jamaica Jewish Center. Both works will be given for the first time in the company's current season.

As a result of a competition, Werner Josten's "Symphony in F" was selected for publication by the Juilliard Musical Foundation. This is the second of Mr. Josten's works to be thus honored. The symphony has been played by the Boston Symphony Orchestra under the composer's direction.

Efrem Kurtz, musical director of the Ballet Russe de Monte Carlo, has arrived from Europe to begin his duties here with the company's orchestra, in preparation for the nineteen-day engagement next month at the Metropolitan Opera House.

HARTFORD, CONN.
TIMES

SEP 29 1938

Conductor Scores Hitler's Music

Boston — (INS) — Music in Europe is dead and the corpse lies at the feet of the war lords of whom Adolf Hitler is world gangster No. 1, in the characterization today of Dr. Serge Koussevitzky, conductor of Boston Symphony Orchestra, in his first interview since returning from a tour in France.

German music has all sound and fury—"bad taste like never before," said the Maestro.

French music has good taste but is empty. "It has nothing to say."

"The people are in a state of prostration," he said. "They cannot hope to create in such an atmosphere. The contemporary concerts in London and Venice were poor—not to be compared with the concerts one hears in the United States."

Dr. Koussevitzky goes into rehearsal next Monday for the Boston Symphony Orchestra season which opens Oct. 7.

LOWELL, MASS.
SUN

SEP 28 1938

Charges Hitler Killed Music in Europe

BOSTON, Sept. 28 (INS)—Music in Europe is dead and the corpse lies at the feet of the war lords of whom Adolf Hitler is world gangster No. 1, in the characterization today of Dr. Serge Koussevitzky, conductor of Boston Symphony orchestra, in his first interview since returning from a tour in France.

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RUTLAND, VT.
HERALD

SEP 28 1938

Words Without Music

BY LOUIS REID.

The Metropolitan Opera season is to be extended next year through May as an added attraction for visitors to New York's World's Fair. The extra month will be given over entirely to Wagner.

Contrary to the popular belief, New York is not the cradle of grand opera in America. New Orleans has this distinction. Almost 150 years ago a company was presenting French operas in the southern city.

New Music Prize.

Another cash lure to musical inspiration in connection with the World's fair has been announced. A music publisher offers a $500 prize for an original unaccompanied choral composition to be dedicated to the fair. Only American citizens may compete. The composition must be a setting of a poem by an American author selected by the contestant, and its performance time must not be less than ten or more than fifteen minutes. It should be capable of being sung a cappella by a four-part mixed chorus of singers of high school age, and should be written in open score.

No longer will the summer festivals of the Boston Symphony in the Berkshires be hampered by rain. An imposing, and, it is reported, acoustically-satisfactory shed has been erected for the orchestra's pastoral performances. In previous years cloudbursts have descended upon the musicians at the most impressive moments of Beethoven and Wagner.

NEW YORK, N. Y.
HERALD-TRIBUNE

SEP 28 1938

Edward Johnson Back After European Tour

Head of Metropolitan to Announce Opera Plans Soon

Edward Johnson, general manager of the Metropolitan Opera Association, returned on Monday on the French liner Normandie. He attended concerts in the State Opera in Stockholm, Sweden, and visited other Scandinavian countries, as well as France and Italy.

Mr. Johnson said that he would announce plans for the forthcoming opera season within a week. He said that he had made no definite engagements while abroad with foreign singers to appear at the Metropolitan next season.

Dr. Serge Koussevitzky, who will begin his fifteenth season as conductor of the Boston Symphony Orchestra, also arrived on the Normandie. He will soon begin rehearsals for the opening concerts on Friday afternoon and Saturday evening, October 7 and 8 in Symphony Hall, Boston.

NEW YORK, N. Y.
SUN

SEP 28 1938

MUSIC NOTES

The music which Jascha Heifetz will play in the film "The Restless Age," now before Samuel Goldwyn's cameras in Hollywood, was announced today. The violinist, in his debut-recital before motion-picture audiences, will be heard in his own arrangement of the Prelude from the Bach Partita in E Major; Saint-Saens' "Rondo Capriccioso;" Tschaikowsky's Andante Cantabile; the slow movement of the Mendelssohn Concerto; Wieniawski's D Major Polonaise; the slow movement of the Brahms D Minor Sonata; the Dinicu-Heifetz "Hora Staccato;" Rimsky-Korsakoff's "Flight of the Bumble Bee" and the Heifetz arrangement of Ponce's "Estrellita."

Both of today's performances by the San Carlo Opera Company at the Center Theater are benefits. The matinee of "The Barber of Seville" is being given for the Municipal Art Committee, which is sponsoring the current season of popular-priced opera. Tonight "Samson et Dalila" will be presented for the benefit of the Jamaica Jewish Center. Coe Glade and Aroldo Lindi will have the title roles. Both "The Barber" and "Samson" are having their only performances of the season, which ends next Saturday evening.

Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, was one of several prominent musicians who returned to America in the Normandie on Monday. (Others included Edward Johnson, general manager, and Edward Ziegler, assistant general manager, of the Metropolitan Opera.) Dr. Koussevitzky begins rehearsals of his orchestra next Monday in preparation for its opening concerts on October 7 and 8. The Boston Symphony will give sixty concerts in its home city, eight in Cambridge, Mass.; fifteen in New York, five in Providence, two each in Hartford, New Haven and Pittsburgh, and single concerts in Rochester, Buffalo, Ann Arbor, Toledo, Cleveland, Philadelphia, Northampton and New Brunswick, N. J., this season.

LEWISTON, ME.
JOURNAL

SEP 28 1938

Bowdoin College To Have Music Institute

BRUNSWICK—Music will be the theme of the ninth biennial Institute which will be held next April, according to an announcement by Prof. Frederic E. Tillotson. The program will be divided into two sections, one of lectures and one of concerts, both of which will be open to the public.

On the lecture program will be: Dr. Otto Kindeldey, Professor of Music, Cornell University and a prominent musicologist, Dr. Archibald T. Davidson, Professor of Choral Music, Harvard University, Olin Downes, music critic, New York Times and director of the New York World's Fair, Aaron Copland, Dean of American composers, lecture on modern music, John Tasker Howard, lecturer, composer, and author, authority on American music.

On the concerts program are: Curtis String Quartet, in a program of modern American chamber music by Walter Piston, Aaron Copland, and others.

Ives Chardon, cellist with the Boston Symphony Orchestra, and Frederic Tillotson in a cycle of Bethoven and Bach sonatas.

George Laurent, flutist with the Boston Symphony Orchestra and a celebrated harpsichordist in a program to be announced.

Choral concert by the combined singing clubs of Bowdoin College (men) and Wellesley College (women) conducted by Mlle. Nadia Boulanger internationally famous woman musician, and soloists.

With Professor Tillotson on the committee are: Professors Charles T. Burnett, Manton Copeland, Thomas Van Cleve, M. Phillips Mason, Stanley P. Chase, and Stanley B. Smith; Associate Professors Herbert R. Brown and Newton P. Stallknecht; and Assistant Professors Philip S. Wilder, Fritz C. A. Kolln, Elbridge Sibley, Samuel E. Kamerling, and George H. Quinby.

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6 BOSTON EVENING AMERICAN New Engla

Sept. 28/38

Koussevitsky Scores Hitler

Characterizing Adolf Hitler as "world gangster number one," Dr. Serge Koussevitsky, in the first interview since his return to Boston from France, declared that Europe is musically dead, and laid its death at the feet of the war-lords.

"The people are in a state of prostration," he exclaimed. "They cannot hope to create in such an atmosphere. The contemporary concerts in London and Venice were poor—not to be compared with the concerts one hears of the United States. And is it any wonder?"

Music in Germany, he says, has become all sound and fury with nothing "from in here," tapping his chest.

"Bad taste like never before!" he expostulated. And as for the French:

"Good taste, always, even with the young composers. But empty! It has nothing to say."

America, looked upon by many Europeans as the land of money-grubbing Phillistines, comes in for high praise from the noted conductor. For in London and Venice the greatest success of the season was that of young American composers and we have, he says, the finest interpretation of music in this country.

SAYS AMERICA EXCELS

"If it is true that there is little creation, it is also true that today we have great interpretation," he added. "Never before have the works of the great masters been played so well. And in America they are being played more beautifully than anywhere in Europe."

Ready to go into rehearsal next Monday for the Boston Symphony season, which opens Friday, October 7, Koussevitsky was, as usual, dapper in dress and warmly enthusiastic in his delightfully accented speech.

"As for new compositions which we will play, among them will be the Stravinski concerto for orchestra, which has been given one private performance but is otherwise new in this country. And we will give the Novilissima Visione, by Paul Hindemith. When I complain of the quality of contemporary German music, I except only Hindemith."

NEW HAVEN, CONN.
JOURNAL - COURIER

SEP 28 1938

Musical Mor

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THE ORIGINAL
HENRY ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
SPRINGFIELD, MASS.
Union REPUBLICAN
APR 30 1939

SAMOVAR GIVEN KOUSSEVITZKY

Boston, April 29—(AP)—A richly designed silver samovar was presented to Serge Koussevitzky tonight at the close of a concert which marked the end of his 15th season as conductor of the Boston symphony orchestra. Ernest B. Dane, president of the orchestra's trustees, made the presentation of behalf of the trustees, and voiced appreciation for Koussevitzky's "15 years of unsurpassed achievement."

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tal oratorio, Verdi's Requiem, with the solo quartet from St. Bartholomew's Church in New York City and huge chorus of mixed voices.

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KOUSSEVITZKY REACHES HOME

Tells of Rough Ocean Crossing on Normandie

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The storm which kept most of a capacity passenger list away from the dining room and the disquieting sight of the destruction of New England's "fine old trees" seemed to be more on the conductor's mind than the events in Europe which caused him to set sail a week earlier than he had planned.

According to Dr. Koussevitzky, however, the people of Paris up to the time of his departure were calm and determined. There was no hysteria. Although not "controlled" in the Nazi and Fascist sense, the French press was definitely not inflammatory. This, in Dr. Koussevitzky's estimation, had a salutary effect.

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Koussevitzky, Back from Europe, Saddened by Low Depths of Culture

B. Her. · By LAWRENCE DAME Sept. 28/38

Gloomy over prospects of war in Europe but enthusiastic about the prospects of his 15th season as conductor of the Boston Symphony orchestra, Serge Koussevitzky reached his Brookline home last night after a storm-tossed voyage from France.

"France will certainly aid the Czechs—now there is no doubt," said the famous maestro. "In France, during the visit which started in August, I spoke with many, with peasants and with musicians. In absolute quietness, oh, so quietly, they said, 'When the country calls, we will go to die like men.'"

When Dr. Koussevitzky, rested and calm a half-hour after a long drive from New York, arrived at his Druce street home, he looked at hurricane-battered trees in the vicinity and exclaimed, "What is the matter with your Nature? In Europe the people are crazy and here Nature is crazy.

BLASTS HITLER

More disturbing to the conductor than the storm was Hitler's speech. A resident of Germany for six years during his student period, Dr. Koussevitzky expressed himself as horrified by "the down-culture" of Germany today.

As for Hitler, he said, "I cannot imagine such a head for the state, such a brutal peasant without culture."

Modern German music, he declared, "shows bad taste such as never before—it is in its decadence."

In fact, the maestro found that European composing generally is in decadence, with little new to offset the fact that America today is giving the world its finest new music.

"I think the reason is that in Europe, everybody is in absolute prostration—there is no feeling for art and not time to think about creation. War, war—and so Europe is musically dead."

Declaring that interpretive art is at a high standard as compared with creative music, the doctor saw no hope for creation in the future until people forget war.

"When the greatest world gangster No. 1 doesn't exist, there may be hope," declared the artist, in one of his rare outbursts of bitterness.

Then he smiled and told of the way German musicians play today. With such gestures of playing that one would have thought him holding a string instrument, he mimicked the hand movements of a highly tense and erratic musician, capable only of turning out strains which would annoy rather than please.

Dr. Koussevitzky placed his supple hand on his heart, with a quizzical look. "It is from here the vibrations must come, not from here," he said, and he wiggled his fingers.

Rehearsal work with the orchestra will start Monday. Two new players, a second flutist and a double bass, will join the ranks, of whom George E. Judd, who drove Dr. and Mrs. Koussevitzky from New York past wrecked trees and festooned wires, is the manager.

NEW YORK, N. Y.
TIMES

SEP 28 1938

MUSIC NOTES

The San Carlo Opera Company will give two benefit performances today at the Center Theatre: the "Barber of Seville," this afternoon for the Municipal Art Committee; "Samson et Dalila," tonight in aid of the Jamaica Jewish Center. Both works will be given for the first time in the company's current season.

As a result of a competition, Werner Josten's "Symphony in F" was selected for publication by the Juilliard Musical Foundation. This is the second of Mr. Josten's works to be thus honored. The symphony has been played by the Boston Symphony Orchestra under the composer's direction.

Efrem Kurtz, musical director of the Ballet Russe de Monte Carlo, has arrived from Europe to begin his duties here with the company's orchestra, in preparation for the nineteen-day engagement next month at the Metropolitan Opera House.

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6 BOSTON EVENING AMERICAN New Engla

Sept. 28/38

Koussevitsky Scores Hitler

Characterizing Adolf Hitler as "world gangster number one," Dr. Serge Koussevitsky, in the first interview since his return to Boston from France, declared that Europe is musically dead, and laid its death at the feet of the war-lords.

"The people are in a state of prostration," he exclaimed. "They cannot hope to create in such an atmosphere. The contemporary concerts in London and Venice were poor—not to be compared with the concerts one hears of the United States. And is it any wonder?"

Music in Germany, he says, has become all sound and fury with nothing "from in here," tapping his chest.

"Bad taste like never before!" he expostulated. And as for the French:

"Good taste, always, even with the young composers. But empty! It has nothing to say."

America, looked upon by many Europeans as the land of money-grubbing Phillistines, comes in for high praise from the noted conductor. For in London and Venice the greatest success of the season was that of young American composers and we have, he says, the finest interpretation of music in this country.

SAYS AMERICA EXCELS

"If it is true that there is little creation, it is also true that today we have great interpretation," he added. "Never before have the works of the great masters been played so well. And in America they are being played more beautifully than anywhere in Europe."

Ready to go into rehearsal next Monday for the Boston Symphony season, which opens Friday, October 7, Koussevitsky was, as usual, dapper in dress and warmly enthusiastic in his delightfully accented speech.

"As for new compositions which we will play, among them will be the Stravinski concerto for orchestra, which has been given one private performance but is otherwise new in this country. And we will give the Novilissima Visione, by Paul Hindemith. When I complain of the quality of contemporary German music, I except only Hindemith."

HARTFORD, CONN.
TIMES

SEP 29 1938

Conductor Scores Hitler's Music

Boston — (INS) — Music in Europe is dead and the corpse lies at the feet of the war lords of whom Adolf Hitler is world gangster No. 1, in the characterization today of Dr. Serge Kousvevitsky, conductor of Boston Symphony Orchestra, in his first interview since returning from a tour in France.

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LOWELL, MASS.
SUN

SEP 28 1938

Charges Hitler Killed Music in Europe

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NEW HAVEN, CONN.
JOURNAL - COURIER

SEP 28 1938

Musical Moments

Yale Glee Club To Sing With N. H. Symphony

Koussevitzky Returns

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February 6 the Glee Club tries its symphonic wings with Director Marshall Bartholomew as guest conductor for the vocal numbers. Kathleen Parlow, foremost woman violinist of the concert stage, follows on February 27. Povla Frijsh, celebrated Danish soprano, is scheduled for March 27. And on May 8 the Final Concert, true to the tradition now firmly established, features a complete presentation of the immortal oratorio, Verdi's "Requiem," with the solo quartet from St. Bartholomew's Church in New York City and huge chorus of mixed voices.

Pending Boston Symphony Season

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RUTLAND, VT.
HERALD

SEP 28 1938

Words Without Music

BY LOUIS REID.

The Metropolitan Opera season is to be extended next year through May as an added attraction for visitors to New York's World's Fair. The extra month will be given over entirely to Wagner.

Contrary to the popular belief, New York is not the cradle of grand opera in America. New Orleans has this distinction. Almost 150 years ago a company was presenting French operas in the southern city.

New Music Prize.

Another cash lure to musical inspiration in connection with the World's fair has been announced. A music publisher offers a $500 prize for an original unaccompanied choral composition to be dedicated to the fair. Only American citizens may compete. The composition must be a setting of a poem by an American author selected by the contestant, and its performance time must not be less than ten or more than fifteen minutes. It should be capable of being sung a cappella by a four-part mixed chorus of singers of high school age, and should be written in open score.

No longer will the summer festivals of the Boston Symphony in the Berkshires be hampered by rain. An imposing, and, it is reported, acoustically-satisfactory shed has been erected for the orchestra's pastoral performances. In previous years cloudbursts have descended upon the musicians at the most impressive moments of Beethoven and Wagner.

NEW YORK, N. Y.
HERALD-TRIBUNE

SEP 28 1938

Edward Johnson Back After European Tour

Head of Metropolitan to Announce Opera Plans Soon

Edward Johnson, general manager of the Metropolitan Opera Association, returned on Monday on the French liner Normandie. He attended concerts in the State Opera in Stockholm, Sweden, and visited other Scandinavian countries, as well as France and Italy.

Mr. Johnson said that he would announce plans for the forthcoming opera season within a week. He said that he had made no definite engagements while abroad with foreign singers to appear at the Metropolitan next season.

Dr. Serge Koussevitzky, who will begin his fifteenth season as conductor of the Boston Symphony Orchestra, also arrived on the Normandie. He will soon begin rehearsals for the opening concerts on Friday afternoon and Saturday evening, October 7 and 8 in Symphony Hall, Boston.

KOUSSEVITZKY REACHES HOME

Tells of Rough Ocean Crossing on Normandie

After an ocean voyage, the worst in the memory of anyone on the Normandie, and a motor trip through devastated New England in the car of Symphony Manager George E. Judd, Dr. Serge Koussevitzky arrived at his Brookline home late yesterday afternoon, none the worse for his harrowing experiences.

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According to Dr. Koussevitzky, however, the people of Paris up to the time of his departure were calm and determined. There was no hysteria. Although not "controlled" in the Nazi and Fascist sense, the French press was definitely not inflammatory. This, in Dr. Koussevitzky's estimation, had a salutary effect.

NEW YORK, N. Y.
SUN

SEP 28 1938

MUSIC NOTES

The music which Jascha Heifetz will play in the film "The Restless Age," now before Samuel Goldwyn's cameras in Hollywood, was announced today. The violinist, in his debut-recital before motion-picture audiences, will be heard in his own arrangement of the Prelude from the Bach Partita in E Major; Saint-Saens' "Rondo Capriccioso;" Tschaikowsky's Andante Cantabile; the slow movement of the Mendelssohn Concerto; Wieniawski's D Major Polonaise; the slow movement of the Brahms D Minor Sonata; the Dinicu-Heifetz "Hora" Staccato;" Rimsky-Korsakoff's "Flight of the Bumble Bee" and the Heifetz arrangement of Ponce's "Estrellita."

Both of today's performances by the San Carlo Opera Company at the Center Theater are benefits. The matinee of "The Barber of Seville" is being given for the Municipal Art Committee, which is sponsoring the current season of popular-priced opera. Tonight "Samson et Dalila" will be presented for the benefit of the Jamaica Jewish Center. Coe Glade and Aroldo Lindi will have the title roles. Both "The Barber" and "Samson" are having their only performances of the season, which ends next Saturday evening.

Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, was one of several prominent musicians who returned to America in the Normandie on Monday. (Others included Edward Johnson, general manager, and Edward Ziegler, assistant general manager, of the Metropolitan Opera.) Dr. Koussevitzky begins rehearsals of his orchestra next Monday in preparation for its opening concerts on October 7 and 8. The Boston Symphony will give sixty concerts in its home city, eight in Cambridge, Mass.; fifteen in New York, five in Providence, two each in Hartford, New Haven and Pittsburgh, and single concerts in Rochester, Buffalo, Ann Arbor, Toledo, Cleveland, Philadelphia, Northampton and New Brunswick, N. J., this season.

LEWISTON, ME.
JOURNAL

SEP 28 1938

Bowdoin College To Have Music Institute

BRUNSWICK—Music will be the theme of the ninth biennial Institute which will be held next April, according to an announcement by Prof. Frederic E. Tillotson. The program will be divided into two sections, one of lectures and one of concerts, both of which will be open to the public.

On the lecture program will be: Dr. Otto Kindeldey, Professor of Music, Cornell University and a prominent musicologist, Dr. Archibald T. Davidson, Professor of Choral Music, Harvard University, Olin Downes, music critic, New York Times and director of the New York World's Fair, Aaron Copland, Dean of American composers, lecture on modern music, John Tasker Howard, lecturer, composer, and author, authority on American music.

On the concerts program are: Curtis String Quartet, in a program of modern American chamber music by Walter Piston, Aaron Copland, and others.

Ives Chardon, cellist with the Boston Symphony Orchestra, and Frederic Tillotson in a cycle of Bethoven and Bach sonatas.

George Laurent, flutist with the Boston Symphony Orchestra and a celebrated harpsichordist in a program to be announced.

Choral concert by the combined singing clubs of Bowdoin College (men) and Wellesley College (women) conducted by Mlle. Nadia Boulanger internationally famous woman musician, and soloists.

With Professor Tillotson on the committee are: Professors Charles T. Burnett, Manton Copeland, Thomas Van Cleve, M. Phillips Mason, Stanley P. Chase, and Stanley B. Smith; Associate Professors Herbert R. Brown and Newton P. Stallknecht; and Assistant Professors Philip S. Wilder, Fritz C. A. Kolln, Elbridge Sibley, Samuel E. Kamerling, and George H. Quinby.

CAMDEN, N. J.
COURIER

4

SEP 30 1938

Forum Season Opens Oct. 17 at Academy

Greatest Variety of Music, Lectures, Ballet Ever Listed Is Ready

William K. Huff, executive director of The Philadelphia Forum, announced today that The Forum's eighteenth season will open Monday evening, Oct. 17, at the Academy of Music with Alexander Kerensky, head of the Russian Provisional Government in 1917, who will speak on "Democracies vs. Dictatorships." On the following Friday evening, Oct. 21, Julien Bryan will show his uncensored documentary film "Inside Nazi Germany." The remainder of the October program will include Alfred Lunt and Lynn Fontanne in "Amphitryon 38," with the Forum's evenings Monday and Tuesday, Oct. 24 and 25, and the first and only Philadelphia appearance of the Wagnerian Festival Singers, an extraordinary European ensemble.

The November program will open with Alfred Lunt and Lynn Fontanne in Chekhov's "The Sea Gull," on Tuesday and Wednesday evenings, Nov. 1 and 2.

Among other events to be presented by The Forum will be Paul van Zeeland, former premier of Belgium, author of the famous World Trade Report; Stefan Zweig, historian and biographer, who will discuss "The History of Tomorrow"; Andre Maurois, biographer and essayist, member of the Academie Francaise, who will speak on "French Wit and English and American Humor"; the Boston Symphony Orchestra, with Serge Koussevitzky conducting; Lawrence Tibbett, leading baritone of the Metropolitan; Kathryn Meisle, leading contralto of the Metropolitan, and Gregor Piatigorsky, 'cellist; Josef Hofman, pianist, and the Curtis Symphony Orchestra, with Fritz Reiner conducting; Elizabeth Schumann, leading soprano of the Vienna State Opera; the Salzburg Trapp Choir; Robert Casadesus, pianist; Elissa Landi, famous stage and screen star, who will explain "The Difference Between Stage and Screen Acting"; George Earle Raiguel, author and publicist, who will tell "What I Saw This Summer in Europe," the only lecture in Philadelphia except for his subscription series; Agnes Macphail, first woman member of the Canadian Parliament, who will use as her text, "We, the Good Neighbors"; Carl Sandburg, distinguished American poet and biographer, on "American Folk Songs and Tall Tales"; Sydney R. Montague, Royal Canadian Mounted Police; William Lyon Phelps, who will be heard in three talks on the new books, which will be discussed also by Edward Weeks, editor of the Atlantic Monthly; Christopher Morley, novelist and essayist, and his brother Felix, editor of the Washington Post, who will be heard in a debate on "Do Newspapers Do More Harm Than Good?"

The Forum will present two ballets, Argentinita, queen of Spanish dancers, and her Andalusian Company, and Trudi Schoop and her Dancing Comedians.

NEWARK, N. J.
NEWS

SEP 29 1938

Rutgers Announces Its Concert Series

Special to Newark News.

NEW BRUNSWICK—For the fifth consecutive year the Boston Symphony Orchestra will feature the Rutgers University's concert series of five concerts. Announcement of the series was made today by Professor Howard D. McKinney, head of the music department.

John Charles Thomas, well-known barytone, will open the series November 11. Yehudi Menuhin, violinist, will follow December 13. The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will hold its concert February 7.

Walter Gieseking will be presented March 1 in the fourth concert. The final concert will be given March 21, when Josephine Antoine, Metropolitan Opera star, will appear in solos as well as with the chorus of 200 male voices selected from the glee clubs of New York University, Princeton and Rutgers.

RICHMOND, VA.
NEWS LEADER

SEP 29 1938

Plan Program Of Music of 18th Century

Programs of eighteenth century music will be presented by a string ensemble each evening during the week of Oct. 10 in the ballroom of the restored Governor's Palace under the auspices of Colonial Williamsburg, Inc., according to an announcement today at the office of the restoration.

Ralph Kirkpatrick, harpsichordist, will direct the ensemble and will be assisted by Hildegarde Donaldson and Lois Porter, violinist, and Aaron Bodenhorn, cellist.

Programs for the ensemble which were developed after extensive research in the music history of Colonial Williamsburg by a special committee will include Trio Sonatas, by Handel, Corelli, Gasparini, Stamitz, works of Rameau, Pasquali, Geminiani, Pergolesi, J. C. Bach and harpsichord pieces of Arne, Handel, Rameau, Scarlatti and others.

This series of programs of music identified with the musical life of Colonial Williamsburg is sponsored by the restoration as a sequel to the programs presented in May when Mr. Kirkpatrick gave a series of harpsichord recitals devoted to seventeenth and eighteenth century chamber music. Wide interest in the harpsichord recitals was responsible for arranging a similar program using a combination of instruments most representative of those which had great contemporary popularity in pre-Revolutionary Williamsburg.

Mr. Kirkpatrick is an authority on seventeenth and eighteenth century chamber music, having devoted some years to its study here and abroad. As a harpsichord soloist, Mr. Kirkpatrick has appeared with the Boston Symphony Orchestra, the New York Philharmonic Symphony Chamber Orchestra, the Beethoven Association in New York, the Elizabeth Sprague Coolidge Festival and the Town Hall in New York. He has received widespread recognition for his Bach programs.

During the summer Mr. Kirkpatrick has been associated with the Yaddo music group at Saratoga Springs, N. Y., and his assistants will be from this group. Hildegarde Donaldson is a graduate of the Brussels Conservatory and a pupil of Ysaye. Lois Porter is a violinist of wide experience in all fields of music, the wife of Quincy Porter, the American composer and viola-player. She has played an important part in the Yaddo festivals. Mr. Bodenhorn, the cellist, is an accomplished musician, assistant of Alexarion, the representative of Casals.

The ballroom of the Palace will be lighted with candles, and during intermission the Palace gardens will be open.

Three programs will be given during the week as follows—the Monday program being repeated Thursday, the Tuesday program on Friday and the Wednesday program on Saturday.

Tickets will be placed on sale Oct. 3.

NEW ORLEANS, LA.
STATES

SEP 29 1938

Pull Up a Chair

By Neal O'Hara

(C. 1938, McNaught Syndicate)

Blotch on the escutcheon: Annually during childbirth the lives of more American mothers and babies are lost than Uncle Sam's total soldier deaths, both abroad and at home, during the World war.

Alexander Hamilton, serving as secretary of the treasury in George Washington's cabinet, suavely assumed the powers of a prime minister and invaded the province of the secretary of state and the secretary of war until the former, Thomas Jefferson, thwacked down on him and more or less put him in his place.

Specialists: Musicians who play the French horns in the celebrated Boston Symphony Orchestra are rated as easily the best in the land, if not the world.

N. ADAMS, MASS.
TRANSCRIPT

SEP 30 1938

Festival Seats To Be Reserved Next Season

Action Taken by Trustees for Boston Symphony Orchestra Concerts Calls for No Increase in Prices—Memberships Are Available Up to November 1—Proposal to Move Offices to Lenox Deferred Until Next Meeting—Miss Gertrude Robinson Smith Re-elected President.

All seats in the Berkshire Symphonic Festival's new music shed at Tanglewood will be reserved for the concerts next year by the Boston Symphony orchestra according to action taken by the trustees this week. There will be no increase in prices.

The trustees point out that the advantages of the new policy are obvious but since the number of seats is limited to 5,700, it is essential for music lovers who wish to have first choice of locations to send in their memberships at once. Memberships are available only to November 1. Already there are more than 1,100 members and 95 boxes have been sold. These figures are much ahead of last year at this time indicating continued interest in the Festival

Deferred until the next meeting was the generous invitation received from the Selectmen of Lenox to occupy free of charge the former post office quarters in the Lenox town hall, as an office for the Festival.

Miss Mary Parsons of New York and Lenox was elected a new member of the board this week. Officers too were re-elected as follows: President, Miss Gertrude Robinson Smith of New York and Stockbridge; vice-president, Norval H. Busey, Jr., of Lee and New York; executive vice-president, Mrs. George W. Edman of Pittsfield; treasurer, Henry W. Dwight of Stockbridge; clerk, George W. Edman of Pittsfield. Trustees re-elected were Albert Spalding of Great Barrington and New York, Mrs. William Felton Barrett of Rye and North Egremont, Prof. Philip Marshall Brown of Washington, D. C. and Williamstown, William L. Bull of Lenox, Mr. Edman, Mrs. Charles C. Griswold of New York and Stockbridge, Miss Robinson Smith.

Plans for next year were discussed including the possibility of eight concerts, four each week, the first two weeks in August, but action was deferred pending a report from the Boston Symphony orchestra trustees and the conductor, Serge Koussevitzky.

According to reports of officers, the 1938 Festival was an outstanding success and the concerts were self-sustaining.

It was reported that $50,000 is needed for improvements at Tanglewood and to complete the shed. Members of the board were urged to solicit anyone who might be interested to aid the cause.

Anyone interested in memberships which make it possible to secure tickets at preferred prices and anyone wishing to contribute to the building fund is requested to write to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

LOWELL, MASS.
LEADER

SEP 30 1938

Wealth Wisely Distributed

Again in the will of a prominent Boston woman, Miss Grace M. Edwards, we learn of accumulated wealth being dedicated to helpful purposes. It creates a trust fund of a million and a half dollars to assist young people of Boston in obtaining an education so that they may better serve themselves and their fellow men.

It stipulates that all sums advanced to students shall be repaid if ever the beneficiary becomes able to do so. That should increase its helpfulness. In addition there are outright bequests to educational and charitable institutions, to the Museum of Fine Arts and to the Boston Symphony Orchestra. while the residue will go to the Massachusetts General Hospital to be used for general purposes. That latitude will make it of much more benefit to the institution.

Here is the disposal of a large estate which is to be wisely and widely distributed. Judging from the terms of the will Miss Edwards has regarded her wealth as a trust to be used for the benefit of those who have no such financial resources. For all time she will be sharing it with them.

HARTFORD, CONN.
TIMES

OCT 1 - 1938

Berkshire Festival Reserves All Seats

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SPRINGFIELD, MASS.
MORNING UNION

SEP 29 1938

TRUSTEES VOTE TO RESERVE ALL FESTIVAL SEATS

Membership List for Event in Berkshires Now 1100; Officers Re-elected

PITTSFIELD, Sept. 28—All seats in the Berkshire Symphonic Festival's new shed at Tanglweood will be reserved next season, according to action taken this week at the annual meeting of the trustees. There will be no increase in prices.

Open Until Nov. 1

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Reports of officers indicated that the 1988 Festival had met with unprecedented success and had been self-sustaining.

Plans for 1939 were discussed, including the possibility of having eight concerts the first two weeks in August but action was deferred pending a report from the Boston Symphony Orchestra trustees and Serge Koussevitzky, conductor.

Members of the board were urged to solicit their friends to help raise the $50,000 needed for improvements in the parking areas of Tanglewood and the shed.

Complete details of the membership plan may be obtained by writing to the Berkshire Symphonic Festival, Inc., at Stockbridge.

NEW YORK, N. Y.
TIMES

OCT 1 - 1938

MUSIC FETE RESERVATIONS

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The possibility of having eight concerts, four a week, during the first two weeks in August was discussed during the meeting of the festival committee, but no decision was made pending a report from Serge Koussevitzky and the trustees of [illegible] Boston Symphony Orchestra. Also deferred until the next meeting was the invitation from the Selectmen of Lenox, Mass., to use the former postoffice in the Lenox Town Hall as an office for the festival. The completion of the Music Shed requires about $50,000, it was reported. Mary Parsons of New York and Lenox was elected a member of the board.

NEW YORKER
NEW YORK, N. Y.

OCT 1 - 1938

Music—At Carnegie Hall—Philadelphia Orchestra, Ormandy conducting, Oct. 18 and [illegible] Philharmonic-Symphony, Barbirolli conducting, starting Oct. 20. Boston Symphony, Koussevitzky conducting, Nov. 17 and 19. Recitals: John Powell, Nov. 1; Heifetz, Nov. 9; Rachmaninoff, Nov. 12 (Aft.); Moriz Rosenthal, Nov. 13; Flagstad, Nov. 15.... At Town Hall: Zimbalist, Oct. 10, 17, 24, 31, and Nov. 7; Lotte Lehmann, Oct. 18; New Friends of Music, starting Oct. 23; Marjorie Lawrence, Nov. 6 (Aft.); Roland Hayes, Nov. 8; Guiomar Novaes, Nov. 9.

CAMDEN, N. J.
COURIER

SEP 30 1938

Forum Season Opens Oct. 17 at Academy

Greatest Variety of Music, Lectures, Ballet Ever Listed Is Ready

William K. Huff, executive director of The Philadelphia Forum, announced today that The Forum's eighteenth season will open Monday evening, Oct. 17, at the Academy of Music with Alexander Kerensky, head of the Russian Provisional Government in 1917, who will speak on "Democracies vs. Dictatorships." On the following Friday evening, Oct. 21, Julien Bryan will show his uncensored documentary film "Inside Nazi Germany." The remainder of the October program will include Alfred Lunt and Lynn Fontanne in "Amphitryon 38," with the Forum's evenings Monday and Tuesday, Oct. 24 and 25, and the first and only Philadelphia appearance of the Wagnerian Festival Singers, an extraordinary European ensemble.

The November program will open with Alfred Lunt and Lynn Fontanne in Chekhov's "The Sea Gull," on Tuesday and Wednesday evenings, Nov. 1 and 2.

Among other events to be presented by The Forum will be Paul van Zeeland, former premier of Belgium, author of the famous World Trade Report; Stefan Zweig, historian and biographer, who will discuss "The History of Tomorrow"; Andre Maurois, biographer and essayist, member of the Academie Francaise, who will speak on "French Wit and English and American Humor"; the Boston Symphony Orchestra, with Serge Koussevitzky conducting; Lawrence Tibbett, leading baritone of the Metropolitan; Kathryn Meisle, leading contralto of the Metropolitan, and Gregor Piatigorsky, cellist; Josef Hofman, pianist, and the Curtis Symphony Orchestra, with Fritz Reiner conducting; Elizabeth Schumann, leading soprano of the Vienna State Opera; the Salzburg Trapp Choir; Robert Casadesus, pianist; Elissa Landi, famous stage and screen star, who will explain "The Difference Between Stage and Screen Acting"; George Earle Raiguel, author and publicist, who will tell "What I Saw This Summer in Europe," the only lecture in Philadelphia except for his subscription series; Agnes Macphail, first woman member of the Canadian Parliament, who will use as her text, "We, the Good Neighbors"; Carl Sandburg, distinguished American poet and biographer, on "American Folk Songs and Tall Tales"; Sydney R. Montague, Royal Canadian Mounted Police; William Lyon Phelps, who will be heard in three talks on the new books, which will be discussed also by Edward Weeks, editor of the Atlantic Monthly; Christopher Morley, novelist and essayist, and his brother Felix, editor of the Washington Post, who will be heard in a debate on "Do Newspapers Do More Harm Than Good?"

The Forum will present two ballets, Argentinita, queen of Spanish dancers, and her Andalusian Company, and Trudi Schoop and her Dancing Comedians.

NEWARK, N. J.
NEWS

SEP 29 1938

Rutgers Announces Its Concert Series

Special to Newark News.

NEW BRUNSWICK—For the fifth consecutive year the Boston Symphony Orchestra will feature the Rutgers University's concert series of five concerts. Announcement of the series was made today by Professor Howard D. McKinney, head of the music department.

John Charles Thomas, well-known barytone, will open the series November [illegible]. Yehudi Menuhin, violinist, will follow December 13. The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will hold its concert February 7.

Walter Gieseking will be presented March 1 in the fourth concert. The final concert will be given March 21, when Josephine Antoine, Metropolitan Opera star, will appear in solos as well as with the chorus of 200 male voices selected from the glee clubs of New York University, Princeton and Rutgers.

RICHMOND, VA.
NEWS LEADER

SEP 29 1938

Plan Program Of Music of 18th Century

Programs of eighteenth century music will be presented by a string ensemble each evening during the week of Oct. 10 in the ballroom of the restored Governor's Palace under the auspices of Colonial Williamsburg, Inc., according to an announcement today at the office of the restoration.

Ralph Kirkpatrick, harpsichordist, will direct the ensemble and will be assisted by Hildegarde Donaldson and Lois Porter, violinist, and Aaron Bodenhorn, cellist.

Programs for the ensemble which were developed after extensive research in the music history of Colonial Williamsburg by a special committee will include Trio Sonatas, by Handel, Corelli, Gasparini, Stamitz, works of Rameau, Pasquali, Geminiani, Pergolesi, J. C. Bach and harpsichord pieces of Arne, Handel, Rameau, Scarlatti and others.

This series of programs of music identified with the musical life of Colonial Williamsburg is sponsored by the restoration as a sequel to the programs presented in May when Mr. Kirkpatrick gave a series of harpsichord recitals devoted to seventeenth and eighteenth century chamber music. Wide interest in the harpsichord recitals was responsible for arranging a similar program using a combination of instruments most representative of those which had great contemporary popularity in pre-Revolutionary Williamsburg.

Mr. Kirkpatrick is an authority on seventeenth and eighteenth century chamber music, having devoted some years to its study here and abroad. As a harpsichord soloist, Mr. Kirkpatrick has appeared with the Boston Symphony Orchestra, the New York Philharmonic Symphony Chamber Orchestra, the Beethoven Association in New York, the Elizabeth Sprague Coolidge Festival and the Town Hall in New York. He has received widespread recognition for his Bach programs.

During the summer Mr. Kirkpatrick has been associated with the Yaddo music group at Saratoga Springs, N. Y., and his assistants will be from this group. Hildegarde Donaldson is a graduate of the Brussels Conservatory and a pupil of Ysaye. Lois Porter is a violinist of wide experience in all fields of music, the wife of Quincy Porter, the American composer and viola-player. She has played an important part in the Yaddo festivals. Mr. Bodenhorn, the cellist, is an accomplished musician, assistant of Alexanian, the representative of Casals.

The ballroom of the Palace will be lighted with candles, and during intermission the Palace gardens will be open.

Three programs will be given during the week as follows—the Monday program being repeated Thursday, the Tuesday program on Friday and the Wednesday program on Saturday.

Tickets will be placed on sale Oct. 3.

NEW ORLEANS, LA.
STATES

SEP 29 1938

Pull Up a Chair

By Neal O'Hara

(©, 1938, McNaught Syndicate)

Blotch on the escutcheon: Annually during childbirth the lives of more American mothers and babies are lost than Uncle Sam's total soldier deaths, both abroad and at home, during the World war.

Alexander Hamilton, serving as secretary of the treasury in George Washington's cabinet, suavely assumed the powers of a prime minister and invaded the province of the secretary of state and the secretary of war until the former, Thomas Jefferson, thwacked down on him and more or less put him in his place.

Specialists: Musicians who play the French horns in the celebrated Boston Symphony Orchestra are rated [illegible] the best in the land, if not the world.

N. ADAMS, MASS.
TRANSCRIPT

SEP 30 1938

Festival Seats To Be Reserved Next Season

Action Taken by Trustees for Boston Symphony Orchestra Concerts Calls for No Increase in Prices—Memberships Are Available Up to November 1—Proposal to Move Offices to Lenox Deferred Until Next Meeting—Miss Gertrude Robinson Smith Re-elected President.

All seats in the Berkshire Symphonic Festival's new music shed at Tanglewood will be reserved for the concerts next year by the Boston Symphony orchestra according to action taken by the trustees this week. There will be no increase in prices.

The trustees point out that the advantages of the new policy are obvious but since the number of seats is limited to 5,700, it is essential for music lovers who wish to have first choice of locations to send in their memberships at once. Memberships are available only to November 1. Already there are more than 1,100 members and 95 boxes have been sold. These figures are much ahead of last year at this time indicating continued interest in the Festival.

Deferred until the next meeting was the generous invitation received from the Selectmen of Lenox to occupy free of charge the former post office quarters in the Lenox town hall, as an office for the Festival.

Miss Mary Parsons of New York and Lenox was elected a new member of the board this week. Officers too were re-elected as follows: President, Miss Gertrude Robinson Smith of New York and Stockbridge; vice-president, Norval H. Busey, Jr., of Lee and New York; executive vice-president, Mrs. George W. Edman of Pittsfield; treasurer, Henry W. Dwight of Stockbridge; clerk, George W. Edman of Pittsfield. Trustees re-elected were Albert Spalding of Great Barrington and New York, Mrs. William Felton Barrett of Rye and North Egremont, Prof. Philip Marshall Brown of Washington, D. C. and Williamstown, William L. Bull of Lenox, Mr. Edman, Mrs. Charles C. Griswold of New York and Stockbridge, Miss Robinson Smith.

Plans for next year were discussed including the possibility of eight concerts, four each week, the first two weeks in August, but action was deferred pending a report from the Boston Symphony orchestra trustees and the conductor, Serge Koussevitzky.

According to reports of officers, the 1938 Festival was an outstanding success and the concerts were self-sustaining.

It was reported that $50,000 is needed for improvements at Tanglewood and to complete the shed. Members of the board were urged to solicit anyone who might be interested to aid the cause.

Anyone interested in memberships which make it possible to secure tickets at preferred prices and anyone wishing to contribute to the building fund is requested to write to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

LOWELL, MASS.
LEADER

SEP 30 1938

Wealth Wisely Distributed

Again in the will of a prominent Boston woman, Miss Grace M. Edwards, we learn of accumulated wealth being dedicated to helpful purposes. It creates a trust fund of a million and a half dollars to assist young people of Boston in obtaining an education so that they may better serve themselves and their fellow men.

It stipulates that all sums advanced to students shall be repaid if ever the beneficiary becomes able to do so. That should increase its helpfulness. In addition there are outright bequests to educational and charitable institutions, to the Museum of Fine Arts and to the Boston Symphony Orchestra. while the residue will go to the Massachusetts General Hospital to be used for general purposes. That latitude will make it of much more benefit to the institution.

Here is the disposal of a large estate which is to be wisely and widely distributed. Judging from the terms of the will Miss Edwards has regarded her wealth as a trust to be used for the benefit of those who have no such financial resources. For all time she will be sharing it with them.

HARTFORD, CONN.
TIMES

OCT 1 - 1938

Berkshire Festival Reserves All Seats

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SPRINGFIELD, MASS.
MORNING UNION

SEP 29 1938

TRUSTEES VOTE TO RESERVE ALL FESTIVAL SEATS

Membership List for Event in Berkshires Now 1100; Officers Re-elected

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5

Music News Here and In the Field

The supplementary series of concerts of the Boston Symphony Orchestra will again be given in pairs this season, the programs of Monday evenings being repeated on Tuesday afternoons. Dr. Koussevitzky will conduct four programs, and Georges Enesco and Igor Stravinsky one each. The soloists will be Pierre and Genia Luboshutz, who will play the Mozart Concerto for two pianos; Myra Hess and Stravinsky, who will play the piano part of one of his compositions in addition to conducting. The concerts will fall on Oct. 24-25, Dec. 26-27, Jan. 16-17, Feb. 20-21, March 20-21 and April 17-18.

What's Going On in the Arts

Monitor Oct. 1/38

Janet Gill's Drawings

Drawings by Janet Gill are on exhibition at the Fine Arts Theater on Norway Street. Miss Gill's work is suited to showing in a theater because she is interested in actors, masks, dancers. Even her method in drawing favors dramatic emphasis. We see her models in extreme configurations of measured or frenzied movement; their figures, limbs, costumes, wrought in decorative motives. Sometimes we wonder whether the dancer is a means toward a decorative end, a mere excuse for making something ornamental, or whether Miss Gill wishes to stress feeling.

In her recent pictures the expression of feeling is more marked and more convincing. Miss Gill seems to have found a more original idiom and to have abandoned the time-worn symbols. Her earlier drawings, ably made, had the pat and neat and engaging qualities of the Disney "Snow White" cast. Maybe Miss Gill herself has come to the conclusion that the elfish motive and all the quaint and "cute" features have been overdone. It is pleasing to see her outgrow this stage, striving for a personal and, perhaps more searching idiom.

D. A.

Music and Dance Notes

The Boston Symphony Orchestra will inaugurate its fifty-eighth season next Friday afternoon and Saturday evening, with Dr. Koussevitzky beginning his fifteenth year as conductor. The first three numbers of the program will be those with which he began his service in Boston: the Vivaldi-Siloti Concerto in D minor for orchestra with organ; Berlioz's "Roman Carnival" Overture, and Brahms's Variations on a Theme of Haydn. The concluding number will be Beethoven's Fifth Symphony, the first symphony Dr. Koussevitzky played in America.

Two notable guest conductors and distinguished soloists are announced for the shorter series of six Monday evening and six Tuesday afternoon concerts by the orchestra, opening Oct. 24 and 25. The soloists will include Pierre and Genia Luboshutz, who will appear with the orchestra in the Mozart Concerto for two pianos. Myra Hess, the English pianist, will appear as soloist in another pair of concerts. Georges Enesco and Igor Stravinsky will be guest conductors. The Monday evening and Tuesday afternoon concerts will be given on: Oct. 24-25, Dec. 26-27, Jan. 16-17, Feb. 20-21, March 20-21, and April 17-18.

Serge Koussevitzky Fourteen Years After

Tumult and Shouting Have Died, and Leader Has Gone Steadily Forward

B. Trans By MOSES SMITH Oct. 1/38

The program that Dr. Serge Koussevitzky has assembled for the opening concerts of the fifty-eighth season of the Boston Symphony Orchestra next Friday afternoon and Saturday evening is an explicit invitation for us to look backwards, as he is doing, to the time when he began his term just fourteen years ago. Among other likely considerations sentiment dictated that he begin the opening program of the present season with four numbers that stood on his first two American programs—Vivaldi's Concerto in D minor for orchestra, Berlioz's "Roman Carnival" Overture, Brahms's "Haydn" Variations, and Beethoven's Fifth Symphony. If it were merely a question of sentiment, though, the conductor might well have repeated the very first program in its entirety, consisting, as it did, of the Berlioz and Brahms, Honegger's "Pacific 231" and Scriabin's "Poem of Ecstasy." The program was a little masterpiece in its way, covering considerable ground in the history of music and offering at first glance a fairly comprehensive view of the conductor's talents in the music of different centuries, nationalities and schools.

The programs of that first season were similarly illuminating as to the conductor's capacities and tastes. There was a considerable amount of familiar and unfamiliar music from the eighteenth-century masters. The older Russian school was fairly heavily represented. The classic and Romantic German masters were not entirely neglected, although a large part of the audiences thought they were being slighted. What was especially resented by many, though, was the heavy representation of contemporary composers. In alphabetical order they ran: Bax, Bliss, Borchard, Boulanger, Caplet, Copland, Dukas, Eichheim, Elgar, Falla, Foote, Glazounov, Hadley, Hill, Honegger, d'Indy, Loeffler, Manuel, Prokofiev, Rabaud, Rachmaninov, Respighi, Rigel, Roussel, Stravinsky and Tailleferre.

Even today that looks like a formidable list. It includes, to be sure, several composers who were already so well established in the Orchestra's repertory that they could not possibly have been cause for the small-sized civil war that raged in Boston—composers like Elgar, Foote, Glazounov and so forth. The real irritant was the heavy artillery of modernism, with the two Russians, Stravinsky and Prokofiev, to lead, and two members of the French "Six," Honegger and Tailleferre, to bring up the rear.

Times Change

But times, the audiences and even the conductor have changed. Who now remembers the very names of Borchard and Rigel, to say nothing of their music? Heavy artillery became respectable during the ensuing years of Dr. Koussevitzky's regime, and has even had time to go out of fashion. The "Six," with Honegger as their brightest star, have all but disappeared from contemporary programs. In an interview the other day Dr. Koussevitzky suggested, indeed, that, with the possible exception of Milhaud, they were played out as creative forces.

Much of the music of that day was shocking, part of it because the composers set out to hit people on the head, part of it because of our previous smugness and isolation. This is not to discount entirely the admirable efforts of Dr. Koussevitzky's predecessor, Pierre Monteux. But for one reason or another, M. Monteux could not cultivate the moderns as assiduously and systematically as did his successor. From the very first concert, when our ears were assailed (as we regarded it then) by the cacophonies of Honegger's "Pacific 231," Dr. Koussevitzky was identified with modernism. He was uncompromising, although, as was subsequently made clear upon reasoned examination, he did not overweight his programs with contemporary music nearly so much as he was accused of doing. But he believed in the music of that day, and—what is more important—he believed that serious artists ought to be heard. Audiences could decide not to like the music, but only after hearing it.

Because he persisted in this faith and acted on it through the years we Bostonians owe him an enormous debt of gratitude. From smug concert-goers with the more or less settled notion that all the great music had been written in the past and that the only thing a contemporary composer might reasonably attempt was imitation of the past, we proceeded—unwillingly, it is true—to something more nearly resembling musical cosmopolitanism and alertness. We learned that important, challenging music might be written in Hungary as well as in what had previously been the dominant portion of an empire; that Rimsky-Korsakov's was not the ultimate word from musical Russia; that even composers from Brooklyn and Ann Arbor, Boston and a Californian ranch need not invite our condescension.

. . . And the Conductor

The conductor himself, meanwhile, has changed. It was inevitable that a first-rate musical instinct should be sharpened and refined by years of association with the very superlative orchestral instrument it had fashioned. Dr. Koussevitzky is not the first great conductor who has learned much from the Boston Symphony Orchestra. As the years have gone by we have noted rough edges shaved from his interpretation of standard works edges that seemed natural and inevitable to him when he came here, but which he finds unnecessary now. Such is the growth of an artist, and such the progress from impulsiveness to mellowness. It is not that the conductor was necessarily wrong then and right now. It is that he feels the music differently now. Our own memory in such matters is of course a tricky affair. Recourse to phonograph records would settle the matter, but unfortunately Dr. Koussevitzky and the Symphony Orchestra did not undertake recording until comparatively recently. Yet memory is certainly not so unreliable as to manufacture what seems like the enormous difference in the performance of the Ninth Symphony the first time Dr. Koussevitzky presented it in Boston and the recent performance at the Berkshire Symphonic Festival.

A related process is involved in the conductor's diminishing venturesomeness in the field of contemporary music. He still presents a considerable quantity, of course; but not so much as in his early years here. He himself has ascribed the change to the diminishing output of worthwhile scores by contemporary composers. That sounds plausible and may even be right. But I don't think it is the real reason. Rather we have to look for it in the same direction as that from which proceeded the conductor's changed point of view in the interpretation of many standard works. Like artists before him he comes to see, as he grows older, the masterpieces of the past as rising rather than receding in stature. They demand ever-increasing attention and study in order to yield secrets not apparent earlier. He will never, I think, lose all his enthusiasm for the art of the present. But his apparently boundless enthusiasm will be devoted more and more to music of the past, and his reverence will increase.

INDIANAPOLIS, IND.
TIMES

OCT 1 - 1938

1 In the World of Music

By United Press

BRUNO WALTER, exile from Nazi Germany and Austria, has accepted an invitation of Dr. Hans Kindler, director of the National Symphony Orchestra, to appear in Washington as guest conductor during the coming season.

An open letter from Mr. Kindler last May in the Musical Courier, urging American conductors to make a place for the famous German musician on their winter programs, received wide attention.

Since the Nazi invasion of Austria, Mr. Walter has conducted summer concerts at Monte Carlo, and at a special festival in Lucerne, Switzerland.

* * *

ONE of the few events of its kind ever held in the South, a three-day chamber music festival, is expected to attract many visitors from Dixie states to Birmingham Oct. 7-9.

Intended, according to its sponsors, to demonstrate that "the South is not allergic to chamber-music," the festival will consist of four concerts. Two performances will be by the Curtis String Quartet and two by Birmingham musicians.

The program will be sponsored by the Birmingham Chamber Music Society, an organization of professional musicians. Ottokar Cadek, well known violinist, is its director.

The concerts, to be presented in the Birmingham Little Theater, will include works of Bach, Mozart, Tschaikowsky, Gluck, Hindemith, Beethoven, Mason and Brahms.

Proceeds will be used for the establishment of a Memorial Library of Chamber Music.

* * *

BORIS GOLSCHMANN, youngest brother of Valdimir Golschmann, conductor of the St. Louis Symphony, will make his American debut with his brother's orchestra in St. Louis next February. Later he will appear in New York. The young pianist, who was born in Paris in 1906, is the youngest of four brothers. He has appeared extensively in Europe.

The Handel and Haydn society of Boston will give Pierne's "Children's Crusade" on Oct. 31 for the benefit of the National Cathedral in Washington. The performance will be given by a symphonic chorus of 300 voices and a children's chorus of 200 from the Brookline public schools, assisted by 77 members of the Boston Symphony.

* * *

THE three-act opera "Cattedrale" by Mario Mariotti was given a successful premiere at the opera house in Bergamo, Italy. There were many curtain calls and critics expressed enthusiasm.

* * *

THE New York Philharmonic will open its 97th season on Oct. 20, under John Barbirolli. Sibelius, Stravinsky and Mozart will be represented on the program, which will close with Beethoven's Fifth Symphony. It will be Barbirolli's third season with the orchestra. The Sunday afternoon concerts will be broadcast again this season.

* * *

MISCHA ELMAN, violinist, has canceled his European engagements because of the illness of his father and will remain in America for the entire 1938-1939 season.

* * *

SERGE KOUSSEVITZKY will begin his 15th year as conductor of the Boston Symphony Orchestra Oct. 7, when he opens a season of 60 concerts. The year's soloists will be Artur Rubinstein, Myra Hess, Jesus Maria Sanroma and Rudolf Serkin, pianists; Jascha Heifetz, Ruth Posselt and Zlatko Balokovic, violinists, and Gregor Piatigorsky, cellist.

New music will include Igor Stravinsky's orchestral concerto, a piano concerto by Ernest Krenek, and a concerto for string quartet and orchestra by Nicolai Berezowsky. The composers will appear as guest conductors or soloists. Other guest conductors will be Georges Enesco and Eugene Goossens.

MUSIC AND MUSICIANS

Globe Oct 2

Boston Symphony Orchestra 58th Season Begins Friday

Dr. Serge Koussevitzky will begin the 58th season of the Boston Symphony Orchestra and his 15th year as conductor with concerts at Symphony Hall Friday afternoon at 2:30 and Saturday evening at 8:15. His opening program will appropriately commemorate his Boston debut, Oct. 10, 1924, by including three compositions heard on that occasion: Vivaldi's D minor Organ Concerto in the edition of Alexander Siloti; the "Roman Carnival" Overture by Berlioz and Brahms' Variations On a Theme By Haydn. The Fifth Symphony of Beethoven, which will end the concerts this week, stood upon his second Boston program, and was the first symphony he conducted in this country.

This year, as last, the supplementary Symphony concerts on Monday evenings and Tuesday afternoons will be played on consecutive days, and the same program will serve for each set. The dates are as follows: Oct. 24, 25; Dec. 26, 27; Jan. 16, 17; Feb. 20, 21; March 20, 21, and April 17, 18. Two of the season's guest conductors—Georges Enesco and Igor Stravinsky—will appear during these series and the list of soloists includes Pierre and Genia Luboshutz, who will perform Mozart's Concerto for two pianos, and Myra Hess, distinguished English pianist.

NEW YORK, N. Y.
TIMES

OCT 2 - 1938

SERGE KOUSSEVITZKY begins his fifte[illegible]ason as conductor of the Boston Symphony Orchestra next Friday and Saturday, when that organization opens its fifty-eighth season in Boston, Mass. The program includes three numbers which the director led at his American debut—namely, Vivaldi's concerto in D minor, Berlioz's overture, "The Roman Carnival," and the Brahms "Variations on a Theme by Haydn." Beethoven's Fifth symphony, the first conducted by Dr. Koussevitzky in this country, completes the program. The orchestra's New York season opens Nov. 17 in Carnegie Hall.

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Music News Here and In the Field

The supplementary series of concerts of the Boston Symphony Orchestra will again be given in pairs this season, the programs of Monday evenings being repeated on Tuesday afternoons. Dr. Koussevitsky will conduct four programs, and Georges Enesco and Igor Stravinsky one each. The soloists will be Pierre and Genia Luboshutz, who will play the Mozart Concerto for two pianos; Myra Hess and Stravinsky, who will play the piano part of one of his compositions in addition to conducting. The concerts will fall on Oct. 24-25, Dec. 26-27, Jan. 16-17, Feb. 20-21, March 20-21 and April 17-18.

What's Going On in the ON

Monitor Oct. 1/38

Janet Gill's Drawings

Drawings by Janet Gill are on exhibition at the Fine Arts Theater on Norway Street. Miss Gill's work is suited to showing in a theater because she is interested in actors, masks, dancers. Even her method in drawing favors dramatic emphasis. We see her models in extreme configurations of measured or frenzied movement; their figures, limbs, costumes, wrought in decorative motives. Sometimes we wonder whether the dancer is a means toward a decorative end, a mere excuse for making something ornamental, or whether Miss Gill wishes to stress feeling.

In her recent pictures the expression of feeling is more marked and more convincing. Miss Gill seems to have found a more original idiom and to have abandoned the timeworn symbols. Her earlier drawings, ably made, had the pat and neat and engaging qualities of the Disney "Snow White" cast. Maybe Miss Gill herself has come to the conclusion that the elfish motive and all the quaint and "cute" features have been overdone. It is pleasing to see her outgrow this stage, striving for a personal and, perhaps more searching idiom.

D. A.

Music and Dance Notes

The Boston Symphony Orchestra will inaugurate its fifty-eighth season next Friday afternoon and Saturday evening, with Dr. Koussevitzky beginning his fifteenth year as conductor. The first three numbers of the program will be those with which he began his service in Boston: the Vivaldi-Siloti Concerto in D minor for orchestra with organ; Berlioz's "Roman Carnival" Overture, and Brahms's Variations on a Theme of Haydn. The concluding number will be Beethoven's Fifth Symphony, the first symphony Dr. Koussevitzky played in America.

Two notable guest conductors and distinguished soloists are announced for the shorter series of six Monday evening and six Tuesday afternoon concerts by the orchestra, opening Oct. 24 and 25. The soloists will include Pierre and Genia Luboshutz, who will appear with the orchestra in the Mozart Concerto for two pianos. Myra Hess, the English pianist, will appear as soloist in another pair of concerts. Georges Enesco and Igor Stravinsky will be guest conductors. The Monday evening and Tuesday afternoon concerts will be given on: Oct. 24-25, Dec. 26-27, Jan. 16-17, Feb. 20-21, March 20-21, and April 17-18.

Serge Koussevitzky Fourteen Years After

Tumult and Shouting Have Died, and Leader Has Gone Steadily Forward

B. Trans By MOSES SMITH Oct. 1/38

The program that Dr. Serge Koussevitzky has assembled for the opening concerts of the fifty-eighth season of the Boston Symphony Orchestra next Friday afternoon and Saturday evening is an explicit invitation for us to look backwards, as he is doing, to the time when he began his term just fourteen years ago. Among other likely considerations sentiment dictated that he begin the opening program of the present season with four numbers that stood on his first two American programs—Vivaldi's Concerto in D minor for orchestra, Berlioz's "Roman Carnival" Overture, Brahms's "Haydn" Variations, and Beethoven's Fifth Symphony. If it were merely a question of sentiment, though, the conductor might well have repeated the very first program in its entirety, consisting, as it did, of the Berlioz and Brahms, Honegger's "Pacific 231" and Scriabin's "Poem of Ecstasy." The program was a little masterpiece in its way, covering considerable ground in the history of music and offering at first glance a fairly comprehensive view of the conductor's talents in the music of different centuries, nationalities and schools.

The programs of that first season were similarly illuminating as to the conductor's capacities and tastes. There was a considerable amount of familiar and unfamiliar music from the eighteenth-century masters. The older Russian school was fairly heavily represented. The classic and Romantic German masters were not entirely neglected, although a large part of the audiences thought they were being slighted. What was especially resented by many, though, was the heavy representation of contemporary composers. In alphabetical order they ran: Bax, Bliss, Borchard, Boulanger, Caplet, Copland, Dukas, Eichheim, Elgar, De Falla, Foote, Glazounov, Hadley, Hill, Honegger, d'Indy, Loeffler, Manuel, Prokofiev, Rabaud, Rachmaninov, Respighi, Rigel, Roussel, Stravinsky and Tailleferre.

Even today that looks like a formidable list. It includes, to be sure, several composers who were already so well established in the Orchestra's repertory that they could not possibly have been cause for the small-sized civil war that raged in Boston—composers like Elgar, Foote, Glazounov and so forth. The real irritant was the heavy artillery of modernism, with the two Russians, Stravinsky and Prokofiev, to lead, and two members of the French "Six," Honegger and Tailleferre, to bring up the rear.

Times Change

But times, the audiences and even the conductor have changed. Who now remembers the very names of Borchard and Rigel, to say nothing of their music? Heavy artillery became respectable during the ensuing years of Dr. Koussevitzky's regime, and has even had time to go out of fashion. The "Six," with Honegger as their brightest star, have all but disappeared from contemporary programs. In an interview the other day Dr. Koussevitzky suggested, indeed, that, with the possible exception of Milhaud, they were played out as creative forces.

Much of the music of that day was shocking, part of it because the composers set out to hit people on the head, part of it because of our previous smugness and isolation. This is not to discount entirely the admirable efforts of Dr. Koussevitzky's predecessor, Pierre Monteux. But for one reason or another, M. Monteux could not cultivate the moderns as assiduously and systematically as did his successor. From the very first concert, when our ears were assailed (as we regarded it then) by the cacophonies of Honegger's "Pacific 231," Dr. Koussevitzky was identified with modernism. He was uncompromising, although, as was subsequently made clear upon reasoned examination, he did not overweight his programs with contemporary music nearly so much as he was accused of doing. But he believed in the music of that day, and—what is more important—he believed that serious artists ought to be heard. Audiences could decide not to like the music, but only after hearing it.

Because he persisted in this faith and acted on it through the years we Bostonians owe him an enormous debt of gratitude. From smug concert-goers with the more or less settled notion that all the great music had been written in the past and that the only thing a contemporary composer might reasonably attempt was imitation of the past, we proceeded—unwillingly, it is true—to something more nearly resembling musical cosmopolitanism and alertness. We learned that important, challenging music might be written in Hungary as well as in what had previously been the dominant portion of an empire; that Rimsky-Korsakov's was not the ultimate word from musical Russia; that even composers from Brooklyn and Ann Arbor, Boston and a Californian ranch need not invite our condescension.

. . . And the Conductor

The conductor himself, meanwhile, has changed. It was inevitable that a first-rate musical instinct should be sharpened and refined by years of association with the very superlative orchestral instrument it had fashioned. Dr. Koussevitzky is not the first great conductor who has learned much from the Boston Symphony Orchestra. As the years have gone by we have noted rough edges shaved from his interpretation of standard works edges that seemed natural and inevitable to him when he came here, but which he finds unnecessary now. Such is the growth of an artist, and such the progress from impulsiveness to mellowness. It is not that the conductor was necessarily wrong then and right now. It is that he feels the music differently now. Our own memory in such matters is of course a tricky affair. Recourse to phonograph records would settle the matter, but unfortunately Dr. Koussevitzky and the Symphony Orchestra did not undertake recording until comparatively recently. Yet memory is certainly not so unreliable as to manufacture what seems like the enormous difference in the performance of the Ninth Symphony the first time Dr. Koussevitzky presented it in Boston and the recent performance at the Berkshire Symphonic Festival.

A related process is involved in the conductor's diminishing venturesomeness in the field of contemporary music. He still presents a considerable quantity, of course; but not so much as in his early years here. He himself has ascribed the change to the diminishing output of worthwhile scores by contemporary composers. That sounds plausible and may even be right. But I don't think it is the real reason. Rather we have to look for it in the same direction as that from which proceeded the conductor's changed point of view in the interpretation of many standard works. Like artists before him he comes to see, as he grows older, the masterpieces of the past as rising rather than receding in stature. They demand ever-increasing attention and study in order to yield secrets not apparent earlier. He will never, I think, lose all his enthusiasm for the art of the present. But his apparently boundless enthusiasm will be devoted more and more to music of the past, and his reverence will increase.

INDIANAPOLIS, IND.
TIMES

OCT 1 - 1938

In the World of Music

—By United Press—

BRUNO WALTER, exile from Nazi Germany and Austria, has accepted an invitation of Dr. Hans Kindler, director of the National Symphony Orchestra, to appear in Washington as guest conductor during the coming season.

An open letter from Mr. Kindler last May in the Musical Courier, urging American conductors to make a place for the famous German musician on their winter programs, received wide attention.

Since the Nazi invasion of Austria, Mr. Walter has conducted summer concerts at Monte Carlo, and at a special festival in Lucerne, Switzerland.

* * *

ONE of the few events of its kind ever held in the South, a three-day chamber music festival, is expected to attract many visitors from Dixie states to Birmingham Oct. 7-9.

Intended, according to its sponsors, to demonstrate that "the South is not allergic to chamber-music," the festival will consist of four concerts. Two performances will be by the Curtis String Quartet and two by Birmingham musicians.

The program will be sponsored by the Birmingham Chamber Music Society, an organization of professional musicians. Ottokar Cadek, well known violinist, is its director.

The concerts, to be presented in the Birmingham Little Theater, will include works of Bach, Mozart, Tschaikowsky, Gluck, Hindemith, Beethoven, Mason and Brahms.

Proceeds will be used for the establishment of a Memorial Library of Chamber Music.

* * *

BORIS GOLSCHMANN, youngest brother of Valdimir Golschmann, conductor of the St. Louis Symphony, will make his American debut with his brother's orchestra in St. Louis next February. Later he will appear in New York. The young pianist, who was born in Paris in 1906, is the youngest of four brothers. He has appeared extensively in Europe.

The Handel and Haydn society of Boston will give Pierne's "Children's Crusade" on Oct. 31 for the benefit of the National Cathedral in Washington. The performance will be given by a symphonic chorus of 300 voices and a children's chorus of 200 from the Brookline public schools, assisted by 77 members of the Boston Symphony.

* * *

THE three-act opera "Cattedrale" by Mario Mariotti was given a successful premiere at the opera house in Bergamo, Italy. There were many curtain calls and critics expressed enthusiasm.

* * *

THE New York Philharmonic will open its 97th season on Oct. 20, under John Barbirolli. Sibelius, Stravinsky and Mozart will be represented on the program, which will close with Beethoven's Fifth Symphony. It will be Barbirolli's third season with the orchestra. The Sunday afternoon concerts will be broadcast again this season.

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MISCHA ELMAN, violinist, has canceled his European engagements because of the illness of his father and will remain in America for the entire 1938-1939 season.

* * *

SERGE KOUSSEVITZKY will begin his 15th year as conductor of the Boston Symphony Orchestra Oct. 7, when he opens a season of 60 concerts. The year's soloists will be Artur Rubinstein, Myra Hess, Jesus Maria Sanroma and Rudolf Serkin, pianists; Jascha Heifetz, Ruth Posselt and Zlatko Balokovic, violinists, and Gregor Piatigorsky, cellist.

New music will include Igor Stravinsky's orchestral concerto, a piano concerto by Ernest Krenek, and a concerto for string quartet and orchestra by Nicolai Berezowsky. The composers will appear as guest conductors or soloists. Other guest conductors will be Georges Enesco and Eugene Goossens.

NEW YORK, N. Y.
TIMES

OCT 2 - 1938

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MUSIC AND MUSICIANS

Globe Oct 2

Boston Symphony Orchestra 58th Season Begins Friday

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This year, as last, the supplementary Symphony concerts on Monday evenings and Tuesday afternoons will be played on consecutive days, and the same program will serve for each set. The dates are as follows: Oct. 24, 25; Dec. 26, 27; Jan. 16, 17; Feb. 20, 21; March 20, 21, and April 17, 18. Two of the season's guest conductors—Georges Enesco and Igor Stravinsky—will appear during these series and the list of soloists includes Pierre and Genia Luboshutz, who will perform Mozart's Concerto for two pianos, and Myra Hess, distinguished English pianist.

DETROIT, MICH.
NEWS

OCT 2 - 1938

6

'Just as a Matter of Records'

By CECIL BETRON

ONE of Victor's September offerings that one cannot afford to overlook is an album devoted to Sergei Prokofieff, the distinguished contemporary composer and pianist. Humor is the distinguishing feature of the three 12-inch records produced under the auspices of the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

"Lieutenant Kije," a suite from the Russian motion picture of the same name, occupies five of the six sides. The picture and naturally the music is based on an anecdote of Czar Nicholas I who misread an officer's name in a military report. Fearful of correcting him, his yesmen were forced to invent the lieutenant. And so an interesting bit of fiction is created with the composer losing no opportunity of making it as comical as possible. The suite is tuneful and gay even when it celebrates the death of the fictitious officer.

The remaining side presents the March an Scherzo from Prokofieff's most famous piece, the burlesque opera, "The Love of Three Oranges."

With the graphic choregraphy of Leonide Massine etched in the mind, the music of "The Fantastic Toyshop" becomes, under Eugene Goossens' stick, quite as picturesque as the ballet itself. The ballet, as everyone knows, is based on various bits of Rossini's writings orchestrated by Respighi. The orchestra is London's Philharmonic and Victor is responsible for producing the album.

For a modest sum Columbia has made available an album in which the voices of the tumultous organ sing the religious meditations of Franck's Choral No. 1, in E. Major. Dr. Albert Schweitzer is the artist, playing the organ at Ste. Aurelie, Strasbourg. There are two 12-inch records.

One of the important prophets of the ancient harpsichord is Dr. Ernst Victor Wolff whose recording of Handel's Suite No. 5, in E. Major is featured by Columbia on its September list. The last movement is better known as a separate piece under the title, "The Harmonious Blacksmith." Dr. Wolff plays with his usual excellent technic and gets as much color from the instrument as it can produce. The album contains two 12-inch records.

Columbia also offers a single record of Mozart's Overture—Paris which is given a sprightly performance by Arthur Wallenstein and a "sinfonietta" orchestra. The piece begins with a graceful pastorale which precedes a sparkling and spirited allegro.

NEW YORK, N. Y.
HERALD - TRIBUNE

OCT 2 - 1938

Chamber Music Series At Brooklyn Academy

Five Concerts Announced to Start October 19

Besides the usual five concerts by the Boston Symphony Orchestra and the "Music and the Dance" subscription series at the Brooklyn Academy of Music, the Brooklyn Institute of Arts and Sciences will offer a series of five chamber music concerts beginning Wednesday night, October 19, when Ernst Victor Wolff and Ralph Kirkpatrick, harpsichordists, and a string quintet will play works of Bach, Couperin and Schieffelhut. On Wednesday night, December 14, the Budapest String Quartet will play works of Mozart, Schubert and Beethoven. The Pasquier Trio, Roth Quartet and Webster Aitken, pianist, with a small orches- [illegible] give the three remaining concerts of the series.

In a Saturday afternoon young people's series, the Yakovleff Ballet will present "Little Red Riding Hood" and "The Nightingale and the Rose" November 5, and the Junior Programs ballet company, headed by Edwin Strawbridge, will dance "The Princess and the Swineherd" and "A Midsummer Night's Dream" on January 14.

Lectures on various phases of music and the dance will be given by Aaron Copland, composer; John Martin, dance critic of "The New York Times," and John Mason Brown, drama critic of "The New York Post." B. H. Haggin will be the commentator for nine programs of recorded music on Friday afternoons, beginning December 16. The institute will also offer two courses in music: "Types of Music," by Harriet D. Johnson, beginning Wednesday night, October 3, and "Orchestral Rehearsal," by Jacques Malkin, beginning Monday night, October 3. Both courses may be taken by teachers for credit.

ALBANY, N. Y.
KNICKERBOCKER NEWS

OCT 1 - 1938

Reserved Seats for Festival

All seats in the Berkshire Symphonic Festival's new music shed at Tanglewood will be reserved for the concerts next year by the Boston Symphony Orchestra, according to action taken by the trustees this week. There will be no increase in prices.

The trustees point out that the advantages of the new policy are obvious but since the number of seats is limited to 5,700 it is essential for music lovers who wish to have first choice of locations to send in their membership at once. Memberships are available only to Nov. 1.

Already there are more than 1,000 members and 95 boxes have been sold. These figures are much ahead of last year at this time.

Deferred until the next meeting was the generous invitation received from the Selectmen of Lenox to occupy free of charge the former post office quarters in the Lenox Town Hall as an office for the festival.

Miss Mary Parsons of New York and Lenox was elected a new member of the board this week. Officers were re-elected as follows: President, Miss Gertrude Robinson Smith of New York and Stockbridge; vicepresident, Norval H. Busey Jr., of Lee and New York; executive vicepresident, Mrs. George W. Edman of Pittsfield; treasurer, Henry W. Dwight of Stockbridge; clerk, George W. Edman of Pittsfield.

Trustees reelected were Albert Spalding of Great Barrington and New York, Mrs. William Felton Barrett of Rye and North Egremont, Prof. Philip Marshall Brown of Washington, D. C. and Williamstown, William L. Bull of Lenox, Mr. Edman, Mrs. Charles C. Griswold of New York and Stockbridge, Miss Robinson Smith.

Plans for next year were discussed including the possibility of eight concerts, four each week, the first two weeks in August, but action was deferred pending a report from the Boston Symphony Orchestra trustees and the conductor, Serge Koussevitzky.

According to reports of officers the 1938 festival was an outstanding success and the concerts were self-sustaining.

Anyone interested in memberships which make it possible to secure tickets at preferred prices and any one wishing to contribute to the building fund is requested to write to the Berkshire Symphonic Festival Inc., Stockbridge, Mass.

QUINCY, MASS.
PATRIOT LEDGER

OCT 1 - 1938

Ludwig Juht, contra-bass soloist and member of Boston Symphony Orchestra, who will be presented in a concert by the Naomi Girls' Society of the Swedish Congregational church Friday evening, Oct. 7 at 8 o'clock at the church.

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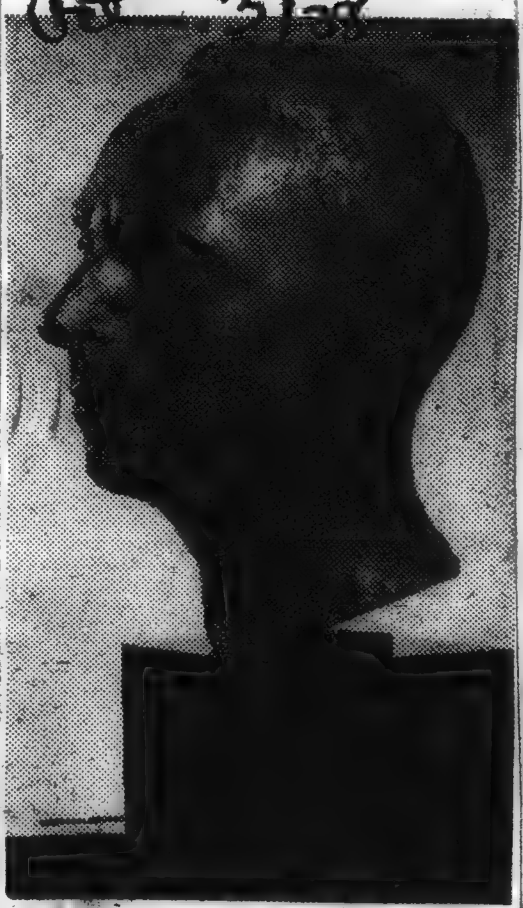
aft Shown

Oct 3/38



Serge Koussevitzky

Who will open his fifteenth season as conductor of the Boston Symphony Orchestra Friday afternoon and Saturday evening; from the portrait head by Gitou Knoop.

Tran Oct 6

Notes of Music And the Dance

Aaron Copland's "El Salon Mexico" will be played for the first times in Boston at the concerts of the Boston Symphony Orchestra on Friday afternoon and Saturday evening of next week. The program will begin with Mozart's Divertimento in B-flat major (K. 287) for strings and horns, and end with Dvorak's Symphony in E minor, "From the New World." The Divertimento is the same as was played, under Arthur Fiedler's direction and with Richard Burgin playing the important solo violin part, for Victor records, reviewed in last Tuesday's Transcript.

NORWALK, CONN.
HOUR

OCT 4 - 1938

BERKSHIRE FESTIVAL SEATS TO BE RESERVED

All seats in the Berkshire Symphonic Festival's new music shed at Tanglewood will be reserved for the concerts next year by the Boston Symphony Orchestra according to action taken by the trustees this week. There will be no increase in prices.

The trustees point out that the advantages of the new policy are obvious but since the number of seats is limited to 5700, it is essential for music lovers who wish to have first choice of locations to send in their memberships at once. Memberships are available only to Nov. 1. Already there are more than 1100 members and 95 boxes have been sold. These figures are much ahead of last year at this time indicating continued interest in the Festival.

Plans for next year were discussed including the possibility of eight concerts, four each week, the first two weeks in August, but action was deferred pending a report from the Boston Symphony Orchestra trustees and the conductor, Serge Koussevitzky.

According to reports of officers, the 1938 Festival was an outstanding success and the concerts were self-sustaining.

ROCHESTER, N. Y.
TIMES UNION

OCT 3 - 1938

It's This Way

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In Hospital Once More, Veteran Has Dog Worries

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ON THE DESK—A handsomely printed announcement of the opening of the 58th season of the Boston Symphony Orchestra Oct. 7. [illegible] season, says the brochure, will continue until Apr. 29, 1939. This will be Serge Koussevitzky's 15th year with the Boston orchestra

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LEADER WILL LAUNCH NEW SEASON

B. Post - Oct 2/38

Dr. Koussevitsky's 15th Year With Hub Symphony

BY WARREN STOREY SMITH

NEXT Friday afternoon and Saturday evening, Dr. Koussevitzky will begin his 15th season as conductor of the Boston Symphony Orchestra. Appropriately he has placed upon his initial programme the three numbers which made the first half of that with which he introduced himself to the American public. These numbers are a Concerto in D Minor by Vivaldi, originally written for strings and organ, and edited by Alexander Siloti for orchestra and organ; Berlioz' overture, "The Roman Carnival," and Brahms' Variations on a Theme of Haydn. In place of Scriabin's "Poem of Ecstacy" and Honneger's "Pacific 231" (then a novelty here), which formed the balance of the programme with which the Koussevitzky regime was inaugurated, the conductor has taken from his second Boston list the Fifth Symphony of Beethoven.

On Saturday, Oct. 11, 1924, the Post, speaking through its music critic, expressed itself as not greatly impressed by Vivaldi's concerto, but it found the performance of Berlioz' overture one "that for expressiveness and coruscating brilliance must have come to each individual in the hall as a revelation both of the potentialities of Berlioz' thrice familiar music and of the powers and the prowess of the Boston Symphony Orchestra." Aware that Brahms' variations had been known to seem to him longwinded and occasionally dull, the Post's reviewer found them engrossing in Dr. Koussevitzky's hands, and he waxed quite lyrical over the performances of Scriabin's poem and of the locomotive piece of Honneger.

Much water has flowed under the bridge since Dr. Koussevitzky's memorable American debut, but there has been no occasion to regret the early enthusiasm over his gifts as conductor. At the very outset he made the Boston Symphony Orchestra sound as it had not sounded for many years. Yet in the intervening years it has been possible to record a steady gain, both in the eloquence of the conductor and in the responsiveness of his manifold instrument. Surely, we of this city have reason to consider ourselves fortunate.

While on the subject of the Boston Symphony Orchestra, it is pertinent to announce that again there will be a supplementary series of six pairs of concerts on Monday evenings and Tuesday afternoons, beginning on Oct. 24-25. Soloists to appear at these concerts will include Pierre and Genia Luboschutz, who will be heard in a two-piano concerto of Mozart, and Myra Hess. The series will have two notable guest-conductors, Georges Enesco and Igor Stravinsky. As at the regular concerts, the eminent Russian will appear also as piano soloist in music of his own.

To reread criticism, and particularly music criticism, that is 10 years old or older, is very often to be glad that opinions then recorded are likely not to be preserved for posterity. It is a risky thing to embalm music criticism between the pages of a book, or even of a magazine. A day or so ago this writer stumbled on some copies of Modern Music dating back from 1925, '26 and '27. As a magazine of propaganda, Modern Music is necessarily free from the violent condemnation of contemporary works that are later accepted as classics. It would not, as did Mr. Krehbiel of the New York Tribune, have characterized Prokofieff as a writer of "filthy music," whose orchestral compositions were "contributions not to the art of music, but to

Continued on Page 27

SALT LAKE CITY, UTAH
DESERET NEWS

OCT 8 - 1938

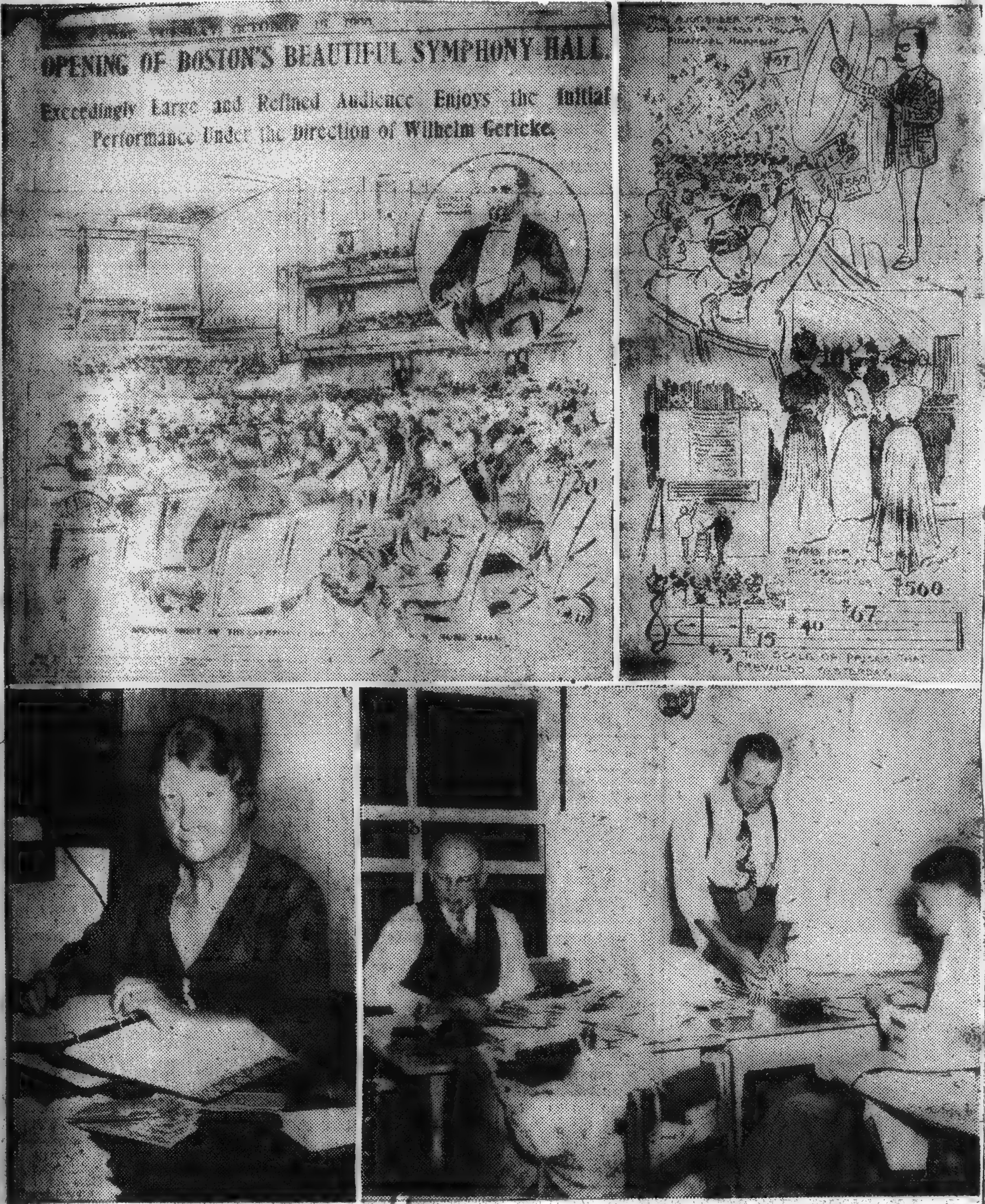
Kolisch Quartet Opens Season Here Saturday, Oct. 15

PIERRE Luboschutz and Genia Nemenoff, duo pianists, who played for civic music members here at Kingsbury Hall last winter will play two concerts with the Boston Symphony Orchestra, October 25 and 26, with Koussevitzky conducting.

Meal Ticket System for Concerts When Symphony Hall Opened

B. Globe Oct. 2/38

Back in 1910 Mrs. Jack Gardner Paid $1120 For a Pair Worth $12—In 1910 200 Ladies Brought Camp Stools and Waited For Doors to Open


OPENING OF BOSTON'S BEAUTIFUL SYMPHONY HALL.
Exceedingly Large and Refined Audience Enjoys the Initial Performance Under the Direction of Wilhelm Gericke.
$560
$67
$40
$15

Upper (Left and Right)—How Boston newspapers greeted the opening of Symphony Hall in 1900. Below (Left)—Mrs. Emma Kelliher, who receives frantic cables from Shanghai for concert reservations. Right—Charles McCarthy, Frank and Paul Cuniff triple checking every ticket that goes out. That is why every patron gets his own ticket.

By MARJORIE WATTS

Going, going, gone. To Mrs. Jack Gardner, for the sum of $1120 one pair of $12 Symphony tickets. Auctioneer Walter Jackson put down his hammer and a murmur of excited speculation rose from the fashionable audience gathered in Symphony Hall that 26th day of September in the year 1900.

Many of Boston's best necks, encased, masculine or feminine, in the high collars of that era, craned for another look at the empty first balcony, as their owners counted in to seats 15 and 16 of Row A, and wondered, audibly, what on earth Isabella Gardner wanted THOSE seats for.

Epochal Auction

They never knew, but want them she did, and pay for them she did—just $560 more apiece than the $12 printed neatly on the pale blue face of each ticket, tickets which were, incidentally, large and square, and which were punched around the edge, meal-ticket fashion, a punch a concert.

That epochal auction, never again to be equaled in the decade or so that these spirited "advance sales" continued, not only began the 20th season of the Boston Symphony, but it also marked the opening of the new Symphony Hall, just christened amid a storm of dissension from the old Music Hall patrons, who had been shuddering into print for days with impassioned pleas to change the "fancy" and "hifalutin'" new name (Symphony Hall) back to the familiar, dignified "Music Hall."

They had to be content, however, with nostalgic gazings at the intertwined B. M. H. appearing at intervals in the beautiful old wrought iron balustrade brought intact from the Music Hall, which still curves up the wide winding front stairs to the right of the Huntington-av. entrance. And even those fanatics who bore off the number and letter plates of their Music Hall seats, and in not a few cases, the seats themselves, succumbed to the charm and superior acoustics of the handsome new grey and gold hall after the memorable dedicating performance on Oct. 15.

Names Remain

A great many of the names which will fill the society pages on next Saturday after the opening Friday of the Boston Symphony's 58th season, were listed in that long-ago October story. And if some of the Endicotts and Shaws and Saltonstalls of that audience of 38 years ago are no longer here, their children and their children's children have taken their places, in seats guarded and handed down, like heirlooms, from generation to generation.

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J. M. GALVIN, City Clerk.

HENRY THE ORIGINAL ROMEIKE PRESS CLIPPING BUREAU NEW YORK
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

MAY 2 - 1939

Dr. Koussevitzky Presented Silver Samovar

Marking the conclusion of the 15th consecutive season of Serge Koussevitzky as conductor of the Boston Symphony Orchestra—longest term of any leader in its history—a richly designed silver samovar was presented to him at the end of the Saturday concert. Amid the applause of a capacity audience, the presentation was made by Ernest B. Dane, president of the orchestra's trustees. Mr. Dane spoke briefly on behalf of the donors, who comprised the trustees and a group of friends. He voiced their appreciation of "fifteen years of unsurpassed achievement."

The samovar was made by one of the most noted artisans of modern times, Carl Faberge, who was silver and gold smith to the late Czar and Czarina of Russia.

were re-elected as follows: president, Miss Gertrude Robinson Smith of New York and Stockbridge; vice president, Norval H. Busey, jr. of Lee and New York; executive vice president, Mrs. George W. Edman of Pittsfield; treasurer, Henry W. Dwight of Stockbridge; clerk, George W. Edman of Pittsfield. Trustees re-elected were Albert Spalding of Great Barrington and New York, Mrs. Willaim Felton Barrett of Rye and North Egremont, Prof. Philip Marshall Brown of Washington, D. C. and Williamstown, William L. Bull of Lenox, Mr. Edman, Mrs. Charles C. Griswold of New York and Stockbridge, Miss Robinson Smith.

Plans for next year were discussed including the possibility of eight concerts, four each week, the first two weeks in August, but action was deferred pending a report from the Boston Symphony orchestra trustees and the conductor, Serge Koussevitzky.

According to reports of officers, the 1938 festival was an outstanding success and the concerts were self-sustaining.

It was reported that $50,000 is needed for improvements at Tanglewood and to complete the shed. Members of the board were urged to solicit anyone who might be interested to aid the cause.

Anyone interested in memberships and anyone wishing to contribute to the building fund may write to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass., or contact the local chairman, Mrs. Bertrand G. Peck.

B. Herald - Oct. 2/38

KOUSSEVITZKY'S SUCCESS

Serge Koussevitzky begins today his fifteenth year as conductor of the Boston Symphony Orchestra. When he arrived for his first season he faced a divided public and, it is easy to understand, a divided orchestra. Loyalty to Pierre Monteux, the excellent French musician who had led the orchestra out of strike and war and launched it anew without the comforting security of Maj. Higginson's presence and backing, must have weighed with many to induce them to distrust the newcomer.

Others, who are ever keen for a change, are not always the stuff of which intelligent audiences are made. Would they find the new conductor to their taste after a dozen concerts? And the ultra-conservatives who dislike all music less than thirty years old, what were they to think of the new leader's terrifying reputation for offering compositions abounding in wild cacophonies and crabbed canons?

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When Koussevitzky faces his audiences this week, he will receive an ovation based not only on the popularity that he currently enjoys but also on approval for his work in the past. He has brought the Boston Symphony to renewed heights of technique and spiritual achievement. He has ventured into new fields and not dipped his flags to the forces of rutted convention. He has done a fine and a courageous job and well earned the applause which will greet him.

LOWELL, MASS.
SUNDAY TELEGRAM

OCT 2 - 1938

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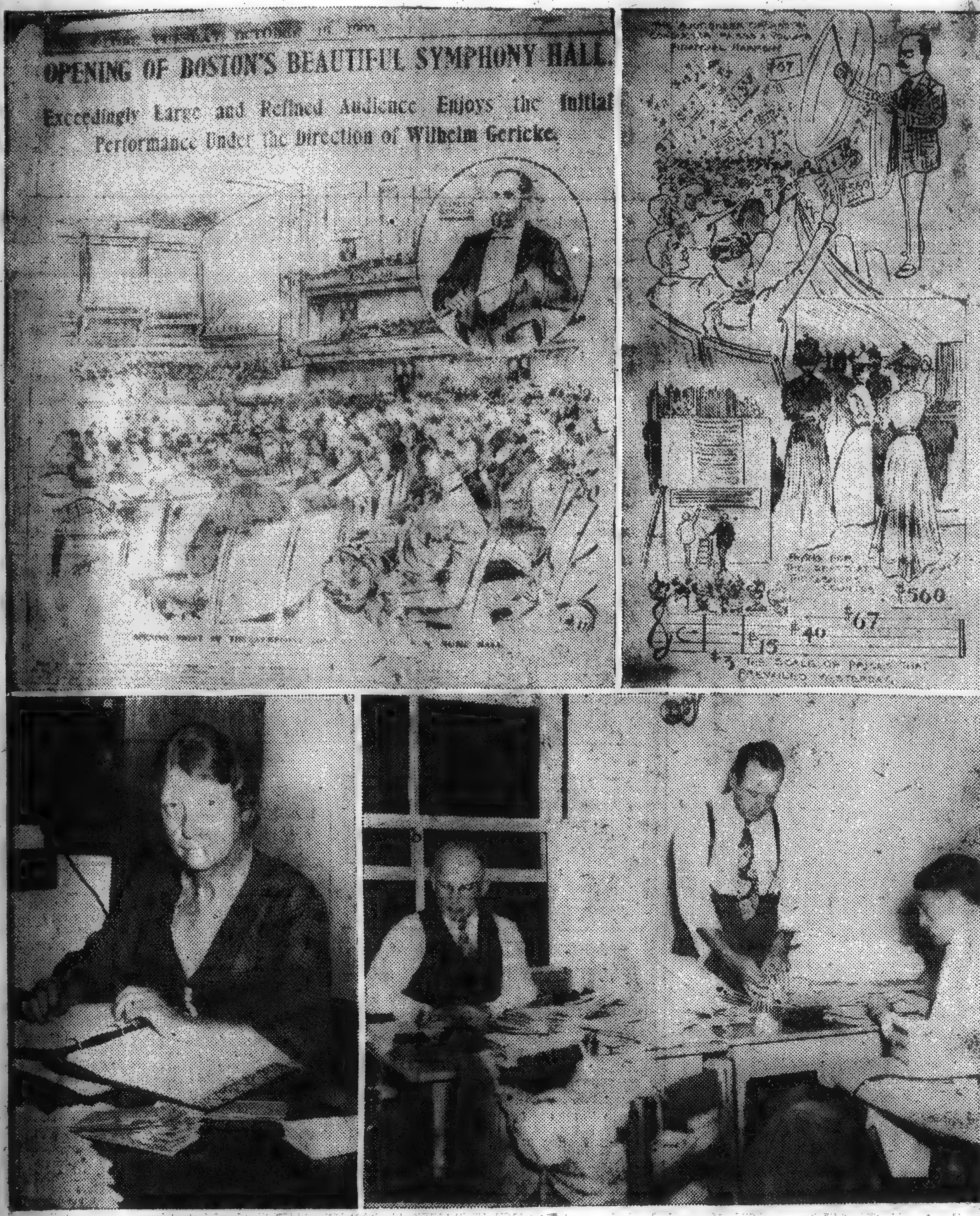
Meal Ticket System for Concerts When Symphony Hall Opened

B. Globe — Oct. 2/38

Back in 1910 Mrs. Jack Gardner Paid $1120 For a Pair Worth $12—In 1910 200 Ladies Brought Camp Stools and Waited For Doors to Open


OPENING OF BOSTON'S BEAUTIFUL SYMPHONY HALL.
Exceedingly Large and Refined Audience Enjoys the Initial Performance Under the Direction of Wilhelm Gericke.
$67
$560
$15
$40
$67

Upper (Left and Right)—How Boston newspapers greeted the opening of Symphony Hall in 1900. Below (Left)—Mrs. Emma Kelliher, who receives frantic cables from Shanghai for concert reservations. Right—Charles McCarthy, Frank and Paul Cuniff triple checking every ticket that goes out. That is why every patron gets his own ticket.

By MARJORIE WATTS

Going, going, gone. To Mrs. Jack Gardner, for the sum of $1120 one pair of $12 Symphony tickets. Auctioneer Walter Jackson put down his hammer and a murmur of excited speculation rose from the fashionable audience gathered in Symphony Hall that 26th day of September in the year 1900.

Many of Boston's best necks, encased, masculine or feminine, in the high collars of that era, craned for another look at the empty first balcony, as their owners counted in to seats 15 and 16 of Row A, and wondered, audibly, what on earth Isabella Gardner wanted THOSE seats for.

Epochal Auction

They never knew, but want them she did, and pay for them she did—just $560 more apiece than the $12 printed neatly on the pale blue face of each ticket, tickets which were, incidentally, large and square, and which were punched around the edge, meal-ticket fashion, a punch a concert.

That epochal auction, never again to be equaled in the decade or so that these spirited "advance sales" continued, not only began the 20th season of the Boston Symphony, but it also marked the opening of the new Symphony Hall, just christened amid a storm of dissension from the old Music Hall patrons, who had been shuddering into print for days with impassioned pleas to change the "fancy" and "hifalutin'" new name (Symphony Hall) back to the familiar, dignified "Music Hall."

They had to be content, however, with nostalgic gazings at the intertwined B. M. H. appearing at intervals in the beautiful old wrought iron balustrade brought intact from the Music Hall, which still curves up the wide winding front stairs to the right of the Huntington-av. entrance. And even those fanatics who bore off the number and letter plates of their Music Hall seats, and in not a few cases, the seats themselves, succumbed to the charm and superior acoustics of the handsome new grey and gold hall after the memorable dedicating performance on Oct. 15.

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TORRINGTON, CONN.
REGISTER

OCT 6 - 1938

New Seating Plan For 1939 Festival

All seats in the Berkshire Symphonic festival's new music shed at Tanglewood will be reserver for the concert next year by the Boston Symphony orchestra according to action taken by the trustees this week.

The trustees point out that the advantages of the new policy are obvious but since the number of seats is limited to 5,700, it is essential for music lovers who wish to have first choice of locations to send in their memberships at once. Memberships are available only to November 1. Already there are more than 1,100 members and 95 boxes have ben sold. These figures are much ahead of last year at this time indicating continued interest in the festival.

Deferred until the next meeting was the generous invitation received from the selectmen of Lenox to occupy free of charge the former post-office quarters in the Lenox town hall, as an office for the festival.

Miss Mary Parsons of New York and Lenox was elected a new member of the board this week. Officers were re-elected as follows: president, Miss Gertrude Robinson Smith of New York and Stockbridge; vice president, Norval H. Busey, jr. of Lee and New York; executive vice president, Mrs. George W. Edman of Pittsfield; treasurer, Henry W. Dwight of Stockbridge; clerk, George W. Edman of Pittsfield. Trustees re-elected were Albert Spalding of Great Barrington and New York, Mrs. Willaim Felton Barrett of Rye and North Egremont, Prof. Philp Marshall Brown of Washington, D. C. and Williamstown, William L. Bull of Lenox, Mr. Edman, Mrs. Charles C. Griswold of New York and Stockbridge, Miss Robinson Smith.

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B. Herald - Oct. 2/38

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Music News

B. Herald - Oct. 2/38

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Monday, Tuesday Symphonies

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AKRON, O.
BEACON - JOURNAL

OCT 2 - 1938

New Deal For Music Comes To Akron University;

By OSCAR SMITH
Beacon Journal Music Editor

THERE'LL never be a time at Akron university, so long as C. Neil Starr directs the glee clubs, band and orchestra, when boy and girl students won't have an opportunity to exercise their musical talents.

No student will ever receive that dread message, a curt note in his mailbox, to the effect that he is no longer in the glee club, the band or the orchestra, according to Starr.

The 30-year-old music instructor is a graduate of the University of Cincinnati music conservatory, and has just come to Akron from Northwestern university's music department, where he received his master's degree and taught in the conservatory.

One doesn't need to talk with Starr more than a few minutes to be convinced that he has great dreams and plans for making music an important subject at Akron university.

"Everyone interested in music will be given an opportunity," he said. "I don't believe in hurting a student by kicking him out of the glee club, band or orchestra, perhaps discouraging him for his entire college course. We'll find a way, somehow, for every boy and girl to study music and participate in musical activities."

Now, there's a program that has this department's hearty support. Perhaps there never has been a college or university in the country in which favoritism, or "politics," has not played a part in the selection of candidates for glee clubs, bands and orchestras. If only the favored few are permitted to participate in these organizations, school music is bound to suffer.

Starr said there are about 75 or 80 in the combined men's and women's glee clubs at the university, and that from that group he will select a specialized group for an a cappella choir. Then he will further break down that group into the University Singers, an organization that has been in existence for several years.

Glee clubs now are made up almost entirely of freshmen, with a few sophomores and juniors. Starr explained that the large glee club organization is a "feeder or friendmaker." The singer who is not selected for the choir or University Singers need not feel discouraged. He still is in the glee club, still is wanted as a singer.

Band

THIS YEAR, according to Starr, the Akron university band is going to be strictly a university organization. In the past, high school students have played at times with the university musicians in bands and orchestras.

C. NEIL STARR
. . . new director

JASCHA HEIFETZ
. . . opens course

From now on all university musical groups will be for university students and alumni only. Starr is hopeful over the way enrollment in the band is increasing.

Twenty signed up at the beginning of the school year; at the first rehearsal there were 21; at the second, 29; at the third, 34, and at the fourth, 42.

"Our battle cry for the band is 100 musicians on Buchtel field when Akron university plays Xavier on Oct. 8," Starr said.

The band needs good piccolo players. Starr explained that if the band gets too large, another one will be started.

"Of course, this means more work for the director," he said. "But it is a system that will make friends. I'll be able to say to a student, 'John, I may not be able to use you in my large organization, but I can in a smaller one.'"

Orchestra

STARR BELIEVES the university orchestra should have 60 or 70 pieces. It hasn't been that large in the past.

"There's no reason why this university shouldn't have a fine, large, complete symphony orchestra — violas, 'cellos, plenty of basses, oboes, tympani and bassoons. There's a scarcity of flute players at Akron university. Why, I don't know," Starr said.

We hope that he will be able to realize his ambition in that direction. Several unsuccessful attempts have been made to maintain symphony orchestras here. Since we have no municipal symphony, there is an excellent opportunity for Akron university to make a name for itself in that field.

STARR HAS AN ambitious program mapped out for himself. He has youth, enthusiasm and a background of good training. Furthermore, he will find there is a great deal of musical talent in Akron, waiting to be developed.

AKRON'S TUESDAY MUSICAL club and the Cleveland concert course, under the direction of Mrs. Emil Brudno, both open their fall activities in November.

The Akron course opens at the armory on Nov. 1, with the Mordkin Ballet, a company of 60, and the Cleveland course on Nov 4 with Jascha Heifetz, noted violinist. Both cities will have Vronsky and Babin, Russian duo pianists, Akron on Jan. 24 and Cleveland on Jan. 20.

Different talent is offered on all the other programs. The Cleveland course, opening its sixth season under the auspices of the Cleveland Museum of Art, will be given at the public music hall.

There are no conflicts between the two cities' courses, for the benefit of music lovers. The other artists to appear in Akron are Robert Virovai, violinist, Nov. 15; Anna Kaskas, contralto, and Richard Bonelli, baritone, Dec. 6; Grace Moore, soprano, March 14, and the Cleveland orchestra, April 11.

Other artists in Cleveland are Argentinita and her Spanish ballet, Nov. 18; the Boston Symphony orchestra, direct~~ed by Serge Kous~~sevitsky, Dec. 9; Yehudi Menuhin, violinist, Jan. 6; Marian Anderson, great Negro contralto, Feb. 3, and Robert Casadesus, French pianist, in his Cleveland debut, Feb. 17.

Two extra events in Cleveland are a benefit performance for the diabetic camp for children on Dec. 16, with Harriet Eels, soprano, and Beryl Rubinstein and Arthur Loesser, duo pianists, and a solo dance recital by Harold Kreutzberg on Feb. 22 in the Little Theater of the public music hall.

TORONTO, CAN.
SATURDAY NIGHT

OCT 8 - 1938

LOCAL music lovers had a unique experience last week when they heard a recital on the double bass viol by Ludwig Juht, leader of that section in the Boston Symphony Orchestra, and the foremost Esthonian musician in America. The occasion was a Finnish-Esthonian evening in Margaret Eaton Hall organized by A. K. Graham, K.C., Honorary Consul for Finland. Many leading orchestral musicians were present to enjoy what was for them a new sensation.

Virtuosity on the double bass, or "bull-fiddle," as it is known in Wessex, is so rare that musical histories record but two experts, Domenico Dragonetti (1765-1846) and Sergei Koussevitsky, Mr. Juht's chief at ~~Boston, who as~~ a young man made a fortune in Eastern Europe with double-bass recitals. Two of the latter's compositions, a Chanson Triste and a Valse Miniature, were a feature of the program. The instrument used by Mr. Juht is a Ruggieri which was in possession of a noble family in Scotland for 200 years; and listeners (especially 'cellists) were literally amazed by the cantilena and legato quality the soloist was able to attain from the roughest of instruments. Tuned a full tone above ordinary orchestral pitch, he made it literally sing in works by such composers as Couperin, Lully and Greig. The most extended work was a tuneful Sonata by a forgotten Englishman, H. Eccles, composed probably for Dragonetti, but the number which seemed most suited to the nature of the instrument was "Ase's Death" by Greig, which as played by Mr. Juht had a quality of abysmal grief.

Musical historians of Dragonetti's viol made by Gasparo da Salo of Cremona as amazing in perfection. In 1846 it was bequeathed by the musician to St. Mark's in Venice, where he was born. It subsequently passed into the hands of collectors and was finally acquired by the late R. S. Williams of Toronto. It now stands in the Royal Ontario Museum at Toronto. This was the instrument used by Dragonetti in the first performance of the Ninth Symphony, Vienna, 1824, in which he went from London to take part at the invitation of his friend, Beethoven.

HENRY
THE ORIGINAL
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PRESS CLIPPING BUREAU
NEW YORK

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Tel. CHelsea 3-8860

THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

APR 30 1939

SAMOVAR IS GIVEN TO KOUSSEVITZKY

End Of 15th Season In Symphony Noted

Boston, April 29—(AP)—A richly-designed silver samovar was presented to Serge Koussevitzky tonight at the close of a concert which marked the end of his 15th season as conductor of the Boston Symphony orchestra.

Ernest B. Dane, president of the orchestra's trustees, made the presentation on behalf of the trustees, and voiced appreciation for Koussevitzky's "15 years of unsurpassed achievement."

Carl Faberge, famous artisan who was silver and gold smith to the late Czar of Russia, made the samovar. Art patrons consider it an unusual work because most samovars are made of copper or brass.

WAUKEGAN, ILL.
NEWS - SUN

OCT 7 - 1938

Bruno Walter to Appear in U. S. as Guest Conductor

New York Philharmonic Will Open Ninety-seventh Season October 20.

New York, (U.P.)—Bruno Walter, exile from Nazi Germany and Austria, has accepted an invitation of Dr. Hans Kindler, director of the National Symphony Orchestra, to appear in Washington as guest conductor during the coming season.

An open letter from Kindler last May in the Musical Courier, urging American conductors to make a place for the famous German musician on their winter programs, received wide attention.

Since the Nazi invasion of Austria, Walter has conducted summer concerts at Monte Carlo, and at a special festival in Lucerne, Switzerland.

• • •

One of the few events of its kind ever held in the South, a three-day chamber music festival, is expected to attract many visitors from Dixie states to Birmingham October 7-9.

Intended, according to its sponsors, to demonstrate that "the South is not allergic to chamber music," the festival will consist of four concerts. Two performances will be by the Curtis String Quartet and two by Birmingham musicians.

The program will be sponsored by the Birmingham Chamber Music Society, an organization of professional musicians. Ottokar Cadek, well known violinist, is its director.

The concerts, to be presented in the Birmingham Little Theater, will include works of Bach, Mozart, Tschaikowsky, Gluck, Hindemith, Beethoven, Mason and Brahms.

Proceeds will be used for the establishment of a Memorial Library of Chamber Music.

Orchestra News

Trans Oct 6

The fifty-eighth season of the Boston Symphony Orchestra and its fifteenth under the direction of Serge Koussevitzky will begin with the concerts of tomorrow afternoon and Saturday evening with a program consisting of Vivaldi's Concerto in D minor for orchestra with organ, Berlioz' "Roman Carnival" Overture, Brahms' Variations on a Theme of Haydn and Beethoven's Symphony in C minor.

Music News

B. Herald - Oct. 2/38

Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, which will open its 58th season at Symphony Hall with the usual Friday afternoon and Saturday evening concerts this week.

Monday, Tuesday Symphonies

Notable events are announced for the shorter series of six Monday evening and six Tuesday afternoon concerts by the Boston Symphony Orchestra in Symphony Hall, opening Oct. 24 and 25. Distinguished soloists, two guest conductors of the highest standing in the musical world, and four programs under the direction of Serge Koussevitzky are announced for this series in which, occurring approximately once a month, the programs of the Monday evening concert will be repeated on the following Tuesday afternoon.

The soloists will include Pierre and Genia Luboshutz, who will appear with the orchestra in the Concerto for two pianos, of Mozart. Myra Hess, the famous English pianist, will appear as soloist in another pair of concerts. Georges Enesco, the Roumanian composer, conductor and violinist, whose visit as guest conductor was one of the events of the longer series last year, will return to conduct this season in the shorter series as well. Another guest of the highest distinction will be Igor Stravinsky, who, visiting America next March, will conduct concerts of both series, appearing likewise as piano soloist in music of his own.

The Monday evening and Tuesday afternoon concerts will be given on Oct. 24-25, Dec. 26-27, Jan. 16-17, Feb. 20-21, March 20-21, April 17-18. Season tickets are now obtainable at the subscription office in Symphony Hall.

AKRON, O.
BEACON - JOURNAL

OCT 2 - 1938

New Deal For Music Comes To Akron University;

By OSCAR SMITH
Beacon Journal Music Editor

THERE'LL never be a time at Akron university, so long as C. Neil Starr directs the glee clubs, band and orchestra, when boy and girl students won't have an opportunity to exercise their musical talents.

No student will ever receive that dread message, a curt note in his mailbox, to the effect that he is no longer in the glee club, the band or the orchestra, according to Starr.

The 30-year-old music instructor is a graduate of the University of Cincinnati music conservatory, and has just come to Akron from Northwestern university's music department, where he received his master's degree and taught in the conservatory.

One doesn't need to talk with Starr more than a few minutes to be convinced that he has great dreams and plans for making music an important subject at Akron university.

"Everyone interested in music will be given an opportunity," he said. "I don't believe in hurting a student by kicking him out of the glee club, band or orchestra, perhaps discouraging him for his entire college course. We'll find a way, somehow, for every boy and girl to study music and participate in musical activities."

Now, there's a program that has this department's hearty support. Perhaps there never has been a college or university in the country in which favoritism, or "politics," has not played a part in the selection of candidates for glee clubs, bands and orchestras. If only the favored few are permitted to participate in these organizations, school music is bound to suffer.

Starr said there are about 75 or 80 in the combined men's and women's glee clubs at the university, and that from that group he will select a specialized group for an a cappella choir. Then he will further break down that group into the University Singers, an organization that has been in existence for several years.

Glee clubs now are made up almost entirely of freshmen, with a few sophomores and juniors. Starr explained that the large glee club organization is a "feeder or friend-maker." The singer who is not selected for the choir or University Singers need not feel discouraged. He still is in the glee club, still is wanted as a singer.

Band

THIS YEAR, according to Starr, the Akron university band is going to be strictly a university organization. In the past, high school students have played at times with the university musicians in bands and orchestras.

C. NEIL STARR
. . . new director

JASCHA HEIFETZ
. . . opens course

From now on all university musical groups will be for university students and alumni only. Starr is hopeful over the way enrollment in the band is increasing.

Twenty signed up at the beginning of the school year; at the first rehearsal there were 21; at the second, 29; at the third, 34, and at the fourth, 42.

"Our battle cry for the band is 100 musicians on Buchtel field when Akron university plays Xavier on Oct. 8," Starr said.

The band needs good piccolo players. Starr explained that if the band gets too large, another one will be started.

"Of course, this means more work for the director," he said. "But it is a system that will make friends. I'll be able to say to a student, 'John, I may not be able to use you in my large organization, but I can in a smaller one.'"

Orchestra

STARR BELIEVES the university orchestra should have 60 or 70 pieces. It hasn't been that large in the past.

"There's no reason why this university shouldn't have a fine, large, complete symphony orchestra — violas, 'cellos, plenty of basses, oboes, tympani and bassoons. There's a scarcity of flute players at Akron university. Why, I don't know," Starr said.

We hope that he will be able to realize his ambition in that direction. Several unsuccessful attempts have been made to maintain symphony orchestras here. Since we have no municipal symphony, there is an excellent opportunity for Akron university to make a name for itself in that field.

STARR HAS AN ambitious program mapped out for himself. He has youth, enthusiasm and a background of good training. Furthermore, he will find there is a great deal of musical talent in Akron, waiting to be developed.

AKRON'S TUESDAY MUSICAL club and the Cleveland concert course, under the direction of Mrs. Emil Brudno, both open their fall activities in November.

The Akron course opens at the armory on Nov. 1, with the Mordkin Ballet, a company of 60, and the Cleveland course on Nov 4 with Jascha Heifetz, noted violinist. Both cities will have Vronsky and Babin, Russian duo pianists, Akron on Jan. 24 and Cleveland on Jan. 20.

Different talent is offered on all the other programs. The Cleveland course, opening its sixth season under the auspices of the Cleveland Museum of Art, will be given at the public music hall.

There are no conflicts between the two cities' courses, for the benefit of music lovers. The other artists to appear in Akron are Robert Virovai, violinist, Nov. 15; Anna Kaskas, contralto, and Richard Bonelli, baritone, Dec. 6; Grace Moore, soprano, March 14, and the Cleveland orchestra, April 11.

Other artists in Cleveland are Argentinita and her Spanish ballet, Nov. 18; the Boston Symphony orchestra, direct~~ed by Serge Kou~~ssevitsky, Dec. 9; Yehudi Menuhin, violinist, Jan. 6; Marian Anderson, great Negro contralto, Feb. 3, and Robert Casadesus, French pianist, in his Cleveland debut, Feb. 17.

Two extra events in Cleveland are a benefit performance for the diabetic camp for children on Dec. 16, with Harriet Eels, soprano, and Beryl Rubinstein and Arthur Loesser, duo pianists, and a solo dance recital by Harold Kreutzberg on Feb. 22 in the Little Theater of the public music hall.

TORONTO, CAN.
SATURDAY NIGHT

OCT 8 - 1938

LOCAL music lovers had a unique experience last week when they heard a recital on the double bass viol by Ludwig Juht, leader of that section in the Boston Symphony Orchestra, and the foremost Esthonian musician in America. The occasion was a Finnish-Esthonian evening in Margaret Eaton Hall organized by A. K. Graham, K.C., Honorary Consul for Finland. Many leading orchestral musicians were present to enjoy what was for them a new sensation.

Virtuosity on the double bass, or "bull-fiddle," as it is known in Wessex, is so rare that musical histories record but two experts, Domenico Dragonetti (1765-1846) and Sergei Koussevitsky, Mr. Juht's chief at ~~Boston, who as~~ a young man made a fortune in Eastern Europe with double-bass recitals. Two of the latter's compositions, a Chanson Triste and a Valse Miniature, were a feature of the program. The instrument used by Mr. Juht is a Ruggieri which was in possession of a noble family in Scotland for 200 years; and listeners (especially 'cellists) were literally amazed by the cantilena and legato quality the soloist was able to attain from the roughest of instruments. Tuned a full tone above ordinary orchestral pitch, he made it literally sing in works by such composers as Couperin, Lully and Greig. The most extended work was a tuneful Sonata by a forgotten Englishman, H. Eccles, composed probably for Dragonetti, but the number which seemed most suited to the nature of the instrument was "Ase's Death" by Greig, which as played by Mr. Juht had a quality of abysmal grief.

Musical historians of Dragonetti's viol made by Gasparo da Salo of Cremona as amazing in perfection. In 1846 it was bequeathed by the musician to St. Mark's in Venice, where he was born. It subsequently passed into the hands of collectors and was finally acquired by the late R. S. Williams of Toronto. It now stands in the Royal Ontario Museum at Toronto. This was the instrument used by Dragonetti in the first performance of the Ninth Symphony, Vienna, 1824, in which he went from London to take part at the invitation of his friend, Beethoven.

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THIS CLIPPING FROM
WATERBURY, CONN.
REPUBLICAN

APR 30 1939

SAMOVAR IS GIVEN TO KOUSSEVITZKY

End Of 15th Season In Symphony Noted

Boston, April 29—(AP)—A richly-designed silver samovar was presented to Serge Koussevitzky tonight at the close of a concert which marked the end of his 15th season as conductor of the Boston Symphony orchestra.

Ernest B. Dane, president of the orchestra's trustees, made the presentation on behalf of the trustees, and voiced appreciation for Koussevitzky's "15 years of unsurpassed achievement."

Carl Faberge, famous artisan who was silver and gold smith to the late Czar of Russia, made the samovar. Art patrons consider it an unusual work because most samovars are made of copper or brass.

WAUKEGAN, ILL.
NEWS-SUN

OCT 7 - 1938

Bruno Walter to Appear in U. S. as Guest Conductor

New York Philharmonic Will Open Ninety-seventh Season October 20.

New York, (U.P.)—Bruno Walter, exile from Nazi Germany and Austria, has accepted an invitation of Dr. Hans Kindler, director of the National Symphony Orchestra, to appear in Washington as guest conductor during the coming season.

An open letter from Kindler last May in the Musical Courier, urging American conductors to make a place for the famous German musician on their winter programs, received wide attention.

Since the Nazi invasion of Austria, Walter has conducted summer concerts at Monte Carlo, and at a special festival in Lucerne, Switzerland.

• • •

One of the few events of its kind ever held in the South, a three-day chamber music festival, is expected to attract many visitors from Dixie States to Birmingham October 7-9.

Intended, according to its sponsors, to demonstrate that "the South is not allergic to chamber music," the festival will consist of four concerts. Two performances will be by the Curtis String Quartet and two by Birmingham musicians.

The program will be sponsored by the Birmingham Chamber Music Society, an organization of professional musicians. Ottokar Cadek, well known violinist, is its director.

The concerts, to be presented in the Birmingham Little Theater, will include works of Bach, Mozart, Tschaikowsky, Gluck, Hindemith, Beethoven, Mason and Brahms.

Proceeds will be used for the establishment of a [illegible] Library of Chamber [illegible]

Orchestra News

Tran Oct 6

The fifty-eighth season of the Boston Symphony Orchestra and its fifteenth under the direction of Serge Koussevitzky will begin with the concerts of tomorrow afternoon and Saturday evening with a program consisting of Vivaldi's Concerto in D minor for orchestra with organ, Berlioz' "Roman Carnival" Overture, Brahms' Variations on a Theme of Haydn and Beethoven's Symphony in C minor.

Famed Maestro Snapped Conducting Symphony

B. D. Record – Oct. 6/38

R. SERGEI KOUSSEVITSKY, L.; VIOLINIST RICHARD BURGIN

"GET READY THERE"

"CAREFUL NOW, CAREFUL"

"LET'S HAVE THAT MELODY"

"VERY NICE—VERY NICE"

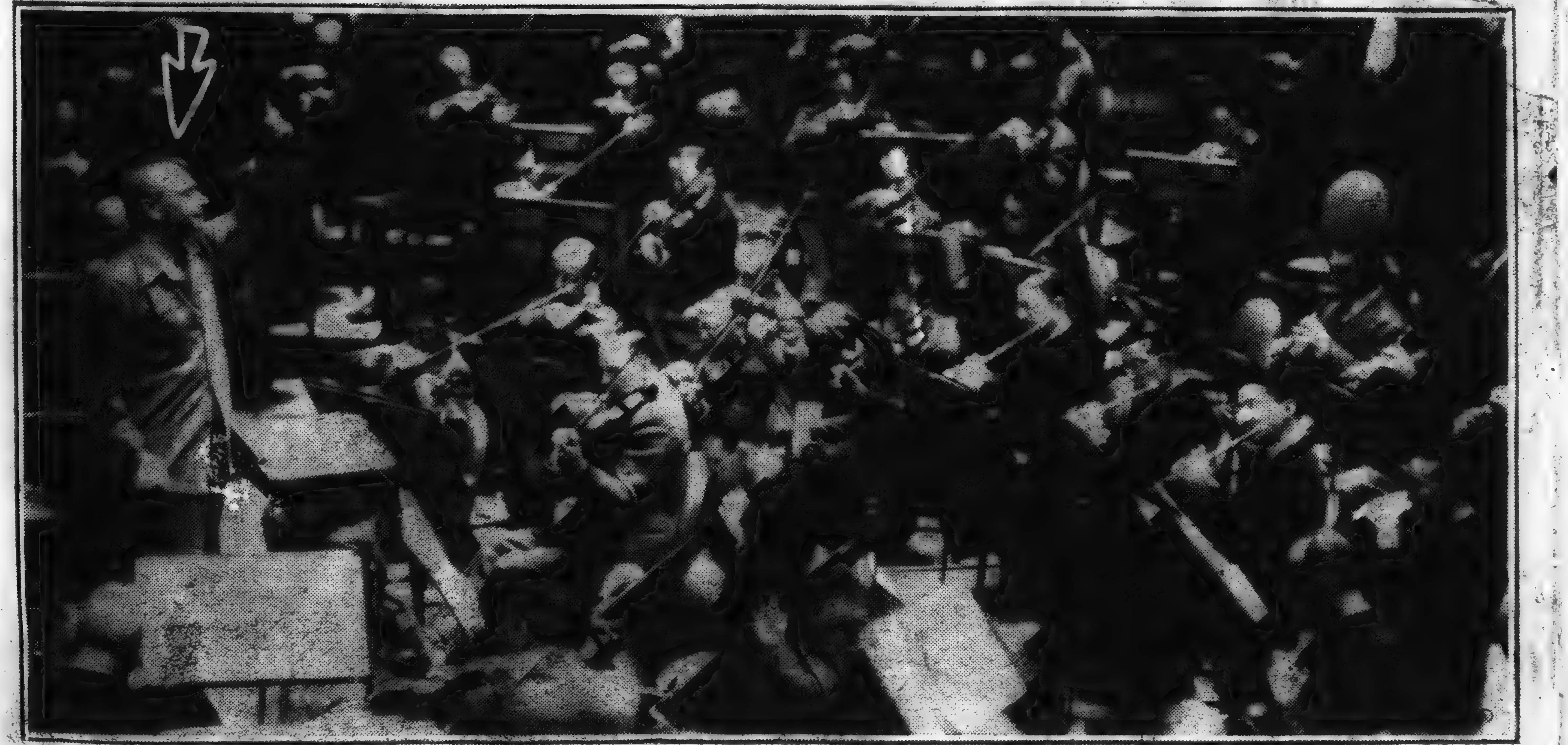
"MAKE THOSE VIOLINS SING"

Exclusive

Pictured for first time ever, conducting the Boston Symphony Orchestra, Dr. Sergei Koussevitsky, famous conductor, is seen in these photos made during rehearsal of the group yesterday.

Candid

Dr. Koussevitsky, indicated by arrow, as he led his group in rehearsal yesterday. Annual series at Symphony Hall includes performances each Friday afternoon and Saturday evening.



(All Photos by Larry McDavitt, Daily Record Staff Photographer)

"Eet Mus' Zing, Gentlemen!"

THE CHRISTIAN SCIENCE MONITOR

International

Koussevitzky at Rehearsal

Koussevitzky Thanks Public

Koussevitzky Thanks Public For Support

Monitor - Oct. 8/38

The Arts in Boston

By L. A. Sloper

To celebrate the opening of his fifteenth year as conductor of the Boston Symphony Orchestra, Dr. Serge Koussevitzky made a speech yesterday afternoon from the platform of Symphony Hall. It was a characteristic little speech, warmly thanking the audience of the orchestra for its material and particularly for its moral support of music. "This," he said, "is our greatest stimulation."

This was not the first speech Dr. Koussevitzky had made in America. He spoke at the fifteenth anniversary of the orchestra, in honor of Sir George Henschel, its first conductor. He spoke at the Beethoven Festival. He spoke last summer, very effectively, at the Berkshire Festival. He has submitted a few words on other occasions. But he has never cultivated the lecture-recital habit, and his remarks have usually been to the point. They were so yesterday. Here is what he said:

"As you know, I do not like to speak from the stage. But in 15 years, once you will permit me to say a few words to you.

"Your orchestra is now one of the greatest orchestras in the world, if not the greatest, as the whole musical world recognizes it today. If we have realized this, it is not only because we work hard and we have your material support, but also because we have your moral support, your profound understanding, your deep feeling of the importance and necessity of musical art. That is our greatest stimulation. And today, we express to you our gratitude."

* * *

Of course he was warmly applauded by audience and orchestra, and the orchestra's fifty-eighth season was thus opened with generous manifestations of good will on all sides. Dr. Josef Hofmann contributed to the jubilation with the following telegram:

"Dr. Serge Koussevitzky, Care Boston Symphony Orchestra: My heartiest congratulations and sincere admiration for the lifetime of musical triumphs you have accomplished in 15 years, and I join all others in hoping that you will celebrate jubilee after jubilee at the helm of your superb orchestra.

"Josef Hofmann."

Certainly there was complete justification for all these felicitations. The orchestra remains at the top of its form, which is unsurpassed. The personnel is unaltered in any important particular from last year. The most noticeable change is the restoration of a tenth doublebass, missing for several years. Dr. Koussevitzky continues at the height of his powers as program-maker and interpreter, after by far the longest service on the podium in the orchestra's history and one of the longest records of service as conductor in America. The musical public, moreover, seems firm in its loyalty to this great orchestra and its leader. Indeed, we have much to be thankful for musically.

* * *

The opening program of the season, which will be repeated this evening, was made up of the first three items of Dr. Koussevitzky's first program in Boston, and the first symphony he conducted in America. The works are: Vivaldi's Concerto in A minor for orchestra with organ, edited by A. Siloti; Berlioz's Overture, "The Roman Carnival"; the Brahms Variations on a Theme of Haydn, and Beethoven's Fifth Symphony.

A program which called for a wide catholicity of taste in the director, and a full flexibility in the players, demands which were fulfilled in the manner with which we are familiar. Neither the works nor the performances require detailed comment at this date, but it was interesting to note that Dr. Koussevitzky has restored to its place the rest which follows the first four notes in the score of the Fifth Symphony.

In addition to the cordial greetings at the opening, there was warm applause for the several items of the program, and an ovation at the close of the symphony.

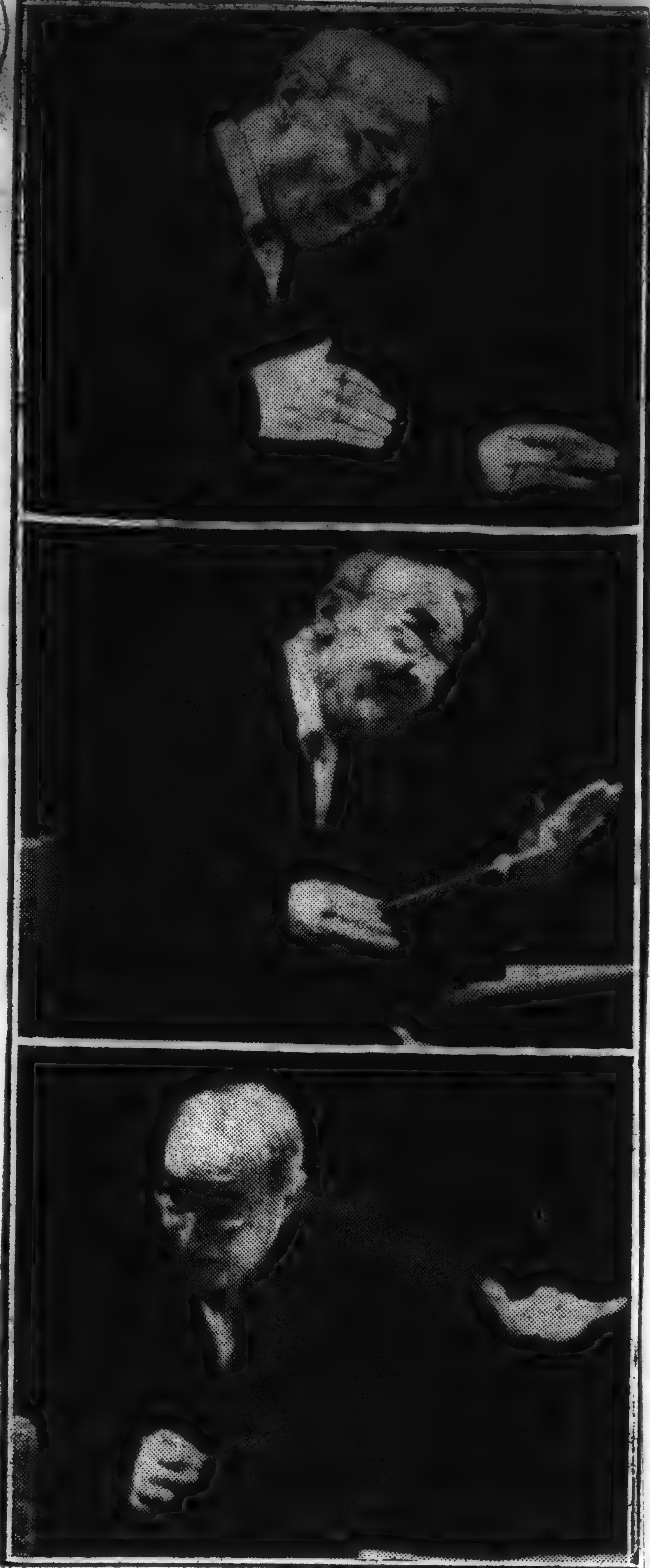
SOUTH BEND, IND.
TRIBUNE

OCT 7 - 1938

STRAVINSKY TO CONDUCT.

By United Press.

BOSTON, Mass., Oct. 7.—Igor Stravinsky, composer and conductor, will lead the Boston Symphony orchestra for two weeks during the annual mid-winter vacation of Serge Koussevitzky. The latter will have his 15th season as conductor of the orchestra.



Maestro in action.—Famed Conductor Serge Koussevitzky is snapped by American cameraman in characteristic poses as he rehearses Symphony orchestra.

B. American Oct. 6/38

RADIO GUIDE
NEW YORK, N. Y.

OCT 8 - 1938

New Celebratory Book Of Tributes to Gershwin

NEWSPAPERS, magazines and radio recently celebrated the memory of George Gershwin to emphasize the first anniversary of his untimely death, which came as a painful shock to all who admired his music.

Now comes a new book, "George Gershwin" (Longmans, Green & Co., New York and Toronto), edited and designed by Merle Armitage of Los Angeles. The volume has no single author, but is written by friends of Gershwin, who reminisce about the phases of his life, work or personality which they knew best. The result is a series of variegated sketches as many-sided as the man who exerted such powerful influence upon the lighter music of his land.

The opening contribution in Mr. Armitage's collection is a poem by Oscar Hammerstein, and Irving Berlin also expresses his sentiments in verse. Some of the other contributors are Beverly Nichols, the novelist; Olin Downes, New York music critic; Eva Gauthier, concert soprano; Sam H. Harris, theatrical manager; and Paul Whiteman, Walter Damrosch, Harold Arlen, Arnold Schoenberg, Rudy Vallee, Leonard Liebling, Jerome Kern, Du Bose Heyward (author of "Porgy and Bess"), Rouben Mamoulian, Serge Koussevitzky, and Ira Gershwin, who wrote most of the lyrics for his brother's songs. Unusual illustrations enrich the book; facsimiles of oil paintings from Gershwin's brush, including self-portraits and general subjects in oil, pencil and water-color; and a picture of several of the sculptures he fashioned. It has been said by experts that George Gershwin might have been a great painter had he not been wooed and won by music.

The book is filled with luminous anecdotes of this vivid and grandly gifted personage.

NEW BEDFORD, MASS
STANDARD-TIMES

OCT 8 - 1938

Koussevitzky Opens 15th Concert Season

BOSTON, Oct. 8 (UP)—Dr. Serge Koussevitzky, now recognized as the ranking United States conductor, inaugurated his 15th season yesterday as conductor of the Boston Symphony Orchestra.

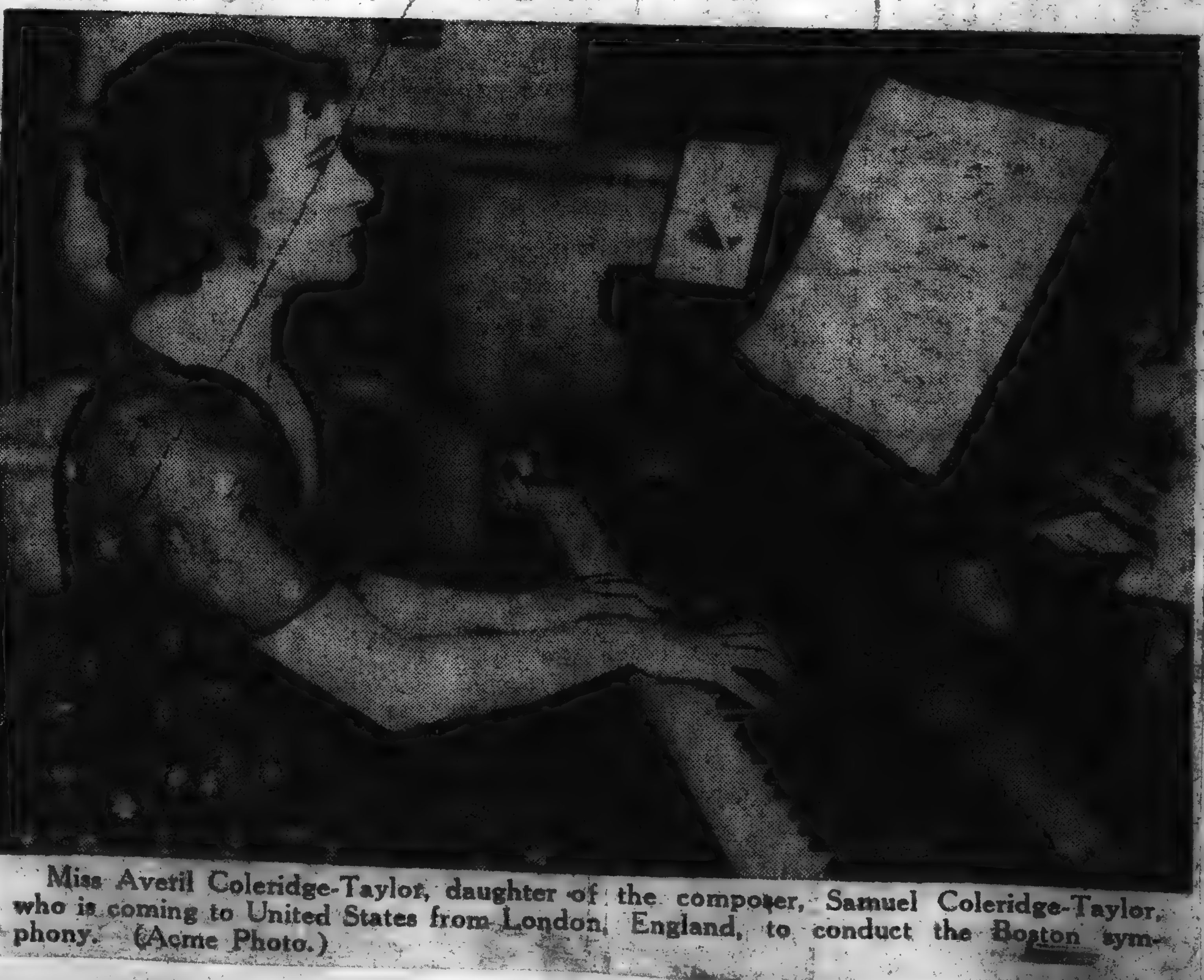
Before the season's opening concert yesterday afternoon, Dr. Koussevitzky, who rarely speaks from the stage, addressed the audience briefly, thanking it for its moral support and praising the members of his orchestra.

SOUTH BEND, IND.
NEWS-TIMES

OCT 7 - 1938

[illegible]

Daughter Of Composer To Lead Orchestra



Miss Averil Coleridge-Taylor, daughter of the composer, Samuel Coleridge-Taylor, who is coming to United States from London, England, to conduct the Boston symphony. (Acme Photo.)

HARTFORD, CONN.
TIMES

Serge Koussevitzky Starts 15th Season with Symphony

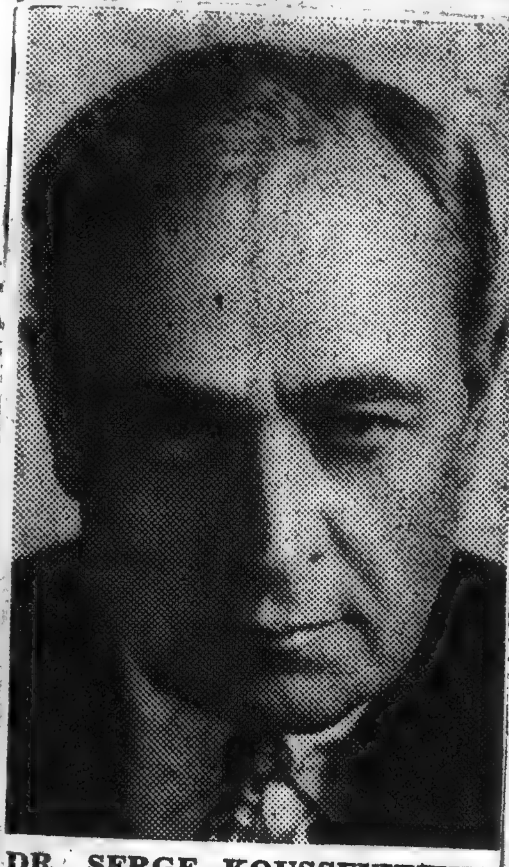
Leader Hails Players And Music-Lovers for Great Orchestra

By CARL E. LINDSTROM

Special to The Hartford Times

Boston—Said Dr. Serge Koussevitzky from the podium yesterday afternoon in Symphony Hall on the occasion of the first concert of the 1938-39 season:

"I am not one of those conductors who make speeches, but just once in 15 years you must permit me to say a few words. You now have one of the greatest orchestras in the world (applause) —if not the greatest (more applause)—and it is only partly because of the great work these men have done. It is such material and the moral support as you people have given that is the prime necessity for the achievement of the greatest in art."



DR. SERGE KOUSSEVITZKY

Koussevitzky Exhibition

In the first balcony gallery before the concert and during intermission was to be seen the Koussevitzky exhibition, a collection of portraits in oils and watercolors, sculptures and photographs all on the one subject of Koussevitzky. Programs and scores dedicated to the Boston Symphony leader are also on display.

Reminiscent of his first American appearance in 1924 was the program for Friday afternoon's concert, the first half of which was identical with the one which comprised his Boston debut, that is, Vivaldi's D minor Concerto, the Roman Carnival Overture of Berlioz and the Haydn Variations of Brahms. Instead of Scriabine's Poeme d'Extase and Honegger's Pacific 231, the Fifth Symphony of Beethoven was used to complete the present list.

There's a commentary in this alteration. In the first place it indicates that from the beginning Koussevitzky's mind has been open to the publication of new works. a virtue which he vigilantly retains today. Secondly, Dr. Koussevitzky's ministry is a more enduring art than Scriabine or Honegger's early novelty, for what conductor would think of programing either of these works in 1938? Perhaps Koussevitzky chose the venerable Fifth of Beethoven as a diplomatic hint to contemporary composers that here was a landmark which they had not yet passed for all their modernity.

Its Thrills Remain

Koussevitzky's performance of the Fifth is a very special thing anyway. He has a Jovian conception of the work and it literally shakes him to produce it. Every listener is left somewhat limp and chastened at the experience and the last permissible thought would be that it is overfamiliar and desiccated. Its juices still are ruddy and intoxicating.

It was good to be able to shake hands with the Brahms Variations again after the nodding salutation one was afforded with them at Silvermine in August because of acoustical handicaps. Down in Norwalk there was a young woman who remarked of the final page that she didn't like it much because the entrance of the triangle suggested that someone ought to answer the telephone.

The observation was perfectly pertinent then but its application was utterly erased in the confines of Symphony Hall where each nuance and material component was audible in its true sigificance. This performance was wholly restorative.

It was easy to imagine that concert in 1924 when Koussevitzky opened up with the Berlioz overture an unfailing aid to any new conductor. It was on the program of John Barbirolli when he made his first appearance in Bushnell Hall. At that time the work flattered both Barbirolli and Berlioz. Friday afternoon it drew particular attention to the players and from the standpoint of sensuous art some of the finest tones of the concert were compressed into those spectacular pages.

Violins' Opportunity

The D minor was the fifth concerto of Vivaldi to be played by the Boston Orchestra and it is doubtful that any other American group can count as many. The bare opening statement afforded an opportunity to the upper strings to demonstrate the cutting edge which. when that timbre is required, distinguishes the Boston violins.

Symphony Hall was well filled with a crowd whose enthusiasm was infectious and must have heartened both leader and orchestra at the beginning of another season.

GLOUCESTER, MASS.
TIMES

OCT 8 - 1938

GIRLS GOING TO BOSTON CONCERTS

Twenty members of the Girls' Glee club, attending the Youth concert, will leave for Boston on Wednesday, October 19. This concert, the first of three, is sponsored by the Youth Concerts association and is not open to the general public, but to the boys and girls of junior and senior high school age who are interested in music. The other two concerts will be held on the Wednesdays of November 9 and December 14. These the same girls will also attend.

Wheeler Beckett, who has conducted these concerts for young people in San Francisco and Richmond, Va., will conduct the concerts in Boston. Seventy members of the Boston Symphony orchestra will comprise Mr. Beckett's orchestra. Each program will present music inspired by various aspects ofthe one general subject, and will follow the development of musical expression from the early, relatively simple and direct manner to the modern, subtle and complex.

The program of the first concert will consist of music inspired by imagination and fantasy.

The second concert will consist of music inspired by nature; the third, music inspired by love.

The interest in these concerts was so keen that it was necessary to limit the seats for each school. The number of reservations allotted to Gloucester was 20.

Among girls who will attend these concerts are Cynthia Crowe, Jean Fitzpatrick, Dorothy Flygare, Joanne Hartford, Ruth Josephson. Elaine Lopez, Patricia Lufkin, Eleanor Mattos, Melba McKay, Jane McLaughlin. Jean McLean, Jean McPhee, Juanita Parks, Priscilla Parkhurst, Pauline Presson, Katherine Savage, Geraldine Stickney and Charlotte Woodbury.

WORCESTER, MASS.
TELEGRAM

OCT 8 - 1938

Koussevitzky Starts 15th Year With Symphony

BOSTON, Oct. 7 (AP)—Serge Koussevitzky began his 15th season as conductor of the Boston Symphony Orchestra today by departing from custom and making a brief pre-concert speech from the podium at Symphony Hall.

Asserting the musical world recognized the Boston group as "one of the greatest orchestras in the world—if not the greatest," the Russian-born conductor attributed it to his listeners' "deep feeling of the importance and necessity of art."

For the anniversary, Koussevitzky chose four numbers that appeared on his first two programs in 1924—when he made his debut here. They were Vivaldi's orchestral concerto, Berlioz' Roman carnival overture, Brahms' variations on a theme by Haydn, and Beethoven's Fifth Symphony—the latter the first symphony that he performed in this country.

SYRACUSE, N. Y.
JOURNAL

OCT 8 - 1938

HOW TO LEAD A SYMPHONY

MAESTRO AT WORK--These excellent candid camera shots show how Dr. Sergei Koussevitsky conducts the famed Boston Symphony orchestra. This is his fifteenth year on the podium.

BANGOR, ME.
NEWS

OCT 8 - 1938

Boston Symphony Opens Its Season

BOSTON, Oct. 7—(AP)—Serge Koussevitzky began his fifteenth season as conductor of the Boston Symphony Orchestra today by departing from custom and making a brief pre-concert speech from the podium of Symphony Hall.

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NYACK, N. Y.
JOURNAL - NEWS

OCT 7 - 1938

AUDIENCE JOINS CHORUS

STOCKBRIDGE, Mass., Aug. 7. (INS—When the Boston Symphony Orchestra opened its season at "Tanglewood" here, an old custom was revived and the audience was invited to join the Cecelia Chorus of Boston in singing the second verse of Bach's magnificent old hymn, "Ein Feste Burg Ist Unser Gott."

HOLYOKE, MASS.
Transcript Telegram

OCT 8 - 1938

DR. SERGE KOUSSEVITZKY, now recognized as the ranking United States conductor, inaugurated his 15th season yesterday as conductor of the Boston Symphony odchestra. Before the season's opening concert in Boston yesterday afternoon, Dr. Koussevitzky, who rarely speaks from the stage, addressed the audience briefly, thanking it for its moral support and praising the members of his orchestra.

NORWICH, CONN.
BULLETIN

OCT 8 - 1938

Serge Koussevitzky began his fifteenth season as conductor of the Boston Symphony orchestra by departing from custom and making a brief pre-concert speech from the podium at Symphony hall.

BUFFALO, N. Y.
NEWS

OCT 8 - 1938

KOUSSEVITZKY CONDUCTING.—Pictured for the first time conducting Boston's famed symphony orchestra is Dr. Sergei Koussevitzky, the tyrannical genius who is starting his 15th consecutive year on the Boston podium. In rehearsal, here, he appears as few of his greatest admirers ever have seen him, in his old sweater.

NEWARK, N. J.
LEDGER

OCT 8 - 1938

12

SLAVE-DRIVER—That's what they call Dr. Sergei Koussevitsky, tyrannical genius pictured here for first time conducting Boston's famed symphony orchestra. Photos show maestro as few ever have seen him, in old coat sweater instead of immaculate white tie and tails. Koussevitsky rages at his musicians when things go wrong, but breaks out in eruptions of encomium when they give him the effect he is striving for. This season marks his 15th on the Boston podium

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BOSTON GLOBE—SATURDAY, OCTOBER

Koussevitzky Opens 15th Year As Symphony Conductor Here

Warmth of Welcome Prompts Him to Note Anniversary With Brief, Gracious Speech

FELICITATIONS EXTENDED CONDUCTOR
Dr. Serge Koussevitzky (left) receives congratulations of Edward A. Taft, chairman of the Society of Friends of Boston Symphony.

For the 15th time, Dr. Serge Koussevitzky mounted the conductor's stand at Symphony Hall yesterday afternoon, to begin a season of concerts by the Boston Symphony Orchestra. The afternoon was, therefore, an occasion, with the Friday audience welcoming this illustrious musician with a warmth evident and gratifying. Except in a few cases, the terms of conductors among American orchestras have been relatively short. Fourteen years as leader of a major symphonic organization is a substantial length of time. In the present instance it is a record, the longest tenure in the history of the Boston Symphony.

As usual upon his first appearance, applause for Dr. Koussevitzky was hearty and continuing. Once again all in the auditorium arose to greet him; once again he made his graceful little self-effacing gesture, thereby asking the audience to resume their seats. Up to this point the beginning of another Symphony season proceeded according to established ritual.

Makes Gracious Speech

A 15th anniversary, however, demands some departure from custom. It was forthcoming in a short speech by the conductor.

"As you know," he said, "I do not like to speak from the stage. But in 15 years once you will permit me to say a few words to you. Your orchestra is now one of the greatest orchestras in the world—if not the greatest, as the whole musical world recognizes it today. If we have realized this, it is not only because we work hard and we have your material support, but also because we have your moral support, your profound understanding, your deep feeling of the importance and necessity of musical art. That is our greatest stimulation. And today, we express to you our gratitude."

Fittingly, Dr. Koussevitzky chose for this opening program three scores which he conducted at his Boston debut in 1924—the orchestral Concerto of Vivaldi as edited by Alexander Siloti; Berlioz' "Roman Carnival" Overture, and the set of variations which Brahms wrote upon the "St. Antoni" chorale of Haydn. After intermission came the Fifth Symphony of Beethoven, which stood upon Dr. Koussevitzky's second Boston program and was the first symphony he conducted in the United States.

"Serge Koussevitzky will make the Boston Symphony Orchestra once more first in the world, if the deep impression he made on his first Boston audience yesterday afternoon is any test," wrote the Globe's music reviewer on Oct. 11, 1924. Prophetic words, indeed. Long since his achievements were recognized by musical authorities who, as far back as the 50th anniversary season, spoke of the Boston orchestra as "perhaps the best in the world today."

Attains Olympian Grandeur

The rich, intense tone, the technical perfection of the players; Dr. Koussevitzky's emotionally intense readings of masterpieces of all periods have been the subject of thousands of laudatory words. No doubt orchestra and conductor have mutually benefited by their long association, until the one has become the alert and sensitive instrument of the other. If Dr. Koussevitzky's dominating characteristics were once fire and vivid contrasts, his work as a whole may now be said to exhibit Olympian repose and grandeur, the natural result of continued work with a single orchestra.

Yesterday, as usual, the afternoon was one of superb performances. This reviewer could not imagine a more breath-taking account of Berloiz' overture—surely among the most brilliant of all overtures. Here was a performance in which elegance, precision and fire were equally mingled. Dr. Koussevitzky sems to take the first two of Brahms' variations a little slower than he used to—perhaps too slow, for one remembers more enthralling interpretation of the work from him. Vivaldi again showed off the fabulous tone of the strings. As for the Beethoven Fifth, that has always been among Dr. Koussevitzky's personal triumphs.

Next week Aaron Copland's "El Salon Mexico" will be played for the first time here. The program will include a Mozart Divertimento and Dvorak's "New World" Symphony.

C. W. D.

LOWELL, MASS.
SUNDAY TELEGRAM

OCT 9 - 1938

SECOND SYMPHONY PROGRAMME

The second pair of concerts by the Boston Symphony orchestra, Serge Koussevitzky, conductor, will take place in Symphony Hall next Friday afternoon and Saturday evening. The programme will open with a Divertimento in B flat, K. No. 287, by Mozart, written in six parts for four string instruments and two horns. The first violin part of this divertimento is brilliantly written, and was performed by the composer in Munich in 1777, the year in which the piece was composed. In the coming performances, the combined string sections will be used.

Aaron Copland's "El Salon Mexico" will have its first Boston performance in the same programme. Copland wrote this rhapsody upon popular melodies which he heard during a sojourn in Mexico, and named it, after a famous dance hall in Mexico City. "El Salon Mexico" has been performed in Mexico City, and in London at the Festival of contemporary music last summer. The Symphony, "From the New World," by Dvorak, the Czech composer, will complete the programme.

LOWELL, MASS.
SUNDAY TELEGRAM

OCT 9 - 1938

MONDAY-TUESDAY SYMPHONY SERIES

The series of six programmes by the Boston Symphony Orchestra given on Monday evenings and repeated on the following Tuesday afternoon will begin October 24-25 in Symphony Hall. Myra Hess, the famous English pianist, will appear as soloist at one pair of concerts, and at another Genia and Pierre Luboshutz. The paired pianists will appear with the Orchestra in Mozart's Concerto. Two outstanding guests are announced for two pairs of programmes—Georges Enesco, and Igor Stravinsky. Four pairs of concerts will be conducted by Serge Koussevitzky.

13

BETTY ALDEN B. Amer. Oct 8/38

On Beacon Hill

Fashionable Socialites Flock to Concert

By BETTY ALDEN

BOSTON HOSTESSES need plan no more Friday afternoon affairs for quite some time . . . for with unanimous acceptance, like nothing else in Boston, the Symphony Orchestra takes over, and in social circles nothing is considered a greater faux pas than to issue invitations for an affair which would conflict with the regular Friday afternoon concerts in Symphony Hall . . .

Yesterday's opening concert of the new season was an auspicious occasion, especially since it marked the beginning of Dr. Serge Koussevitzky's fifteenth year as conductor of this famous orchestra . . . The whole audience stood up and applauded warmly when the conductor and his musicians appeared on the stage before the opening measures of the program . . .

Every seat was occupied and during intermission the lobbies were crowded with music lovers strolling around to greet old friends and reiterate over and over again "Isn't it wonderful to be back again?" . . . Among the hundreds of socialites in the throng were Mrs. Eliot Codman, the former Mary Louise Spaulding, who has just returned from her honeymoon to attend the concert with her sister-in-law, Mrs. Daniel Codman . . . Mary Louise's mother, Mrs. Bartlett Harwood, was another fashionable concert-goer, her dark ensemble brightened by a tiny turban edged with a puff of shirred crimson velvet . . . The bride wore a sheer black wool dress with a silver fox scarf and Mrs. Daniel Codman's beige wool was enhanced by a beautiful scarf of beige lynx . . .

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Boston Evening American Photo.

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B. Post. Oct 8/38

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It will be readily seen that none of these numbers afforded great opportunity for display of the orchestra's tonal resources, the sort of opportunity that would have been presented, say, by Schriabin's "Poem of Ecstacy," which made the tonal climax of Dr. Koussevitzky's first concert. But of what opportunity there was the conductor made the most. At times, indeed, he seemed to be straining for color at the expense of line and rhythmic flow, though it should be said that the reading of the Fifth Symphony was the most straightforward that he has ever given us. For once he seemed almost content to let the composer speak for himself, with no interpretative aid.

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THE BOSTON HERALD, SATURDAY, OCTOBER 8, 1938

(14)

Boston Symphony Opens Its 58th Season

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The first concert of the 58th seaso of the Boston Symphony Orchestr was given yesterday afternoon i Symphony Hall. Serge Koussevitzky, who enters his 15th year a regular conductor of the orchestra conducted. The program was a follows:

Vivaldi
Concerto in D minor for orchestra an organ (edited by A. Siloti)
Berlioz
Overture, "The Roman Carnival," Op.
Brahms
Variations on a theme by Haydn, Op 56a
Beethoven
Symphony No. 5 in C minor, Op. 67

Dr. Koussevitzky stood upon the stage of Symphony Hall yesterday, the platform where he is entering on his 15th year of service as conductor of the Boston Symphony, and graciously addressed the Friday afternoon audience that had previously stood and applauded his appearance. He pointed out that the orchestra and himself had just as much reason to be thankful that there was the necessity for music in Boston as the public could be grateful for the high standards that the orchestra had succeeded in maintaining.

Those were not Dr. Koussevitzky's exact words, but that is the gist of what he put with far less brusqueness, and many men have enjoyed great prestige for a long time and made far less sensible remarks. For it the public does not come instinctively to feel the need for music, the qualities and the very existence of such music as there may once have been will vanish.

In this sense the conductor of the Boston Symphony Orchestra is the guardian and high priest, as it were, of our musical culture. We do not constitute here a vast, international, artistic center. We depend on a concentration of our artistic life, and it is the high or low standard, the intellectually honest success or failure, of that concentration which gives character to that life. As we see it, Dr. Koussevitzky regards his work here in some such light.

Other cities choose other means. Some prefer the brilliance of the star system whereby one great luminary will swing down in his orbit for a brief visitation and the rest of the season will be varied by half a dozen lesser lights. Others prefer to have all their music in one dose for a week or two, rather in the manner that the expense of opera has to be shared in these days. But the point is that an orchestra and a conductor in the long run establish their value by the manner in which they lead the musical life of the community. Let it be said that the excellence of the Boston Symphony and Dr. Koussevitzky lies not so much in their interpretations as in their fulfillment of this larger purpose.

The editorial mind is a queer one, ever absorbed in its own theories. We have been writing some editorials this summer and are not quite ready to assume the sharper practice and objective hair-splitting of the critic. To that end we have consumed our allotted space with reflections that have nothing to do with the music in hand.

Was the Berlioz "Roman Carnival brilliantly played? Yes, it was. Was the interpretation of the fifth Symphony eloquent and sincere? Again, yes. Were the Brahms Variations better performed than in 1934 or than by other orchestras? We don't know, but they could hardly have sounded with more sonority and clarity. Such are the questions a reader has the right to demand, and such the answers—ordinarily clothed more adroitly—that the critic should give.

The program, as every one knows, was the same in the first part that Dr. Koussevitzky conducted at his first concert here in October, 1924. The Beethoven fifth was the first symphony he led. It is, then, an anniversary, and such occasions demand words, if not rhetoric. It is in this spirit that we have passed over the music for the man. Next week is time enough to get down to brass tacks.

The concert will be repeated tonight. Next week Mozart's Divertimento in B flat; Aaron Copland's "El Salon Mexico" and Dvorak's "New World" symphony will be heard.

B. Trans. **MUSIC** Oct 8/38

Symphonic Year Begins On a Sentimental Note

Serge Koussevitzky Celebrates an Anniversary by Making a Speech

By MOSES SMITH

The symphonic season began with a speech. It was a short speech that Serge Koussevitzky delivered to the audience crowding Symphony Hall yesterday afternoon for the first concert of the season by the Boston Symphony Orchestra. But not too short to be interrupted twice by applause—when the conductor referred to "your orchestra" as "one of the greatest," "if not the greatest" of the world. Not too short to contain a sly dig at conductors who are chronic speech-makers, and a request for permission to break verbal silence once in fifteen years. Nor too short for expression of the gratitude of the conductor and orchestra for the audience's material and moral support, "profound understanding" and "deep feeling of the importance and necessity of musical art" through the fourteen years during which the conductor has sojourned among us.

It was a happy and charming way of reversing the mirror. But the audience, which, as customarily at the beginning of a season, had risen together with the musicians from their chairs to greet the conductor, could, without at all questioning Dr. Koussevitzky's sincerity continue in the conviction that the principal force in the building of a superlative orchestra was the conductor himself. And if the audience had helped conductor and orchestra by the manifestation of those qualities to which he alluded, he again was largely responsible. On a largely new generation of concert-goers he has made the imprint of his own personality, as he has obviously done on his orchestra.

* * *

The subsequent concert was thus a testimonial—from the standpoint of conductor as an expression of gratitude; from that of the audience as an indication of the justification of the Boston Symphony Orchestra's high place. Some years ago here and even now elsewhere, it might have been dangerous to subject the orchestra to such a test at the first concert of the season. An organism of a hundred independent parts requires normally some exercise before it works at top efficiency. Rehearsing, to be specific, and playing together for some weeks are needed to bring even a seasoned orchestra to its top form after a lay-off. Even now, about the highest compliment that can be paid an orchestra is to say that it has played at an opening concert in mid-season form.

But the Boston Orchestra now has no mid-season. It comes as close to being an all-the-year-round symphonic organization as we have in America. Exactly when the season begins and when it leaves off is becoming more and more difficult to determine. For the majority of the members of the Boston Orchestra, for example, the few weeks elapsed between the end of the Berkshire Symphonic Festival and the beginning of rehearsals this week were the only appreciable holiday of the year. That is a good deal different from the prevailing condition in the case of many American orchestras, with half a year between seasons.

* * *

And so the quality of performance yesterday was almost sure to be high. In actuality it exceeded expectations. There was an exceptional glint in the playing of the orchestra as it traversed music garnered from Dr. Koussevitzky's first two programs on these shores: Vivaldi's Concerto in D minor (edited by Siloti), Berlioz' "Roman Carnival" Overture, Brahms' Variations on a Theme of Haydn and Beethoven's Fifth Symphony. There was nothing new in the program, but unless these ears were mistaken, there was something new in orchestral performance.

From beginning to end there was apparently no variation in the wondrous precision, flexibility, expressiveness and, above all, beautiful tone of the co-ordinated musicians. The praises of the Boston Symphony Orchestra's string section have been sung before, but there was yesterday, as particularly to be observed in the Vivaldi piece, an altogether unwonted brightness. The assorted and fused instrumental colors were lavishly (but not too lavishly) on display, especially in the Berlioz Overture. The solo wind instruments seemed all at their very best. More spectacular than anything else, perhaps, the intonation was unexceptionably pure, in a way that we have scarcely a right to hope from a hundred men playing through an entire program.

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(14)

Boston Symphony Opens Its 58th Season

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The first concert of the 58th season of the Boston Symphony Orchestra was given yesterday afternoon in Symphony Hall. Serge Koussevitzky, who enters his 15th year as regular conductor of the orchestra conducted. The program was as follows:

Vivaldi
Concerto in D minor for orchestra and organ (edited by A. Siloti)
Berlioz
Overture, "The Roman Carnival," Op.
Brahms
Variations on a theme by Haydn, Op 56a
Beethoven
Symphony No. 5 in C minor, Op. 67

Dr. Koussevitzky stood upon the stage of Symphony Hall yesterday, the platform where he is entering on his 15th year of service as conductor of the Boston Symphony, and graciously addressed the Friday afternoon audience that had previously stood and applauded his appearance. He pointed out that the orchestra and himself had just as much reason to be thankful that there was the necessity for music in Boston as the public could be grateful for the high standards that the orchestra had succeeded in maintaining.

Those were not Dr. Koussevitzky's exact words, but that is the gist of what he put with far less brusqueness, and many men have enjoyed great prestige for a long time and made far less sensible remarks. For it the public does not come instinctively to feel the need for music, the qualities and the very existence of such music as there may once have been will vanish.

In this sense the conductor of the Boston Symphony Orchestra is the guardian and high priest, as it were, of our musical culture. We do not constitute here a vast, international, artistic center. We depend on a concentration of our artistic life, and it is the high or low standard, the intellectually honest success or failure, of that concentration which gives character to that life. As we see it, Dr. Koussevitzky regards his work here in some such light.

Other cities choose other means. Some prefer the brilliance of the star system whereby one great luminary will swing down in his orbit for a brief visitation and the rest of the season will be varied by half a dozen lesser lights. Others prefer to have all their music in one dose for a week or two, rather in the manner that the expense of opera has to be shared in these days. But the point is that an orchestra and a conductor in the long run establish their value by the manner in which they lead the musical life of the community. Let it be said that the excellence of the Boston Symphony and Dr. Koussevitzky lies not so much in their interpretations as in their fulfillment of this larger purpose.

The editorial mind is a queer one, ever absorbed in its own theories. We have been writing some editorials this summer and are not quite ready to assume the sharper practice and objective hair-splitting of the critic. To that end we have consumed our allotted space with reflections that have nothing to do with the music in hand.

Was the Berlioz "Roman Carnival brilliantly played? Yes, it was. Was the interpretation of the fifth Symphony eloquent and sincere? Again, yes. Were the Brahms Variations better performed than in 1934 or than by other orchestras? We don't know, but they could hardly have sounded with more sonority and clarity. Such are the questions a reader has the right to demand, and such the answers—ordinarily clothed more adroitly—that the critic should give.

The program, as every one knows, was the same in the first part that Dr. Koussevitzky conducted at his first concert here in October, 1924. The Beethoven fifth was the first symphony he led. It is, then, an anniversary, and such occasions demand words, if not rhetoric. It is in this spirit that we have passed over the music for the man. Next week is time enough to get down to brass tacks.

The concert will be repeated tonight. Next week Mozart's Divertimento in B flat; Aaron Copland's "El Salon Mexico" and Dvorak's "New World" symphony will be heard.

B. T. MUSIC Oct 8/38

Symphonic Year Begins On a Sentimental Note

Serge Koussevitzky Celebrates an Anniversary by Making a Speech

By MOSES SMITH

The symphonic season began with a speech. It was a short speech that Serge Koussevitzky delivered to the audience crowding Symphony Hall yesterday afternoon for the first concert of the season by the Boston Symphony Orchestra. But not too short to be interrupted twice by applause—when the conductor referred to "your orchestra" as "one of the greatest," "if not the greatest" of the world. Not too short to contain a sly dig at conductors who are chronic speech-makers, and a request for permission to break verbal silence once in fifteen years. Nor too short for expression of the gratitude of the conductor and orchestra for the audience's material and moral support, "profound understanding" and "deep feeling of the importance and necessity of musical art" through the fourteen years during which the conductor has sojourned among us.

It was a happy and charming way of reversing the mirror. But the audience, which, as customarily at the beginning of a season, had risen together with the musicians from their chairs to greet the conductor, could, without at all questioning Dr. Koussevitzky's sincerity continue in the conviction that the principal force in the building of a superlative orchestra was the conductor himself. And if the audience had helped conductor and orchestra by the manifestation of those qualities to which he alluded, he again was largely responsible. On a largely new generation of concert-goers he has made the imprint of his own personality, as he has obviously done on his orchestra.

* * *

The subsequent concert was thus a testimonial—from the standpoint of conductor as an expression of gratitude; from that of the audience as an indication of the justification of the Boston Symphony Orchestra's high place. Some years ago here and even now elsewhere, it might have been dangerous to subject the orchestra to such a test at the first concert of the season. An organism of a hundred independent parts requires normally some exercise before it works at top efficiency. Rehearsing, to be specific, and playing together for some weeks are needed to bring even a seasoned orchestra to its top form after a lay-off. Even now, about the highest compliment that can be paid an orchestra is to say that it has played at an opening concert in mid-season form.

But the Boston Orchestra now has no mid-season. It comes as close to being an all-the-year-round symphonic organization as we have in America. Exactly when the season begins and when it leaves off is becoming more and more difficult to determine. For the majority of the members of the Boston Orchestra, for example, the few weeks elapsed between the end of the Berkshire Symphonic Festival and the beginning of rehearsals this week were the only appreciable holiday of the year. That is a good deal different from the prevailing condition in the case of many American orchestras, with half a year between seasons.

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The series of six programmes by the Boston Symphony given on Monday evenings and Tuesday afternoons will begin October 24-25. Soloists who will appear include Myra Hess, English pianist. Georges Enesco and Ivor Stravinsky will each appear for one set of programmes.

Audience Throngs Symphony Hall At First Concert of 58th Season

Mrs. Charles Goddard Weld, Mrs. Horace H. Soule, Mrs. Galen L. Stone and Mrs. Robert Treat Paine Among Many Noted

By ALISON ARNOLD

Another year has rolled around, and once again the first Symphony concert marked the official opening of the winter season in town. This is the fifty-eighth season of the Boston Symphony orchestra, and the vast audience that filled Symphony Hall rose in one great body to greet Dr. Serge Koussevitzky. Before taking up his baton to conduct Vivaldi's Concerto in D minor, he, in turn, greeted the audience and made a graceful speech of thanks for the inspiration and enthusiasm of the subscribers. From now until spring, Friday afternoons will be strictly reserved for the Symphony concerts, and no hostess would ever think of planning anything to conflict with this important date. Many seats in the lofty hall hold the same occupants as in the early days of the concerts and will be passed on with the family portraits and silver from mother to daughter.

The audience yesterday came from seashore and country estates and from travels far and wide to be present for this auspicious occasion. Greetings were exchanged on all sides and plans for the approaching winter were the topics of conversation during the intermission. As the last roar of applause died down following the Beethoven Symphony No. 5 in C minor and the audience departed in the gleaming motors waiting outside, it was with a firm conviction that, in spite of hurricanes and threats of war, their beloved Symphony will continue to stand out like a flaming beacon in a changing and troubled world to enrich and brighten their lives.

It would be like reading pages from the Social Register to name every one present as practically every one was there. Sitting together in familiar seats were Mrs. Charles Goddard Weld, her snow white hair set off by her black costume and sable stole, and her sister, Mrs. Horace H. Soule, who wore a tricorne hat with her navy coat. Very distinguished all in black was Mrs. Galen L. Stone, and in her favorite black and white with a sumptuous silver fox cape about her shoulders was Mrs. Robert Treat Paine, who has just returned from a visit to the Berkshires.

Most attractive in black with touches of crimson was Mrs. George Saltonstall West, and also in black with a silver fox collar was Mrs. Edwin S. Webster. Mrs. Robert H. Stevenson, who has recently returned from Bar Harbor, wore a good-looking navy ensemble and was chatting with Mrs. William Dana Orcutt, in beige with a hat of teal blue. Mrs. Moses Williams, Jr., brightened her black costume with a yellow blouse, and Mrs. Ralph Hornblower topped her hyacinth blue tweeds with a mink cape.

Miss Charlotte Rantoul was smartness personified in black with a high-crowned black hat banded with purple ribbon perched atop her upswept coiffure. Miss Dorothy Preston had an enormous orchid fastened to the lapel of her black coat, and Mrs. Richard King Thorndike, Jr., was in black with a dusty pink bow on her hat. Mrs. Phineas Shaw Sprague, in brown, brought her young daughter, Lucy, along with her to enjoy the concert.

Mrs. Edward A. Taft wore a gold linked necklace with her brown ensemble, and Mrs. Daniel A. de Menocal wore sables with her black coat. With Mrs. Sydney Harwood was her daughter-in-law, Mrs. Bartlett Harwood, and Mrs. Howard C. Turner, wearing pearls with her black costume, was accompanied by her daughter, Miss Constance Turner, in a becoming combination of royal blue and wine. Another mother and daughter attending together were Mrs. William B. Long, a silver fox cape topping her suit of raspberry tweed and a navy blue snood holding her smart pill-box hat to her dark hair.

Sitting way down in front was Miss Betty Albers, her exquisite blonde coloring heightened by her black frock. Also in a front seat was Mrs. Guido Perera, in teal blue. Miss Rose Dexter sat in her usual aisle seat, and sitting with Mrs. James A. Garfield was Mrs. Augustus W. Soule. Mrs. Dudley L. Pickman wore a mink cape with her black ensemble, and her daughter, Miss Lucy Cochrane, had a tiny black pill-box atop her long blonde bob and her [illegible] black frock was brightened [illegible] sequins.

Miss Faith Kidder, an attractive debutante of this season, wore black with accents of lipstick red, and chatting with her during the intermission was her sister-in-law, Mrs. Alfred Kidder, 2nd. Mrs. Alfred R. McIntyre was as chic as usual in a gray tailleur, her brown felt hat banded with red. Strolling about the foyer with Mrs. J. Colby Bassett were Mrs. Edmund Sears Kelley and her daughter, Mrs. Bradford Price.

Still others we noted were Mrs. Palfrey Perkins, Mrs. Robert Cushman, Mrs. H. Nickerson Sears, Mrs. Harry Hill Thorndike, Mrs. Elizabeth C. Leland, Mrs. James J. Minot, Jr., Miss Beatrice Talbot, Mrs. Charles Gaston Smith, Miss Gertrude L. Peabody, Miss Barbara Bremer, Mrs. Henry Erhard, Miss Mary Gilman, Mrs. Roswell Parish, Mrs. Harry B. Stebbins, Mrs. Robert Belknap, Miss Ellen Bottomley, Mrs. Charles P. Howard, Mrs. Jaffray de Hauteville Bell, Miss Olive Perry, Mrs. William H. Coburn, Mrs. Arthur E. Grannis, Miss Harriette Blake, Miss Lucy Pope, Mrs. Paul F. Clark and her daughter, Miss Jean Clark, Mrs. Carl Dreyfus, Miss Rosamond Pierce, Mrs. Phister Cowin and her daughter, Miss Jean Cowin, Miss Constance Learned, Mrs. Adams Sherman Hill, Mrs. Faneuil Adams, Miss Jane Megrew, Mrs. Franklin W. Hobbs and Mrs. Malcolm Bradley French.

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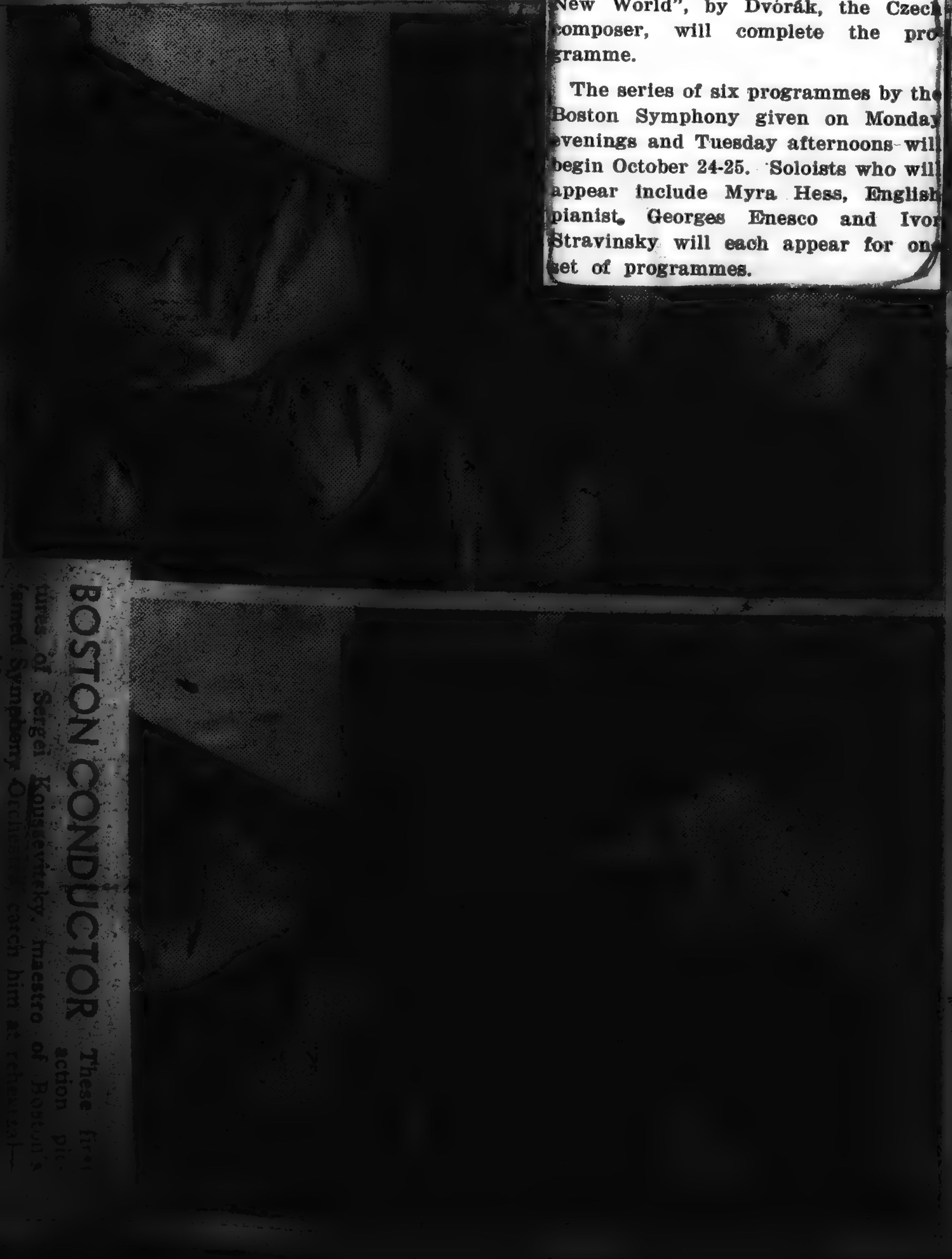
The series of six programs by the Boston symphony orchestra given on Monday evenings and repeated on the following Tuesday afternoon will begin Oct. 24-25 in Symphony hall. Myra Hess, the famous English pianist, will appear as soloist at one pair of concerts, and at another Genia and Pierre Luboshutz. The paired painists will appear with the orchestra in Mozart's concerto. Two outstanding guests are announced for two pairs of programs—Georges Enesco and Igor Stravinsky. Four pairs of concerts will be conducted by Serge Koussevitzky.



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ting last Friday evening in Room 0. At this lecture, which was nsored jointly by the TCA and the Technology Peace Federation, Dr. Deutch clarified the situation in Czechoslovakia and the sentiments of its citizens.

Dr. Deutch, a Social Democrat from Prague, explained that the Sudetens were mainly for the stronger side and hat they had been coerced by the

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By ALISON ARNOLD

Another year has rolled around, and once again the first Symphony concert marked the official opening of the winter season in town. This is the fifty-eighth season of the Boston Symphony orchestra, and the vast audience that filled Symphony Hall rose in one great body to greet Dr. Serge Koussevitzky. Before taking up his baton to conduct Vivaldi's Concerto in D minor, he, in turn, greeted the audience and made a graceful speech of thanks for the inspiration and enthusiasm of the subscribers. From now until spring, Friday afternoons will be strictly reserved for the Symphony concerts, and no hostess would ever think of planning anything to conflict with this important date. Many seats in the lofty hall hold the same occupants as in the early days of the concerts and will be passed on with the family portraits and silver from mother to daughter.

The audience yesterday came from seashore and country estates and from travels far and wide to be present for this auspicious occasion. Greetings were exchanged on all sides and plans for the approaching winter were the topics of conversation during the intermission. As the last roar of applause died down following the Beethoven Symphony No. 5 in C minor and the audience departed in the gleaming motors waiting outside, it was with a firm conviction that, in spite of hurricanes and threats of war, their beloved Symphony will continue to stand out like a flaming beacon in a changing and troubled world to enrich and brighten their lives.

It would be like reading pages from the Social Register to name every one present as practically every one was there. Sitting together in familiar seats were Mrs. Charles Goddard Weld, her snow white hair set off by her black costume and sable stole, and her sister, Mrs. Horace H. Soule, who wore a tricorne hat with her navy coat. Very distinguished all in black was Mrs. Galen L. Stone, and in her favorite black and white with a sumptuous silver fox cape about her shoulders was Mrs. Robert Treat Paine, who has just returned from a visit to the Berkshires.

Most attractive in black with touches of crimson was Mrs. George Saltonstall West, and also in black with a silver fox collar was Mrs. Edwin S. Webster. Mrs. Robert H. Stevenson, who has recently returned from Bar Harbor, wore a good-looking navy ensemble and was chatting with Mrs. William Dana Orcutt, in beige with a hat of teal blue. Mrs. Moses Williams, Jr., brightened her black costume with a yellow blouse, and Mrs. Ralph Hornblower topped her hyacinth blue tweeds with a mink cape.

Miss Charlotte Rantoul was smartness personified in black with a high-crowned black hat banded with purple ribbon perched atop her upswept coiffure. Miss Dorothy Preston had an enormous orchid fastened to the lapel of her black coat, and Mrs. Richard King Thorndike, Jr., was in black with a dusty pink bow on her hat. Mrs. Phineas Shaw Sprague, in brown, brought her young daughter, Lucy, along with her to enjoy the concert.

Mrs. Edward A. Taft wore a gold linked necklace with her brown ensemble, and Mrs. Daniel A. de Menocal wore sables with her black coat. With Mrs. Sydney Harwood was her daughter-in-law, Mrs. Bartlett Harwood, and Mrs. Howard C. Turner, wearing pearls with her black costume, was accompanied by her daughter, Miss Constance Turner, in a becoming combination of royal blue and wine. Another mother and daughter attending together were Mrs. William B. Long, a silver fox cape topping her suit of raspberry tweed and a navy blue snood holding her smart pill-box hat to her dark hair.

Sitting way down in front was Miss Betty Albers, her exquisite blonde coloring heightened by her black frock. Also in a front seat was Mrs. Guido Perera, in teal blue. Miss Rose Dexter sat in her usual aisle seat, and sitting with Mrs. James A. Garfield was Mrs. Augustus W. Soule. Mrs. Dudley L. Pickman wore a mink cape with her black ensemble, and her daughter, Miss Lucy Cochrane, had a tiny black pill-box atop her long blonde bob and her slim black frock was brightened with bands of red and white sequins.

Miss Faith Kidder, an attractive debutante of this season, wore black with accents of lipstick red, and chatting with her during the intermission was her sister-in-law, Mrs. Alfred Kidder, 2nd. Mrs. Alfred R. McIntyre was as chic as usual in a gray tailleur, her brown felt hat banded with red. Strolling about the foyer with Mrs. J. Colby Bassett were Mrs. Edmund Sears Kelley and her daughter, Mrs. Bradford Price.

Still others we noted were Mrs. Palfrey Perkins, Mrs. Robert Cushman, Mrs. H. Nickerson Sears, Mrs. Harry Hill Thorndike, Mrs. Elizabeth C. Leland, Mrs. James J. Minot, Jr., Miss Beatrice Talbot, Mrs. Charles Gaston Smith, Miss Gertrude L. Peabody, Miss Barbara Bremer, Mrs. Henry Erhard, Miss Mary Gilman, Mrs. Roswell Parish, Mrs. Harry B. Stebbins, Mrs. Robert Belknap, Miss Ellen Bottomley, Mrs. Charles P. Howard, Mrs. Jaffray de Hauteville Bell, Miss Olive Perry, Mrs. William H. Coburn, Mrs. Arthur E. Grannis, Miss Harriette Blake, Miss Lucy Pope, Mrs. Paul F. Clark and her daughter, Miss Jean Clark, Mrs. Carl Dreyfus, Miss Rosamond Pierce, Mrs. Phister Cowin and her daughter, Miss Jean Cowin, Miss Constance Learned, Mrs. Adams Sherman Hill, Mrs. Faneuil Adams, Miss Jane Megrew, Mrs. Franklin W. Hobbs and Mrs. Malcolm Bradley French.

Symphony to Play Copland Work This Week

The second pair of concerts by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, will take place in Symphony hall next Friday afternoon and Saturday evening. The program will open with a divertimento in B flat, K. No. 287, by Mozart, written in six parts for four string instruments and two horns. The first violin part of this divertimento is brilliantly written, and was performed by the composer in Munich in 1777, the year in which the piece was composed. In the coming performances, the combined string sections will be used.

Aaron Copland's "El Salon Mexico" will have its first Boston performance in the same program. Copland wrote this rhapsody upon popular melodies which he heard during a sojourn in Mexico, and named it after a famous dance hall in Mexico City. "El Salon Mexico" has been performed in Mexico City and in London at the festival of contemporary music last summer. The symphony, "From the New World," by Dvorak, the Czech composer, will complete the program.

The series of six programs by the Boston symphony orchestra given on Monday evenings and repeated on the following Tuesday afternoon will begin Oct. 24-25 in Symphony hall. Myra Hess, the famous English pianist, will appear as soloist at one pair of concerts, and at another Genia and Pierre Luboshutz. The paired painists will appear with the orchestra in Mozart's concerto. Two outstanding guests are announced for two pairs of programs—Georges Enesco and Igor Stravinsky. Four pairs of concerts will be conducted by Serge Koussevitzky.

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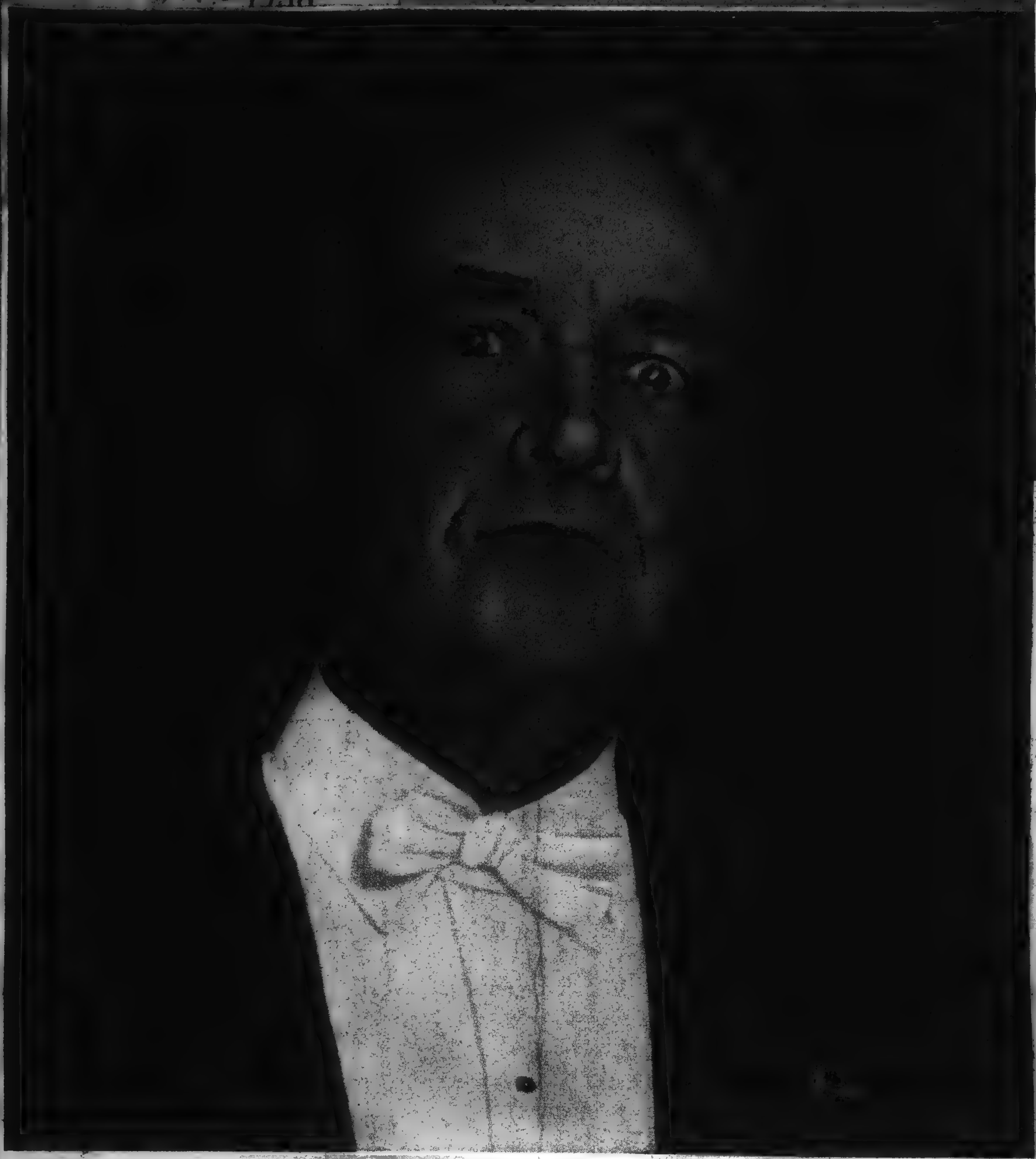

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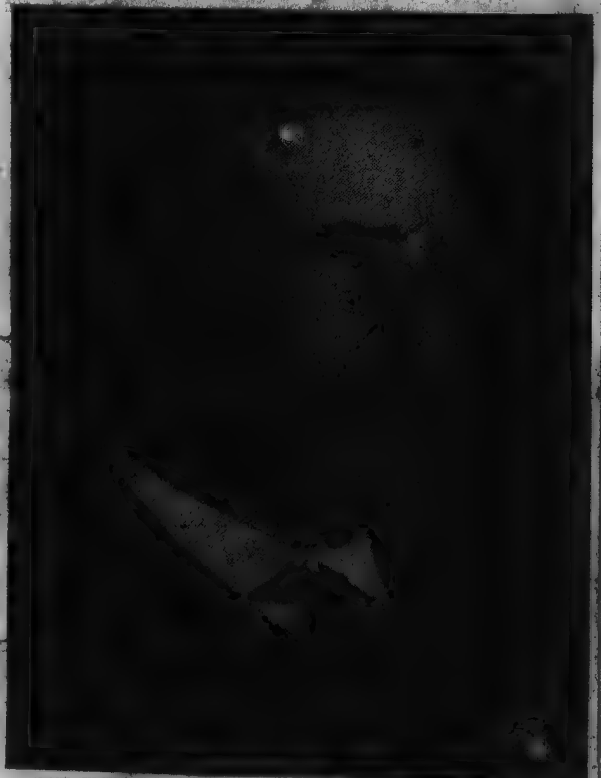

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There followed a six-year interlude of trouble. Aging Major Higginson, disgusted with the hue & cry over innocent, crotchety Dr. Muck, turned the orchestra's management over to a board of directors, died a year later. Many of the orchestra's best players had been deported as "enemy aliens." In turn, two more acceptable but less capable French conductors, Henri Rabaud and Pierre Monteux, strove vainly to regain the lost ground. A strike, supported by the American Federation of Musicians, though won by the management, further depleted the orchestra's ranks. But by 1924 the Boston Symphony, recovered from its wartime jitters, was being reorganized for a comeback. Soon it was back in its old place among the finest of U. S. symphonic organizations.

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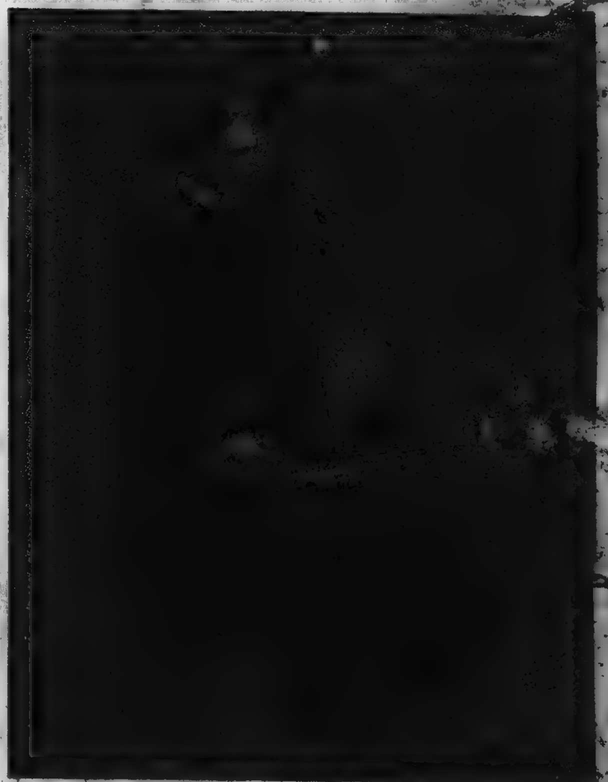

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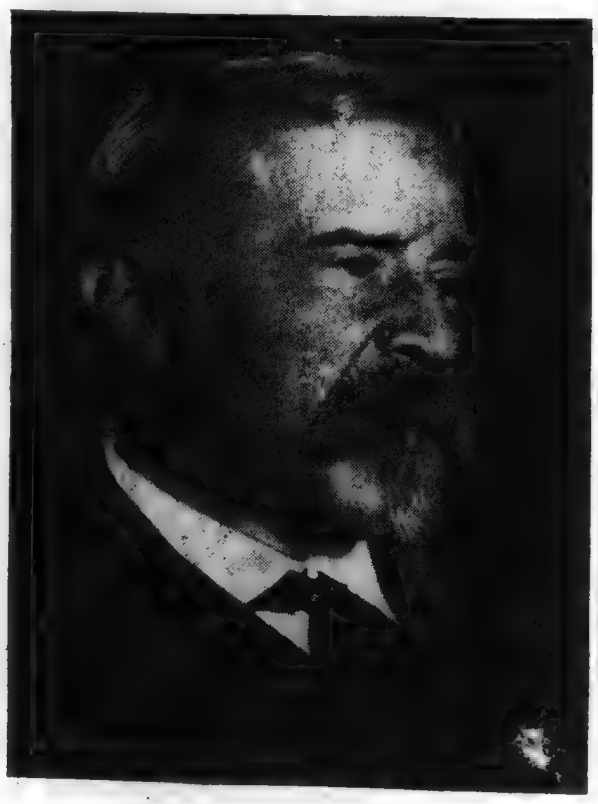

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The revolution of 1917 put a stop to all this. Zealous Bolsheviks liquidated Capitalist Koussevitzky's self-endowed orchestra and publishing house, offered him instead the post of Russia's musical head man. He declined, though he accepted for a time the conductorship of Petrograd's State Orchestra, where his dictatorial instincts were continually curbed by bureaucratic rules & regulations. Once officers of the GPU caught him attempting to escape to Estonia. When he did finally succeed in getting a passport to leave the country, he abandoned virtually all of his money and personal property to the Soviet Government.

Today, greying, fastidious Koussevitzky is at the peak of his career. The resignations of Arturo Toscanini from the conductorship of the New York Philharmonic-Symphony,* and of platinum-blond Leopold Stokowski from the chief conductorship of the Philadelphia Orchestra (*see below*) have left him without rivals among the regular directors of U. S. symphony orchestras. Ten years ago, outside of Boston, there may have been some doubt about his pre-eminence. But today even Manhattanites and Philadelphians would admit that the No. 1 symphony conductor of the U. S. is Boston's Sergei Alexandrovich Koussevitzky.

First Fiddle

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1910. Koussevitzky was the most widely-known maestro in Tsarist Russia. Meanwhile he had started a publishing house for music by contemporary Slavic composers, published for the first time (thus, incidentally, sparing himself the performance royalties) works by such famed artists as the late Alexander Scriabin, Sergei Prokofieff and Igor Stravinsky.

The revolution of 1917 put a stop to all this. Zealous Bolsheviks liquidated Capitalist Koussevitzky's self-endowed orchestra and publishing house, offered him instead the post of Russia's musical head man. He declined, though he accepted for a time the conductorship of Petrograd's State Orchestra, where his dictatorial instincts were continually curbed by bureaucratic rules & regulations. Once officers of the GPU caught him attempting to escape to Estonia. When he did finally succeed in getting a passport to leave the country, he abandoned virtually all of his money and personal property to the Soviet Government.

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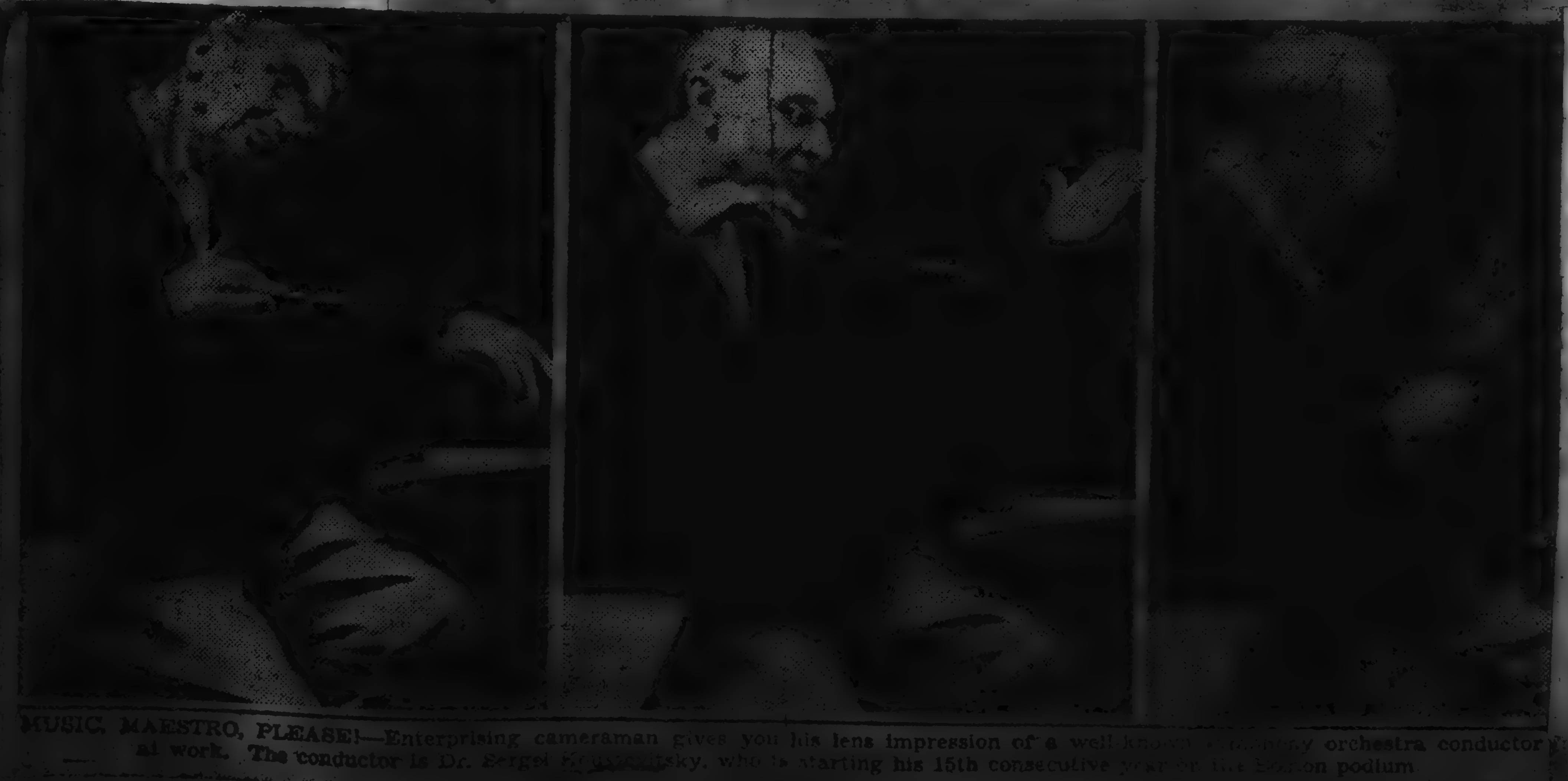

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COPLAND'S NEWEST BY SYMPHONY

"El Salon Mexico" a Brilliant Rhapsody of Popular Airs

B. Post - Oct. 15/38

BY WARREN STOREY SMITH

Fired by sympathy for the oppressed Czechs (and indignation against their oppressors) Dr. Koussevitzky yesterday afternoon commanded a performance of Dvorak's "New World" Symphony that might stand as a supreme example of what may be done for a piece too far gone to do much for itself. The rest of a concert, which proved far more enlivening than its predecessor, fell to a Divertimento of Mozart, new to Symphony Hall, and an actual novelty, Aaron Copland's "El Salon Mexico."

TEST OF VIRTUOSITY

For a Salzburg Countess the 21-year-old Mozart composed this Divertimento in B-flat major, and a companion piece, both scored for string quartet and a pair of horns. In this form it has been played in New York by a sextet of symphony men, but never in Boston. Yesterday's performance enlisted the services of a large body of strings, including some double basses. In view of the fact that the first violin part, which Mozart himself performed at the Munich premiere, is exceedingly tricky, yesterday's performance placed a heavy burden on the first violin section. As was to be expected, this test of its virtuosity was triumphantly met.

Early Mozart and an occasional piece to boot, the Divertimento is never-the-less first-rate Mozart for the period. It was a happy thought of Dr. Koussevitzky to add it to the repertory. Better far in these unproductive days a novelty come by in this fashion than the resort to transcriptions so common elsewhere. We owe much to him for keeping the Symphony concerts on the plane where they belong.

Copland in Audience

There could be no mistaking the delight of yesterday's audience in this engaging work and in its deft performance; while Mr. Copland, who was present to hear the first American performance of his piece outside a broadcasting studio, was rewarded by an outburst of enthusiasm that even reached the cheering point.

Visiting Mexico in 1932, Mr. Copland, as he stated in a note written for the programme book, was minded to bring back musical souvenirs, although it was not until a year later that he began to assemble these tonal impressions. With the knowledge that El Salon Mexico is a popular dance hall in Mexico City the listener becomes immediately aware of the composer's purpose.

A Brilliant Rhapsody

As Mr. Copland further states, he made no attempt to portray the graver, more serious features of Mexico past or present. What he has written is a brilliant rhapsody on Mexican popular airs. Fearful, however, that he might turn out a mere potpourri or conventional fantasia, he has partly resisted the temptation to let himself go. Imposed on the langour and seduction, the intoxication and abandon that a more liberal transcription might have yielded, we have a certain strain and tension: the gaiety is a little forced—as are the syncopations.

Perhaps in spite of himself, or in disregard of his expressed intentions, Mr. Copland has put into his music some of the atmosphere of tenseness and unrest that is to be found in Mexico as in so many other places on this unhappy planet.

The work of recreation which Dr. Koussevitzky and his players wrought with Dvorak's hackneyed symphony has already been noted. Even the Largo, made doubly trite by the use, or misuse, of its chief theme as a bogus spiritual, was not without its appeal yesterday, largely because of the surpassing euphony of the performance. And the livelier, more energetic movements were lent an astonishing vitality.

At the end, Dvorak seemed to speak as a sort of Bohemian Sibelius: as one inspired not by the land of his temporary sojourn but by the country of his birth. The purpose to which Dr. Koussevitzky would put the symphony was fully accomplished.

B. Globe MUSIC

Oct. 15/38

SYMPHONY HALL

Boston Symphony Orchestra

When Aaron Copland went to Mexico City in 1932, he enjoyed the atmosphere of a dance hall called "Salon Mexico." Back in the United States, he set about writing a light piece of music, based upon authentic tunes, which would reflect something of the spirit of the Mexican people as the casual traveler observes it. The result was "El Salon Mexico," an entertaining composition that was played for the first time in Boston yesterday afternoon by the Boston Symphony Orchestra. The concert began with the Divertimento in B-flat (K. 287) by Mozart, and ended with Antonin Dvorak's famous Symphony, "From the New World." Dr. Serge Koussevitzky conducted.

Yesterday's lively performance of the equally lively "El Salon Mexico" raised in one listener's mind the question: "Why is it American composers, at least those now between 30 and 50, are evidently so much more successful with light rather than with serious subjects?" Perhaps it is the casual American temperament, perhaps the speedy pace of life today.

At any rate, Mr. Copland has turned out a gusty work, nicely written, in which are blended folk tunes, Mexican and jazz rhythms, and the spicy dissonance characteristic of the time. "El Salon Mexico" may not prove to be substantial, but it is very good fun, much more interesting than those serious compositions of Mr. Copland which this reviewer has heard. The instrumentation, too—for a large orchestra with added percussion—represents an advance in clarity and contrast of tone colors.

Mr. Copland well deserved the applause and cheers aroused both by his music and his appearance, after the performance, upon the stage.

Eighteenth Century composers wrote a good deal more than do composers of the present, mainly because people then fed upon new music. Today we live mostly upon established masterpieces, and everything new is regarded as an adventure if not with suspicion. Naturally, when quality is considered in relation to quanity, not even Mozart could hope to create a masterpiece every time he set pen to paper.

His B-flat Divertimento, far from suggesting Mozart's last symphonies, does not compare well with that lovely serenade, "Eine Kleine Nachtmusik." The Divertimento is long, in some places frankly dull; as a background for an 18th Century party supplied copiously with refreshments, solid and liquid, it may have served. As a concert piece for the 20th Century, it fares badly. Originally scored for string quartet and two horns, the Divertimento was yesterday performed by two horns and the string sections of the Boston Symphony.

A virtuoso conductor and orchestra can bring aging music back to life and brilliance. Just that happened yesterday with the "New World" Symphony. While there are memorable pages, the Symphony as a whole has lost some of its strength it must have had back in the middle '90s, when it was new. A magical performance by Dr. Koussevitzky and the Boston Symphony restored triumphant vigor to the first movement and the finale; the scherzo sounded fresh, and the slow movement, with that famous melody for English horn which has been heard in various forms literally thousands of times in 45 years, seemed once again an irresistible tone-painting of nature.

Despite this achievement, there were moments during the afternoon when the orchestra was not at its best. Some flaccid playing was evident in Mozart, and brass and double-brasses made faulty entrances in the slow movement of the Symphony.

The program will be repeated tonight. The program next week will feature the first performances of Nicholai Berezowsky's Toccata, Variations and Finale for String Quartet and Orchestra, with the Coolidge Quartet assisting. Glazunov's symphonic poem, "Stenka Razin," and the Fourth Symphony of Brahms will also be heard

C. W. D.

Symphony Presents 'El Salon Mexico'

B. Her. MUSIC

Oct. 15/38

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The second concert of the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Divertimento in B flat major (for strings and two horns—K. 287)	Mozart
"El Salon Mexico"	Aaron Copland
Symphony No. 5 in E minor ("From the New World"—Op. 95)	Dvorak

Mr. Copland has so often come before a Boston audience with work of such shocking cacophony, which evoked only the most distantly polite applause, that it was a revelation to hear his "El Salon Mexico" so cordially received that bravos mingled with clapping. It was also a piece, for its showy vitality and its ingenious workmanship, that deserved a warm reception. The only curious thing is the discrepancy between this full-blooded example of orchestral display and the aggressive and probably deliberate avoidance of charm in his other music that has been heard here.

Did Mr. Copland for once let himself go and be damned to what the intellectuals might think? Or did he merely fall into the atmosphere and thereby hit upon the ideas that he has so brilliantly worked out? The painter Toulouse-Lautrec cared nothing for landscape and found his most congenial inspiration in the brothels and dance-halls of Montmartre. Perhaps Mr. Copland has been wasting his time all these years and should have been sunning himself and keeping his ears open in the cafes of Latin America. The public will care little that he ruin his health, so long as he produces exotic and exciting scores like this.

"El Salon Mexico" was the popular sensation this summer at the 16th festival of the International Society for Contemporary Music in London. The English critics were not a little shocked at this development and were in consequence inclined to be patronizing. This was unfortunate, for they missed a very clever piece of work.

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COPLAND'S NEWEST BY SYMPHONY

"El Salon Mexico" a Brilliant Rhapsody of Popular Airs

B. Post - Oct 15/38

BY WARREN STOREY SMITH

Fired by sympathy for the oppressed Czechs (and indignation against their oppressors) Dr. Koussevitzky yesterday afternoon commanded a performance of Dvorak's "New World" Symphony that might stand as a supreme example of what may be done for a piece too far gone to do much for itself. The rest of a concert, which proved far more enlivening than its predecessor, fell to a Divertimento of Mozart, new to Symphony Hall, and an actual novelty, Aaron Copland's "El Salon Mexico."

TEST OF VIRTUOSITY

For a Salzburg Countess the 21-year-old Mozart composed this Divertimento in B-flat major, and a companion piece, both scored for string quartet and a pair of horns. In this form it has been played in New York by a sextet of symphony men, but never in Boston. Yesterday's performance enlisted the services of a large body of strings, including some double basses. In view of the fact that the first violin part, which Mozart himself performed at the Munich premiere, is exceedingly tricky, yesterday's performance placed a heavy burden on the first violin section. As was to be expected, this test of its virtuosity was triumphantly met.

Early Mozart and an occasional piece to boot, the Divertimento is never-the-less first-rate Mozart for the period. It was a happy thought of Dr. Koussevitzky to add it to the repertory. Better far in these unproductive days a novelty come by in this fashion than the resort to transcriptions so common elsewhere. We owe much to him for keeping the Symphony concerts on the plane where they belong.

Copland in Audience

There could be no mistaking the delight of yesterday's audience in this engaging work and in its deft performance; while Mr. Copland, who was present to hear the first American performance of his piece outside a broadcasting studio, was rewarded by an outburst of enthusiasm that even reached the cheering point.

Visiting Mexico in 1932, Mr. Copland, as he stated in a note written for the programme book, was minded to bring back musical souvenirs, although it was not until a year later that he began to assemble these tonal impressions. With the knowledge that El Salon Mexico is a popular dance hall in Mexico City the listener becomes immediately aware of the composer's purpose.

A Brilliant Rhapsody

As Mr. Copland further states, he made no attempt to portray the graver, more serious features of Mexico past or present. What he has written is a brilliant rhapsody on Mexican popular airs. Fearful, however, that he might turn out a mere potpourri or conventional fantasia, he has partly resisted the temptation to let himself go. Imposed on the langour and seduction, the intoxication and abandon that a more liberal transcription might have yielded, we have a certain strain and tension: the gaiety is a little forced—as are the syncopations.

Perhaps in spite of himself, or in disregard of his expressed intentions, Mr. Copland has put into his music some of the atmosphere of tenseness and unrest that is to be found in Mexico as in so many other places on this unhappy planet.

The work of recreation which Dr. Koussevitzky and his players wrought with Dvorak's hackneyed symphony has already been noted. Even the Largo, made doubly trite by the use, or misuse, of its chief theme as a bogus spiritual, was not without its appeal yesterday, largely because of the surpassing euphony of the performance. And the livelier, more energetic movements were lent an astonishing vitality.

At the end, Dvorak seemed to speak as a sort of Bohemian Sibelius: as one inspired not by the land of his temporary sojourn but by the country of his birth. The purpose to which Dr. Koussevitzky would put the symphony was fully accomplished.

B. Glo. Oct 15/38

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

When Aaron Copland went to Mexico City in 1932, he enjoyed the atmosphere of a dance hall called "Salon Mexico." Back in the United States, he set about writing a light piece of music, based upon authentic tunes, which would reflect something of the spirit of the Mexican people as the casual traveler observes it. The result was "El Salon Mexico," an entertaining composition that was played for the first time in Boston yesterday afternoon by the Boston Symphony Orchestra. The concert began with the Divertimento in B-flat (K. 287) by Mozart, and ended with Antonin Dvorak's famous Symphony, "From the New World." Dr. Serge Koussevitzky conducted.

Yesterday's lively performance of the equally lively "El Salon Mexico" raised in one listener's mind the question: "Why is it American composers, at least those now between 30 and 50, are evidently so much more successful with light rather than with serious subjects?" Perhaps it is the casual American temperament, perhaps the speedy pace of life today.

At any rate, Mr. Copland has turned out a gusty work, nicely written, in which are blended folk tunes, Mexican and jazz rhythms, and the spicy dissonance characteristic of the time. "El Salon Mexico" may not prove to be substantial, but it is very good fun, much more interesting than those serious compositions of Mr. Copland which this reviewer has heard. The instrumentation, too—for a large orchestra with added percussion—represents an advance in clarity and contrast of tone colors.

Mr. Copland well deserved the applause and cheers aroused both by his music and his appearance, after the performance, upon the stage.

Eighteenth Century composers wrote a good deal more than do composers of the present, mainly because people then fed upon new music. Today we live mostly upon established masterpieces, and everything new is regarded as an adventure if not with suspicion. Naturally, when quality is considered in relation to quanity, not even Mozart could hope to create a masterpiece every time he set pen to paper.

His B-flat Divertimento, far from suggesting Mozart's last symphonies, does not compare well with that lovely serenade, "Eine Kleine Nachtmusik." The Divertimento is long, in some places frankly dull; as a background for an 18th Century party supplied copiously with refreshments, solid and liquid, it may have served. As a concert piece for the 20th Century, it fares badly. Originally scored for string quartet and two horns, the Divertimento was yesterday performed by two horns and the string sections of the Boston Symphony.

A virtuoso conductor and orchestra can bring aging music back to life and brilliance. Just that happened yesterday with the "New World" Symphony. While there are memorable pages, the Symphony as a whole has lost some of its strength it must have had back in the middle '90s, when it was new. A magical performance by Dr. Koussevitzky and the Boston Symphony restored triumphant vigor to the first movement and the finale; the scherzo sounded fresh, and the slow movement, with that famous melody for English horn which has been heard in various forms literally thousands of times in 45 years, seemed once again an irresistible tone-painting of nature.

Despite this achievement, there were moments during the afternoon when the orchestra was not at its best. Some flaccid playing was evident in Mozart, and brass and double-brasses made faulty entrances in the slow movement of the Symphony.

The program will be repeated tonight. The program next week will feature the first performances of Nicholai Berezowsky's Toccata, Variations and Finale for String Quartet and Orchestra, with the Coolidge Quartet assisting. Glazunov's symphonic poem, "Stenka Razin," and the Fourth Symphony of Brahms will also be heard

C. W. D.

Symphony Presents 'El Salon Mexico'

B. Her. Oct. 15/38

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The second concert of the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Divertimento in B flat major.......Mozart
(for strings and two horns—K. 287)
"El Salon Mexico".......Aaron Copland
Symphony No. 5 in E minor.......Dvorak
("From the New World"—Op. 95)

Mr. Copland has so often come before a Boston audience with work of such shocking cacophony, which evoked only the most distantly polite applause, that it was a revelation to hear his "El Salon Mexico" so cordially received that bravos mingled with clapping. It was also a piece, for its showy vitality and its ingenious workmanship, that deserved a warm reception. The only curious thing is the discrepancy between this full-blooded example of orchestral display and the aggressive and probably deliberate avoidance of charm in his other music that has been heard here.

Did Mr. Copland for once let himself go and be damned to what the intellectuals might think? Or did he merely fall into the atmosphere and thereby hit upon the ideas that he has so brilliantly worked out? The painter Toulouse-Lautrec cared nothing for landscape and found his most congenial inspiration in the brothels and dance-halls of Montmartre. Perhaps Mr. Copland has been wasting his time all these years and should have been sunning himself and keeping his ears open in the cafes of Latin America. The public will care little that he ruin his health, so long as he produces exotic and exciting scores like this.

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Beautiful Conclusion Of a Kindly Gesture

Impassioned Reading of Dvorak Work by Koussevitzky and Men

B. Trans. By MOSES SMITH Oct. 15/38

Having determined to present the Dvorak "New World" Symphony at the concerts of the Boston Symphony Orchestra yesterday afternoon and this evening as an expression of sympathy with the harassed Czechoslovakian republic, Serge Koussevitzky completed the gesture beautifully. There seemed to be something remarkable in the performance at yesterday's matinee performance, when the Orchestra played a hackneyed work with exceptional brilliance. The instrumental colors were dazzling, and to at least one pair of ears the Orchestra seemed to have found a new sonority. On the slow movement, which has been even more overworked in every sort of performance than the rest of the symphony, the conductor lavished his warmest care, so that the music took on an elegiac note.

There were some cheers mingled with the hand-clapping at the end, but it is difficult to say whether they expressed anything more than appreciation of an extraordinary performance. A Bostonian audience in attendance at a matinee symphony concert probably is not one to let its emotions run away with it. Those who were thinking about this latest demonstration of the connection between art and politics, however, could congratulate the conductor upon the felicity of his choice, if not on musical grounds, certainly on sentimental. Czechoslovakia's establishment, as everyone knows, was intimately associated with this country during the years preceding the Versailles conference. The "New World Symphony was conceived and completed while the composer was living here. And the nostalgia of the composer for his native land is written all over the symphony. The aptness of Dr. Koussevitzky's selection could hardly have been more pointed.

* * *

The piece at the beginning of the program was Mozart's Divertimento in B-flat for strings and horns (K. 287). It is one of a large category of entertainment-music of the eighteenth century, and it was played in those days no doubt by six performers, one for each of the instruments represented in the score. That kind of performance, suitable enough for a princely garden or salon, would hardly do for a twentieth-century symphony concert. And so at yesterday's performance, the first in the history of the Boston Symphony concerts, the entire string section was heard with the two horns.

In the process the performance naturally lost some of the flexibility which six solo players could have given it. The first violin part suffered more than the others, since it is written almost like a solo part in a concerto, with commensurate difficulty. The eighteen first violins of the Boston Orchestra managed the passages and most of the expressive devices surprisingly well. But the more painstaking efforts of the conductor could not guarantee the plasticity, not to say expressiveness, of a single violinist, such as Szigeti or Burgin on phonograph records recently discussed in these columns. (For footnote to a footnote, and to keep the record clear, it should be set down that at the performance of the Divertimento by Boston Symphony players in Town Hall last year, Julius Theodorowicz was the solo violinist, not Mr. Burgin, as stated in the program-book for yesterday's concert.)

But aside from the slow sections of the last movement, which are too difficult for a whole violin section (there was almost a minor disaster near the beginning), these considerations were not, as it turned out, important. The symphonic texture of the music seemed good warrant for Dr. Koussevitzky's method. And the result, a delightful performance of delightful music, certainly justified it.

The other novelty was a more recent affair—Aaron Copland's "El salon Mexico." It would be superfluous to write about the form and substance of a work which was discussed in these columns in considerable detail after it was played at the I. S. C. M. festival in London last spring, and more recently on Thursday of this week. But I must express my disagreement with the reported opinions of the English reviewers, who, it will be recalled, were mildly disgusted with the audience for receiving the work so favorably, and who intimated that if you scratch a connoisseur you are likely to find a low-brow. The work had a success yesterday, too, though not too great to give the composer, who was present to acknowledge the applause, a swelled head. Because an immediate success of a new work is no guarantee of its lasting worth, it does not necessarily follow that such success is further guarantee of mediocrity.

If liking Copland's racy score is being low-brow, include me in, as the irreplaceable Mr. Goldwyn might put it. The thematic material, the rich, flavorsome instrumentation and the enormous gusto of the whole put the piece in line with such distinguished predecessors as Chabrier's "España," Debussy's "Iberia," and so forth. The Europeans were most likely to find their inspiration in old-world Spain. Mr. Copland gets his from part of new-world Spain. He does not merely repeat the formula for several reasons. Mexico is not Spain. The present, in which Mr. Copland writes, is not the past. And, most important of all, Mr. Copland, a completely equipped composer and a sentient artist, is himself, not Chabrier or Debussy or Rimsky-Korsakov or anyone else. He follows his own line of development, setting forth each new work on its merits, and leaving to others the task of spelling out their connection with (or departure from) previous works.

"El salon Mexico" invited the rarest talents of Dr. Koussevitzky in the presentation of music of our day and the consummate virtuosity of the Boston Symphony Orchestra. The performance seemed to realize every possibility of the music. Even the performers seemed to like it. And in this respect, as well as in the promptly favorable response of the audience, Mr. Copland found himself in a new position here.

SPRINGFIELD, MASS.
MORNING UNION

OCT 14 1938

Fifteenth Year For Koussevitsky

Boston Symphony Winter Series Is Under Way

Opening its 58th season, the Boston Symphony Orchestra presented its first concert in the fall and winter series in Symphony Hall, Boston, last Saturday night.

Of more importance is the inauguration of the 15th year in which Sergei Alexandrovich Koussevitzy has been the leader of this orchestra.

For the first program and in recognition of the 15th anniversary, Dr. Koussevitzky selected Beethoven's Symphony No. 5, the first symphony which he conducted in Boston in his official capacity.

Springfield now virtually shares in the enjoyment of the Boston Symphony Orchestra throughout the year. The attendance from Springfield at the Berkshire Festival probably equals that of any concert in the Municipal Auditorium.

Now the winter series, except under adverse weather conditions are within easy distance. One finds the concert much shorter than those at Lenox. On the opening night the program mentioned that the entertainment would end at 9.55 o'clock, which it did precisely. You may come back at not too late an hour to Springfield on the same night, if sufficiently enthusiastic about the symphony. And who would not be?

The program by the orchestra last week included a concerto in D minor for orchestra with organ, by Vivaldi; Berlioz' overture to the opera "Benvenuto Cellini, entitled "The Roman Carnival;" and variations on a theme of Haydn, by Brahms.

Fifteen bass fiddlers, stretching half way across the rear of the stage at Symphony Hall are included in the Boston Symphony Orchestra personnel, giving sonorous depths to the orchestra's tonal effects. The number of players on this instrument may reflect Dr. Koussevitzky's own attachment to it. It was on the bass fiddle that he first studied music as a young man in Russia, his native country. His choice of the string bass occurred since a scholarship in that musical realm was the best opportunity available when the young Koussevitzky applied at the Philharmonic Conservatory of Moscow.

B. Trans. MUSIC Oct. 17/38

First and Second Thoughts In the Concert-Hall and Out

By Moses Smith

Second acquaintance with Aaron Copland's "El salon Mexico" at the concert of the Symphony Orchestra on Saturday night reinforced original impressions. The performance, which seemed even better than that of Friday afternoon, brought out even more strongly the resourcefulness and invention of the composer as orchestrator. In form as well as substance the piece is essentially popular in character. That fact partly explained why the reception on the part of both audiences was so favorable; but it was no indication, as pointed out here previously, of a necessarily ephemeral character.

Similarly the Mozart Divertimento in B-flat, more finely played than on Friday, stood revealed as an admirable item for inclusion in the more or less active repertory of the orchestra. Dr. Koussevitzky's faith in the brilliance and suppleness of his entire section of first violins was more than justified by the results. The symphonic character of the writing qualifies the piece for the symphonic repertory. None the less, I should like some time to hear the work from the Boston Orchestra in the form employed for Columbia phonograph records, for which Szigeti played the elaborate first-violin part alone and the other string parts were played by groups of players.

After the concert it was possible to hear only part of the first NBC Symphony Orchestra broadcast concerts, with Toscanini conducting. I heard the end of the Brahms Third Symphony and the second half of the program, consisting of two short pieces by Martucci, Notturno and Noveletta, and "Romeo and Juliet" by Tchaikovsky. The orchestra, with twenty-odd new players—principally in the wind sections—seemed to be a better ensemble even at this stage than that which finished last season, although my remarks must be qualified by the fact that I was listening at a poor radio set. The little pieces of Martucci, admirably performed, had elements of charm even if not of importance. But the most striking thing of all was Toscanini's way with the Tchaikovsky music.

From what I could tell he set it forth absolutely "straight," as if it were a classical work. This procedure would scarcely seem to be indicated with so romantic a composition, which we have on numerous occasions heard wonderfully presented in romantic vein by the Boston Orchestra under Dr. Koussevitzky. Yet Toscanini's presentation was also a gripping thing. Perhaps it is time to revise the common notion that Tchaikovsky's music makes its way only by broad emphasis or sharp contrasts. Perhaps he was more of a musician than he is usually held to be; and said things that were capable of more than one interpretation.

MUSIC—IN TOWN

SYMPHONY HALL—Tonight 8.15
THIRD FRIDAY—SATURDAY CONCERTS, OCT. 21-22
Boston Symphony Orchestra
SERGE KOUSSEVITZKY—Conductor
Six Monday Evening Concerts at 8:15
Six Tuesday Afternoon Concerts at 3
OCT. 24-25, DEC. 26-27, JAN. 16-17, FEB. 20-21, MAR. 20-21, APR. 17-18
Guest Artists include:
MYRA HESS, IGOR STRAVINSKY, GEORGES ENESCO
SEASON TICKETS NOW—$6, $9, $12, $15. Season tickets still available for the 24 Fri. Aft. and 24 Sat. Eve. Concerts.

SUN. NOV. 6 at 3.30 HEIFETZ

MAIL ORDERS FILLED PROMPTLY—CHECKS TO SYMPHONY HALL

MUSIC

Dr. Koussevitzky and the Boston Symphony Return to Providence to Start Their 15th Season; Mozart and Dvorak Feature Program

Providence Journal By G. Y. Loveridge Oct. 19/38

The summer's siege of silence was happily raised by the Boston Symphony Orchestra last night. Dr. Serge Koussevitzky and his men were welcomed to Metropolitan Theatre with perhaps even more than the customary cordiality, it being the 15th season that Dr. Koussevitzky has conducted. No other conductor of the orchestra has had so long a tenure.

At a time when civilization has grown afraid to go to bed in the dark, it is reassuring to see so large a public gathering for so exalted and gentle a purpose. It does not signify that all's right with the world, but it signifies that all's not wrong. At least, not yet.

The only alarums and excursions of the evening were musical ones. A Mozart divertimento in B-flat major, for strings and two horns, and Dvorak's symphony "From the New World," in E minor, were the beginning and the end. Between them, Berlioz's overture inspired by the life of the fabulous Cellini was substituted for what had been previously announced, Glazounov's symphonic poem about the fabulous Stenka Razin.

The Mozart was magnificent. It was intended for only two violins, a viola and bass, besides the horns; so that the inclusion of the orchestra's entire string choir put the two delegates from the brass section at a handsome disadvantage. In fact, they might almost as well not have played at all.

The strings, however, were superb, in all the glory of their coloring, suppleness and precision. They spun out with faultless clarity the webs of sound that only Mozart could design. If there was any lapse at all, it was among the first violins in the adagio; and yet this movement was so beautifully uttered that many persons broke into applause, before the suite was finished. The violas were particularly fine in certain of the variations. Dr. Koussevitzky may be said to have started the season by putting the orchestra's best foot forward.

The "Roman Carnival Overture" made a startling contrast. Berlioz, as is well known, enjoys firing off everything in the arsenal, all at once, if convenient. The fragile fancies evoked by Mozart were soon scattered by the succeeding hurricane of tone. Dr. Koussevitzky commanded with great spirit, and the orchestra proceeded to give the overture an exciting and glittering performance. Brisk strings, arresting English horn, tempestuous brass—it ended like a cavalry charge.

The Dvorak symphony was the nearest the program approached to the music of this century. It was an agreeable choice, and was effectively presented. The adagio introduction was taken very slowly (Dvorak himself once expressed the desire that it be taken "as slowly as possible"); the following allegro sparkled with vitality. The transparency of orchestral tone and the balance of the choirs were admirable. Dr. Koussevitzky made the whole work seem remarkably fresh and new for a symphony that is perhaps as well known as most. The largo was absorbing with the English horn at its best, singing a tune exquisitely suited to its voice. In this movement the trombones, on occasion, might have spoken with greater unanimity. The brisk accent of the strings in the scherzo and the fiery weaving of themes in the concluding allegro brought the evening to an electric close.

Dr. Koussevitzky, applauded vigorously again and again as the program progressed, several times brought the orchestra to its feet in acknowledgement.

THE PROVIDENCE JOURNAL, WEDNESDAY, OCTOBER 19, 1938

AMONG SOCIETY'S FIRST NIGHTERS AS BOSTON SYMPHONY OPENS ITS SEASON HERE

Shown Here Are Some of the Society Folk Who Turned Out for the Boston Symphony Orchestra's First Concert of the Season Last Night at the Metropolitan Theatre. Left to Right Are: Miss Elizabeth C. Hinckley, Mrs. Leonard B. Colt, Mrs. Albert H. Poland and Her Daughter, Miss Mary Louise Poland, and Miss Martha S. Snow.

BOSTON SYMPHONY ATTRACTS SOCIETY

First Concert of Season Is Reunion for Audience Back from Summer Vacations.

Society turned out in vast numbers last evening for the initial concert of the season presented by members of the Boston Symphony Orchestra, under the leadership of Dr. Serge Koussevitzky, at the Metropolitan Theatre.

Last night's audience gave the appearance of a fall reunion for many of the groups had recently returned from country homes or extended European trips.

The lobby was occupied with music loving enthusiasts during intermission. Dinner frocks and formal evening gowns were noted in the fashionable array. Velvets, furred or self-trimmed, crepes, figured and plain, sheer chiffons and laces were some of the materials noticed in the assemblage. Teal blue, Dubonnet, coral pink, autumn gold, aquamarine, Royal blue and the ever fashionable back were outstanding in the shades of the gowns.

Mrs. Hovey T. Freeman's gown of Royal blue velvet was topped with a black velvet evening wrap. Mrs. Hugh F. MacColl was attired in a black dinner dress of crepe over which she wore a short fur jacket.

Mrs. J. Campbell Keighler and Mr. Keighler's sister, Mrs. M. W. K. Poore of Nutley, N. J., were noted in the throng. Mrs. Keighler wore a gown of blue lace and a black velvet evening wrap with a white fox collar. Mrs. Poore wore a black lace gown and an evening wrap of black velvet with a high standing collar of the same material.

Mrs. Ashbel T. Wall, Jr., was attractive in a gown of Chinese red printed crepe. Her only jewel was an antique diamond pendant and her gown was topped with a black velvet wrap. Mrs. Robert P. Brown, Jr., also wore a flowered crepe gown of Chinese red. Her evening coat was of deep purple tweed.

Mrs. Louis M. Ream was noted in a gown of black crepe with which she wore a shoulder cape of gray fur. Mrs. Lowell Emerson wore a black skunk cape with her white background flower chiffon gown. Mrs. Peter Pineo Chase's gown was of Chinese blue crepe threaded with gold and her jacket was a short model of black fur.

Mrs. Raymond G. Williams and her debutante daughter, Miss Janet Chace Williams, arrived together. Mrs. Williams wearing a black crepe gown with a sequins jacket and a velvet wrap of fuchsia color, and Miss Williams attired in peach color satin. Her gown was fashioned with a jacket and she wore a short white cape with a collar of soft white fur. Miss Martha S. Snow wore a black velvet gown with an evening coat of brilliant red velvet.

Mrs. Gerald Wallace Harrington wore a black velvet gown trimmed with ermine and a bright red old-fashioned quilted jacket. Mrs. Leonard B. Colt was noted in a flower print gown, the background of which was coral. With it she wore a cream brocade wrap.

Others noted in the audience were former United States Senator Jesse H. Metcalf and Mrs. Metcalf, Mrs. Murray S. Danforth, Mrs. Samuel M. Nicholson, Mr. William S. Innis and daughter, Miss Elizabeth W. Innis, Mrs. Robert H. I. Goddard, Mrs. E. Nicholson White and her twin daughters, Miss Elizabeth G. White

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MERIDEN, CONN.
RECORD

OCT 15 1938

—The Boston Symphony Orchestra is playing The New World "to show sympathy." Unfortunately Czechoslovakia won't feel any reaction unless the proceeds of the concert accompany the sympathy.

NEW YORK, N. Y.
HERALD-TRIBUNE

OCT 19 1938

Providence Hears Concert

Boston Orchestra Gives First of the Season's Programs

Special to the Herald Tribune

PROVIDENCE, Oct. 18.—The first of this season's concerts by the Boston Symphony Orchestra, with Dr. [illegible]ky conducting, was heard here tonight by more than 2,000 music-lovers, including members of society.

The Providence Junior League held its annual fall luncheon meeting at the Agawam Hunt today. Mrs. Curtis Bush Brooks, the president, presided. Mr. Gerald W. Harrington, of Providence, described the Rhode Island charter and proposed changes in it.

Mrs. Arthur B. Lisle was guest speaker before the Handicraft Club this afternoon and showed colored motion pictures made of her recent trip with Mr. Lisle to Peru and Chile. Mrs. Henry S. Newcombe, the president, presided. Mrs. Elizabeth Nicholson White and Mrs. Henry S. Lanpher served tea.

Mrs. Frederick Stanhope Peck and granddaughter, Miss Marcia Williams, and Mr. Richard C. Viet 2d, fiance of Miss Williams, are in New York, whence Mr. Viet goes to Miami, Fla., to join his parents, Mr. and Mrs. Kenneth Alden Viet.

LOWELL, MASS.
LEADER

OCT 17 1938

Reception for Dr. Koussevitzky

An exhibition was opened yesterday afternoon by the Addison Gallery of American Art at Phillips academy, Andover. A reception was held for Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, and there was a preview of portrait drawings of the members of the orchestra by Gerome Brush. The exhibition of these drawings, together with the retrospective exhibtion of paintings by Maurice and Charles Prendergast, will continue for the remainder of the month.

Dr. Koussevitzky was accompanied by a number of members of the orchestra.

There will be daily free admission, including Sunday, for the remainder of the month.

NEW YORK, N. Y.
TIMES

OCT 16 1938

A new piano concerto by Vladimir Dukelsky will be performed by the Boston Symphony Orchestra, under Serge Koussevitzky, in Boston this season, with Jesus Maria Sanroma as soloist.

PROVIDENCE, R. I.
BULLETIN

OCT 15 1938

BOSTON SYMPHONY TO OPEN SEASON

Koussevitzky Will Conduct at Tuesday Concert.—Crooks Recital Wednesday.

The concert season opens with both barrels next week in the Metropolitan Theatre, to wit, the Boston Symphony on Tuesday night and Richard Crooks, tenor, singing for the Community Concert Association on Wednesday night.

Dr. Serge Koussevitzky will conduct the symphony. It is his 15th year as leader of the orchestra.

Mr. Crooks, Metropolitan Opera singer. will be accompanied by Frederick Schauwecker, who will also play solos.

The orchestra program:

Mozart ....
  Divertimento in B-flat major, for strings and two horns (Koechel No. 287)
Glazounov ....
  "Stenza Razin," Symphonic Poem Op. 13
Dvorak ....
  Symphony No. 5, in E-minor, "From the New World," Op. 95.
  I. Adagio: Allegro molto
  II. Larghetto
  III. Schergo: Volto vivace.
  IV. Allegro confuoco

Mr. Crooks's and Mr. Schauwecker's program:

I.	
Aria "Where'er You Walk"	Handel
Aria "Sound an Alarm'	Handel
II.	
Du bist die Ruh'	Schubert
Mein	Schubert
Freundliche Vision	Strauss
Zueignung	Strauss
Mr. Crooks	
III.	
Nocturne	Glazounow
Intermezzo	Brahms
Piece Rococo	Taylor
Mr. Schauwecker	
IV.	
Aria "Lamento di Federico"	Cilea
V.	
Through My Open Window	Warren
Sea Fever	Ireland
Do Not Go, My Love	Hageman
War Song of Donald the Black	Gilbert
Mr. Crooks	

N

Roto Section

Boston Evening Transcript

Roto Section

VOL. CIX NO. 239 Established 1830 WEDNESDAY, OCTOBER 12, 1938 Entered as Second-Class Matter, Postoffice, Boston, Mass. PRICE THREE CENTS

"Baton: 15th Year"

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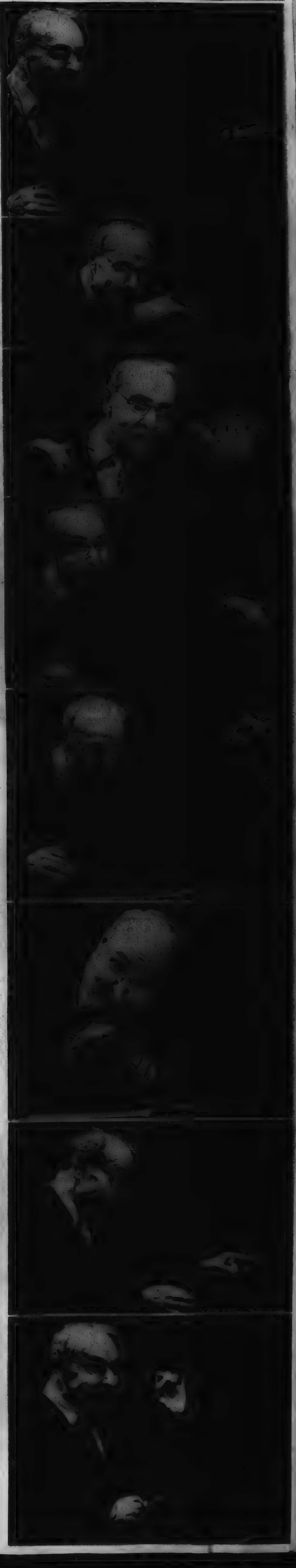

REHEARSAL

For the first time, cameras were allowed in Symphony Hall during a rehearsal of the Boston Symphony Orchestra. The Transcript's Roto Photographer, Richard Tucker, got these pictures by moving all around the hall, and for the sequence on the right, by sitting among the violins. The pictures show Dr. Koussevitzky as he is seen by the players in the orchestra, and by those of the public who are fortunate enough to have seats near the front on either side.

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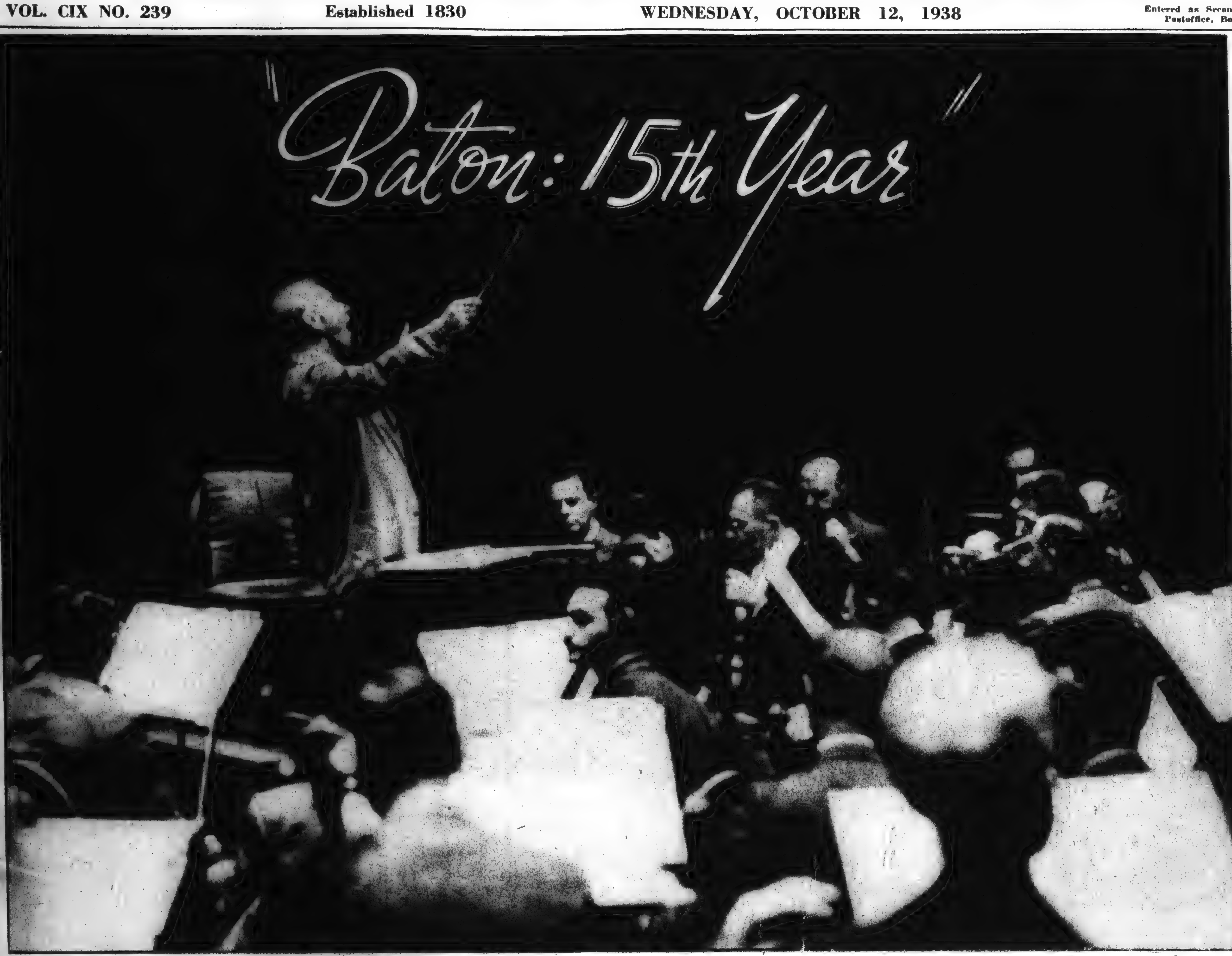

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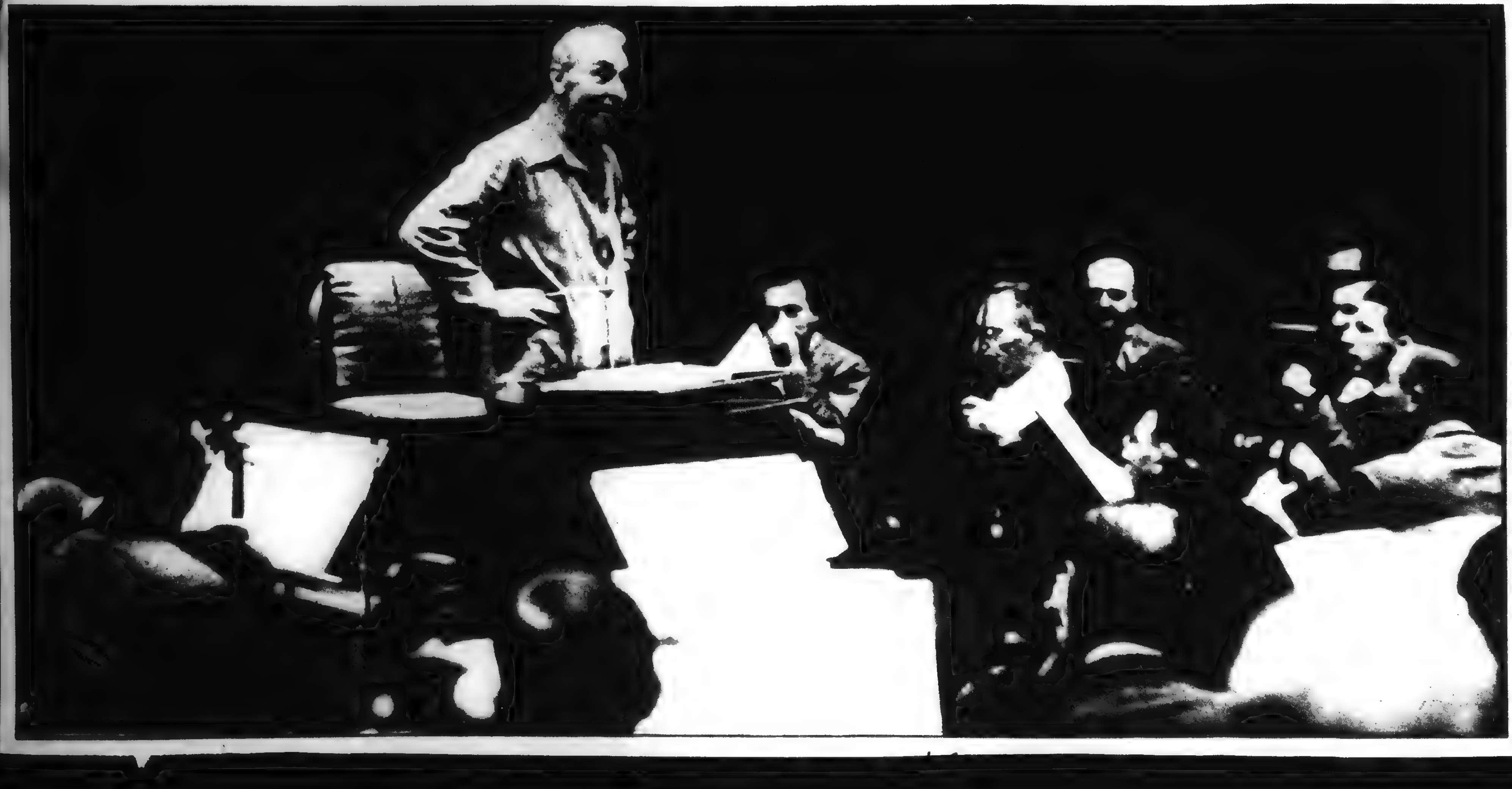


Boston Sunday Globe

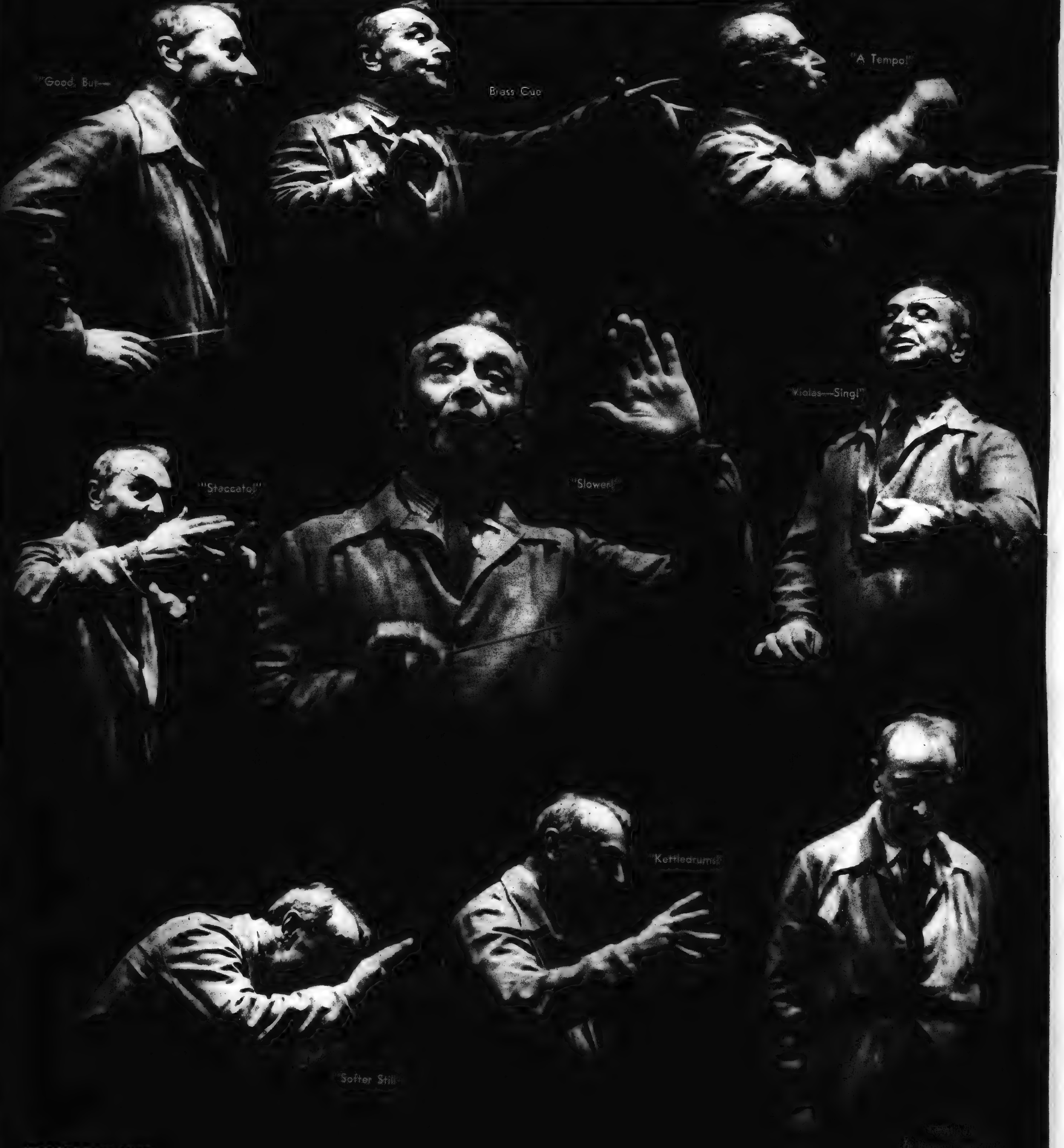
PICTORIAL

ROTOGRAVURE MAGAZINE

OCTOBER 16, 1938

MUSIC MASTER

Boston Sunday Globe
PICTORIAL
ROTOGRAVURE MAGAZINE


"Good, But—"
Brass Cue
"A Tempo!"
"Violas—Sing!"
"Staccato!"
"Slower!"
"Kettledrums!"
Softer Still

OCTOBER 16, 1938

MUSIC MASTER

DR. SERGE KOUSSEVITZKY [illegible] Boston [illegible] Symphony Orchestra [illegible]

23

KANSAS CITY, MO.
STAR
OCT 12 1938

GLORY RETURNS TO BOSTON CONCERT UNDER RUSSIAN GENIUS WITH BATON

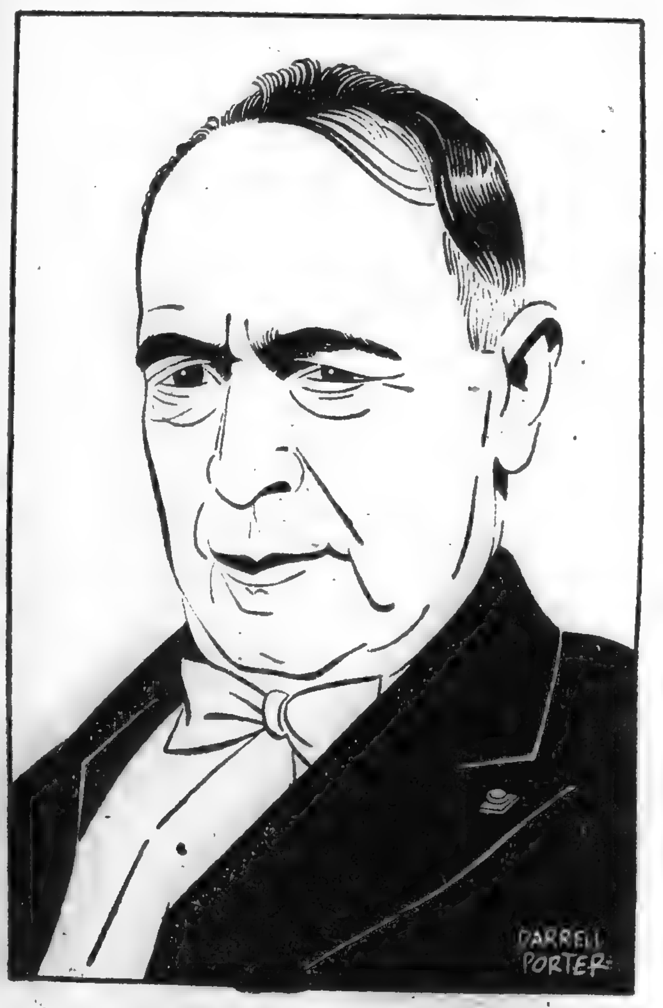
Classed as the Nation's No. 1 Symphony Conductor by Time Magazine, Sergei Koussevitzky Is a Versatile Showman, a Tyrant in His Work and a Highly Engaging Personality in Private Life.

The high standing of Boston's symphony orchestra largely is attributable to the energy, industry and ability of its Russian conductor, Sergei Koussevitzky. This week, as Koussevitzky begins his fifteenth consecutive year with the orchestra, Time magazine surveys the history of orchestra and conductor and ranks Koussevitzky as the "No." 1 symphony conductor of the United States." The article is reprinted by permission of the editors of Time and Fortune.

IN the first half of the nineteenth century, when such men as Ralph Waldo Emerson, Theodore Parker and Bronson Alcott were generating a whole kaleidoscope of intellectual sparks, Boston was in truth the cultural powerhouse of the United States. Since then Boston's cultural graph has shown a decline. Her writers and painters, once the most pioneering, are now for the most part complacent. But to the Back Bay Brahmins Boston's past glories still are present, her old-fashioned way of life still sacredly up to date.

One of Boston's hoary monuments to Brahmin gentility, that still stands like the great pyramid, is the Boston symphony orchestra. At its Friday afternoon concerts in venerable Symphony hall, bald, spade-bearded oldsters and their classically corseted wives sit complacently, laved in the patrician strains of Beethoven and Brahms. So have they sat every week since the late Maj. Henry Lee Higginson, in 1881, materialized the expensive idea that Boston ought to have a good symphony orchestra. That idea cost Major Higginson 1 million dollars.

The fame of Henry Lee Higginson's orchestra has not been limited to Boston. Long before the Philadelphia orchestra was heard of, connoisseurs rated the Boston symphony the finest organization of its kind in the United States, some said in the world. Only once in its history did it fall behind the front rank, and that was when its greatest conductor, German-born Karl Muck, was charged with espionage by New England patrioteers and interned during the World war.



BOSTON'S SERGEI KOUSSEVITZKY.

There followed a 6-year interlude of trouble. Aging Major Higginson, disgusted with the hue and cry over innocent crotchety Dr. Muck, turned the orchestra's management over to a board of directors, and died a year later.

THE ROAD BACK.

By 1924 the Boston symphony, recovered from its wartime jitters, was being reorganized for a comeback. Soon it was back in its old place among the finest of United States symphonic organizations. The man largely responsible for this comeback was a Russian who strongly resembles a diplomat of the Napoleonic era, Sergei Alexandrovich Koussevitzky.

Imported by the symphony's board of directors from Europe, Koussevitzky's first season was in the nature of tryout. Conservative Bostonians found him at first somewhat exaggerated and theatrical. But soon Boston began to admit that Koussevitzky had two things: (1) an uncannily transparent tone that only he seemed able to elicit from the orchestra, (2) a repertory that was larger and more varied than that of any other conductor in the United States.

Last week the 106 members of the Boston symphony, like thousands of symphonic musicians all over the United States, polished their brasswork and rosined their bows for the start of a new season. For Boston's orchestra, this was to be their fifty-eighth winter, their fifteenth consecutive year under Koussevitzky's baton.

"When Boston's concert-goers gather in Symphony hall this week for the season's opening concert, they will see a haughty, gray-haired, tyrannical aristocrat stride to the podium in faultlessly tailored morning clothes, bow to the audience, then turn imperiously to the orchestra. As he raps for attention he will clap a pince-nez to his nose. Before he turns again to the audience to take his bow, the pince-nez will be removed.

BEHIND THE SCENES.

This remarkably poised exhibition gives no hint of the scenes that preceded it. Koussevitzky on parade and Koussevitzky in rehearsal are as different as night and day. While trombonists sweat, fiddlers fidget, and horn players dump saliva from their hard-worked instruments, Koussevitzky, hunched in an old sweater, shouts, sings, gesticulates, lunges and paddles with his baton, grins froglike at pleasant sounds, scolds frantically in heavily battered English.

"You must zing," he admonishes, "you must blay the nuts." "Vonderful, vonderful!" he exclaims, when the orchestra's tone suits him. "Don't spik!" he furiously warns some innocent player who is trying to make a suggestion. "If you spik, I go home!"

Since the Boston symphony is the only important non-union orchestra in the United States, musicians who cross Koussevitzky risk their jobs. Stories of his tyranny (sometimes apocryphal) have become legend among musicians. Typical is that of the musician who persisted in playing sour notes. Exasperated, Koussevitzky finally shouted: "You are fired. Ged out. Ged out!" That ended the rehearsal.

On his way out the discharged musician passed the dressing room, where the conductor was sitting gloomily hunched over a desk. The musician stopped. "Nuts to you, Koussevitzky!" he bellowed. Koussevitzky turned his haughty head. "It's too late to abologize," he snapped.

If he showed signs of sociability, Boston's ladies would launch him in a flood of tea. But Koussevitzky has little time for fripperies, and his intimate friends are few. Few also are his hobbies. When he is not conducting, or studying the scores he keeps scattered about the living room of his home, he spends his time either walking or reading heavy tomes on metaphysics and philosophy. When walking he is accompanied by two joyfully yapping cocker spaniels named (in French) *Bemol* (flat) and *Diese* (sharp).

Conservative in his tastes, 64-year-old Sergei Koussevitzky lives in a large rented house in the quiet, substantial, somewhat stuffy Boston suburb of Brookline. Its furnishings and decoration are completely American, its staff completely Russian. Chief factotum is a blond, grinning, gangling valet named Victor, who follows his master about with serf-like devotion. Strapping, slant-eyed Victor has many duties, among them that of drying off his master, who is always drenched with perspiration at the end of each concert.

Victor's wife is the cook, who prepares Koussevitzky's regular and carefully-chosen meals. Regularly and carefully apportioned are all his daily habits, with so much time allowed for rehearsing, so much for walking, so much for studying his scores, for the Boston symphony's master takes systematic and excellent care of himself.

A CUSHIONED LIFE.

Koussevitzky has taken few of life's bumps. One good reason has been Natalya Konstantinovna Koussevitzky, his pleasant, portly, Russian wife. Koussevitzky is her career. Once a sculptress, she has not only spent the best part of her life smoothing out her husband's path; she also played an important part in putting him on the path in the first place.

The facts of Sergei Alexandrovich Koussevitzky's life belie his haughty mien but not his profession. He was born in 1874 in the tiny bedraggled Central Russian village of Vyshny Volochek. His mother, who died shortly after he was born, was a pianist; his father gave lessons on the violin. A poor boy, destined by a traditionally musical family for a musical career, he was soon on his way to Moscow in search of a scholarship at Moscow's Philharmonic conservatory.

Because he was late in applying, and because there were only a few places left in the conservatory orchestra, the only scholarships open to him were for instruction on (1) the trombone, (2) the bassoon, (3) the string bass. As the least of three evils, young Koussevitzky chose the bull fiddle (string bass). So expert did he become that eventually he toured Europe as a soloist on this clumsiest of instruments, was widely hailed as the world's No. 1 bull fiddler.

It was during his days as a mustachioed virtuoso on the string bass that he met Natalya Konstantinovna. While sawing the thick strings of his groaning instrument at a Moscow concert, he noticed a girl in the front row, gazing at him in maidenly admiration. Koussevitzky's heart jumped, he sawed away more sweetly than ever.

Cont. above

After the concert he searched for his admirer, but she had gone. For weeks romantic Koussevitzky was in a lovesick daze. Months later, at another concert, he spied her again in the audience, made his pachydermatous instrument serenade her with mournful and passionate moans. Again she eluded him. It was not until two years afterward that they met and married.

ORCHESTRA TO PRACTICE ON.

Like many a successful conductor's wife, Natalya Konstantinovna was a woman of means. Together they financed an orchestra for Koussevitzky to practice on, and gave a series of concerts in Moscow and St. Petersburg. The Koussevitzky concerts began to catch on with the Russian public. The Koussevitzkys chartered a ferryboat, made a tour of the Volga. By 1910 Koussevitzky was the most widely known maestro in czarist Russia. Meanwhile he had started a publishing house for music by contemporary Slavic composers, published for the first time (thus, incidentally, sparing himself the performance royalties) works by such famed artists as the late Alexander Scriabin, Sergei Prokofieff and Igor Stravinsky.

The revolution of 1917 put a stop to all this. Zealous Bolsheviks liquidated Koussevitzky's self-endowed orchestra and publishing house, offered him instead the post of Russia's musical head man. He declined, though he accepted for a time the conductorship of Petrograd's state orchestra, where his dictatorial instincts were continually curbed by bureaucratic rules and regulations.

Once officers of the GPU caught him attempting to escape to Estonia. When he finally did succeed in getting a passport to leave the country, he abandoned virtually all of his money and personal property to the Soviet government.

Today, graying, fastidious Koussevitzky is at the peak of his career. The resignations of Arturo Toscanini from the conductorship of the New York Philharmonic-Symphony, and of Leopold Stokowski from the chief conductorship of the Philadelphia orchestra, have left him without rivals among the regular directors of United States symphony orchestras. Ten years ago, outside of Boston, there may have been some doubt about his pre-eminence. But today even Manhattanites and Philadelphians would admit that the No. 1 symphony conductor of the United States is Boston's Sergei Alexandrovich Koussevitzky.

LOWELL, MASS.
COURIER - CITIZEN
OCT 10 1938

Koussevitsky Scores in Concert at Boston

Symphony Hall in Boston was thronged on Saturday for the first of the series of evening concerts by the Boston Symphony orchestra. The occasion marked the opening of Dr. Koussevitzky's 15th season as conductor. To him, undoubtedly, the perfection of the orchestra as a collective musical instrument is due. Frankly, on Saturday he showed his pride in it.

On Friday afternoon, by report, he made a little speech of acknowledgment of his welcome back to Boston. Saturday evening he allowed the orchestra to speak for him. It did so eloquently. For performance he had selected familiar works, chiefly from the first program which he conducted in Boston, the Vivaldi Concerto in D minor for orchestra with organ; the Roman Carnival Overture of Berlioz; the Brahms Variations on a theme of Haydn.

After the intermission came the Beethoven Fifth Symphony, which he had first conducted at his second program in Boston. By report he made a fine impression then. But now, with the superb orchestra which has been developed under his leadership, he had a far better medium of expression. The result was a really thrilling performance of this great masterpiece. None hearing it, as Dr. Koussevitzky set it forth on Saturday night, could resist its appeal. The Andante was beautifully moulded. And the final movement a triumph of blended virtuosity. There was no mistaking that, familiar as was the work, we were hearing music that more than holds its own and will endure.

Mr. Snow, at the organ, added rich sonority to the Vivaldi number. The Berlioz overture went brilliantly and the Brahms variations were melodic delight. Dr. Koussevitzky and his men were in the vein. The audience caught the spirit and reacted accordingly.

S. R. F.

LEWISTON, ME.
JOURNAL
OCT 12 1938

DANE PRESIDENT HUB SYMPHONY ORCHESTRA

BOSTON-Æ-Ernest B. Dane, one of the original trustees of the famous Boston Symphony orchestra, Tuesday was elected its president, succeeding Bentley W. Warren, president since 1932, will continue as a member of the board.

NEW BEDFORD, MASS.
MERCURY
OCT 8 - 1938

KOUSSEVITZKY LAUDS BOSTON'S RESPONSE

BOSTON, Oct. 7 (AP)—Serge Koussevitsky began his fifteenth season as conductor of the Boston Symphony Orchestra today by departing from custom and making a brief pre-concert speech from the podium of Symphony Hall.

Asserting the musical world recognized the Boston group as "one of the greatest orchestras in the world—if not the greatest," the Russian-born conductor attributed it to his listeners' "deep feeling of the importance and necessity of art."

WATERBURY, CONN.
REPUBLICAN
OCT 8 - 1938

SYMPHONY SEASON OPENS WITH SPEECH BY KOUSSEVITZKY

Boston, Oct. 7 — (AP) — Serge Koussevitzky began his 15th season as conductor of the Boston Symphony orchestra today by departing from custom and making a brief pre-concert speech from the podium at Symphony hall.

Asserting the musical world recognized the Boston group as "one of the greatest orchestras in the world—if not the greatest," the Russian-born conductor attributed it to his listeners' "deep feeling of the importance and necessity of art."

For the anniversary, Koussevitzky chose four numbers that appeared on his first two programs in 1924—when he made his debut here. They were Vivaldi's Orchestral Concerto, Berlioz' Roman Carnival overture, Brahms' Variations on a theme by Haydn, and Beethoven's Fifth Symphony—the latter the first symphony that he performed in this country.

BRIDGEPORT, CONN.
TELEGRAM
OCT 8 - 1938

KOUSSEVITZKY BEGINS HIS FIFTEENTH SEASON

BOSTON, Oct. 7. — (AP) Serge Koussevitzky began his fifteenth season as conductor of the Boston Symphony Orchestra today by departing from custom and making a brief pre-concert speech from the podium at Symphony Hall.

Asserting the musical world recognized the Boston group as "one of the greatest orchestras in the world—if not the greatest," the Russian-born conductor attributed it to his listeners' "deep feeling of the importance and necessity of art."

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ESQUIRE
CHICAGO, ILL.
NOV - - 1938

Roulades and Cadenzas

Once a European artist makes good in this country, he gains greater glory at home, and a raise in pay

by CARLETON SMITH

MUSIC

THE experience of being commentator on a series of symphonic broadcasts recently confirmed one of my old suspicions that, musically, this country has grown out of diapers. Thousands of people in cities, flag-stops and isolated farm communities are deeply concerned with the thoughts of Beethoven and Brahms, Morton Gould and Aaron Copland. Not only is the quantity of the response staggering but its character—whether it comes on penny postcards or engraved parchment—acts on a cynical spirit like a shot of adrenalin to a weak heart.

Listeners amaze you with the intelligence and directness of their reactions. The few excerpts quoted here are from letters of young people after a broadcast concert on American music. One Arkansas lad, not long out of high school, wrote: "On my birthday my dad gave me a radio phonograph with a Mozart recording and the *Apassionata* played by Harold Bauer . . . it was like a gift from heaven. I don't believe anything ever made me happier in my whole life. Though I like Bach and Chopin, now I'll have a chance to hear more American works."

And this, from a girl in the East: "I like the old masters best, but I have learned not to disdain the moderns like Copland and Harris. At first I hated them and turned my radio off, but I have come to see we must not judge a man and his music before hearing what he has to say; because this new man has a soul, just as the old classicist. He can talk, sing, cry, believe—without doing it in the same manner." Not bad, that, from a youngster.

A man in a small Ohio town: "I have found listening to our native composers a pleasure, but a lot of frills—which I presume are to make the work popular—are unnecessary. Second, the intervals between the hearings of a certain work are too great. And third, there is too much attempt at reproduction of commonplace noises in the modern idiom. That, I believe, is the reason many of us prefer the artists of an earlier and more stable era. On the other hand, I don't believe in telling the composer what or how to write, for that would probably change the influence that history naturally produces on music . . ."

In Rockford, Illinois, a young man was pleasantly surprised to find that he could learn to like the discordant sounds in so much present-day music: "I hardly ever like it the first time; it sounds so noisy. But this is not really so if one hears the number repeated many times so he can study the structure and attune his ears to the seeming discords."

Some Europeans suspect—incorrectly, I think—that we don't understand the music we hear, that we are like the butter-and-egg man who has made a pile and who buys a Rembrandt merely to brag about it. Perhaps we were at one time. We have been the victims of press agents and, being eager to learn, have taken whatever was sent us from abroad with a shiny label. We have and we still do devour celebrities.

But Europe is not altogether free from that curse, either. If a renowned artist appears at the *Opéra* in Paris or the *Staatsoper* in Berlin or Vienna, his or her name appears on the placards in front of the theatre in letters ten times as big as those announcing the name of the opera.

Also, during the intermission of a concert by a famous string quartet in the beautiful new Lausanne theatre, that is, between the playing of the Beethoven and the Schubert quarters . . . a screen was lowered and slides were projected, advertising local merchants' mattresses, canned goods, and watches.

We are, of course, highly susceptible to advertising. But commercial announcements are no more disturbing than the weather forecasts, market reports, and shipping news which I heard broadcast during the intermission of a renowned European orchestra concert conducted, as it happened, by Arturo Toscanini.

There are, of course, snobs among us: people who go to concerts to show off their jewels and to be seen parading in the foyer during the intermission. But they are in the minority. Even at the opera—that most exotic and un-American of entertainments, as we know it—what sells out the house? *Tristan und Isolde*, a three-hour work without ballets, spectacles, arias, or high C's. It must be because the people who go like the music.

And it would take a lot of double talk to convince me that the millions who listen to the radio, the hundreds of thousands who this summer have poured into Hollywood Bowl, Grant Park and Ravinia in Chicago, into the Dell in Philadelphia and New York's Lewisohn Stadium have done so for any reason except that they were anxious, hungry even, to hear the music that was played.

In recent years, thanks to the radio, Americans have acquired a love and an understanding of music that would surprise most Europeans. We hear everything the world has to offer. And dissatisfied and cynical though I am about a lot of other things on our musical scene, I believe that our taste and our public today are the most cosmopolitan and the most exacting in the world.

It has long been a matter of common agreement among artists that our musical life is the richest and fullest on the globe. Practically everybody—even the English—admits that today New York is the musical capital of the world. Vacationists returning from Europe, who have listened to the music there, realize it. They know that we have half a dozen symphony orchestras the like of which cannot be found elsewhere.

Before sailing from Southampton last year I had an unusual chance to compare three great European orchestras with two of our own. One evening I heard Furtwaengler conduct the Berlin Philharmonic in a Beethoven concert. The next morning I was in Amsterdam where Mengelberg conducted the Mahler *Fourth*, and that same night I heard Toscanini with the B.B.C. symphony in London. A week later I sat in Carnegie Hall and, on successive afternoons, heard the Philharmonic-Symphony under Barbirolli and the Boston Symphony with Koussevitsky. No fooling, the European orchestras hadn't anywhere near the beauty or roundness of tune, the accuracy of playing of our own orchestras. And the quality of our symphonic broadcasts, so help me, is not equaled elsewhere in the world.

Moreover, we have many more orchestras *per capita* than any country in Europe. Our landscape is dotted with permanent orchestras, and new ones are being established every year. Over here, there is scarcely a single city of half a million people without its orchestra, and the whole of Europe hasn't more than seven or eight permanent symphonies. And when you think that Vienna, the birthplace of symphonic music, hasn't a full-time orchestra (the Vienna Philharmonic is an opera-house orchestra that gives only occasional concerts), you begin to have an idea what has happened in our own country.

The number and quality of concerts here each season are not matched abroad. Literally in swarms, the musical great come to our shores to do their stuff, and then travel the length and breadth of the land, giving recitals.

We hear music that European capitals do not know. Last winter a friend of mine from an old and cultured Viennese musical family came here to spend the winter. One Sunday he asked me to choose a concert for him, and

Continued on page 173

across page

25

Roulades and Cadenzas

Continued from page 90

I suggested *The English Singers.* He came back flabbergasted. In twenty years of concert-going in Vienna he had not heard a single Elizabethan madrigal, did not know the music of Byrd, Locke and Morley.

Undoubtedly, we get the best from everywhere. With few exceptions, the ranking musicians of Austria, Spain, England, Italy, Norway, of every country, come to us. There is not a single musician in Europe, from Land's End to Erivan, who does not want to come to America, not only because of the money he expects to flow into his pockets but because of the prestige of an American appearance.

That's a brand new idea to many of us. So long have we read about the "world famous prima donna from La Scala" and the "celebrated conductor of the Vienna Philharmonic"—that it takes a while for the notion to soak in that actually, European artists earn more money at home *after* they have appeared in New York. The reason is that we have selected, commanded even, the best artists (not to mention some of the worst) from over the world. And when anyone comes here and succeeds, where competition is keenest, he is thought to be doubly good.

There isn't a conductor in the whole of Europe who wouldn't give his eye teeth to conduct one of our major orchestras. That is something we have a right to be cocky about but, to keep the record straight, let's not get any inflated idea that it's the result of any innate superiority on our part. In the final analysis, it is because of our wealth. Because, geographically and economically, we are a most favored people. We enjoy a standard of living which permits such artistic riches as we incontestably do have.

It may be that we do not approach music with the same spirit of reverence and mysticism as do the Teutonic peoples, that song is not in our blood as it is in the Italians', but it is true we have acquired a genuine appreciation for the old classics and a growing sensitivity and alertness to modern music. The fact is that so many talented musicians have come here to spread the gospel and we have been such willing, eager disciples, that our conversion has been rapid and complete.

We have not been content, either, merely to borrow European culture. We have artists and a music of our own. Today, no more beautiful voices exist than those developed here in the United States. There is not a warmer, more luscious dramatic soprano in the world than Connecticut-born Rosa Ponselle's. There is not a baritone anywhere, the quality of whose voice surpasses that of Lawrence Tibbett, John Charles Thomas, Richard Bonelli, Nelson Eddy . . . all born in this country.

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OCT 12 1938

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SUN

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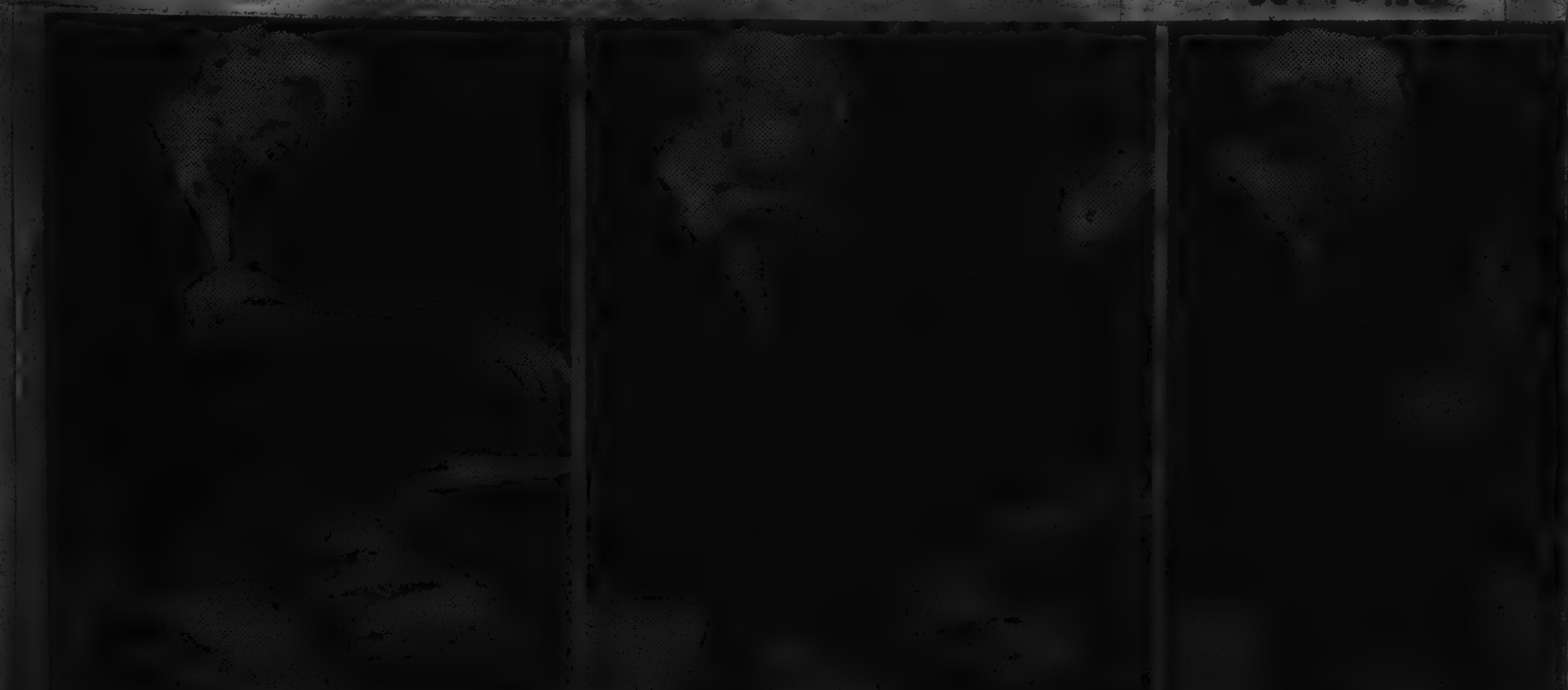

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Continued from page 90

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LOS ANGELES, CAL.
MORNING NEWS

OCT 12 1938 76

MUSIC

By Dr. BRUNO DAVID USSHER

FEW tasks are more interesting in the study of musical recordings than to compare these tonal engravings of the same composition. A particularly fascinating opportunity has arisen with the month's issue of Mousssorgsky's "Pictures at an Exhibition," played in the instrumentation of Lucien Caillet by the Philadelphia Symphony under Eugene Ormandy. Several years ago, the Boston Symphony under the baton of Serge Koussevitzky took the instrumentation made by Maurice Ravel before the phonograph microphone.

Both recordings bear the RCA-Victor label. And I will say at once that both are good. The preference for either will be largely just a matter of . . . preference. The general difference between the two sets is that Ravel's orchestration at times sounds richer, a little more Slavic in color, and Koussevitzky, a Russian himself no doubt has emphasized that element in his management of brasses, woodwinds and bells.

Lucien Caillet's transcription of the Moussorgsky piano pieces for the orchestra of which he is a first stand clarinetist, is nothing short of brilliant and suitably resourceful. It serves the atmosphere and pictorialism of the original pieces.

Hence the chief difference lies in the approach of the conductor and in the general qualities of two of the best orchestras in the world.

* * *

WHEREIN, then, differ the two Moussorgsky sets, apart from the fact that Ormandy fills eight sides of four discs, while Koussevitzky has his say in seven? The difference in length is unessential. Ormandy uses the first half of record five, to play a fine setting of the socalled "Promenade" theme, with which Moussorgsky has described an imaginary visitor to a picture exhibit, walking to and from paintings to view them from different angles or to compare various works by the same painter. (That painter was his distinguished friend, Arthur Hartman, in whose memory this set of pieces was composed.)

Koussevitzky's recording on the fifth side of his set starts immediately with the chattering of the Belgian greengrocer women, the last two-thirds of that side, then being devoted to the musical chapter, called "Catacombs." Ormany makes a fuller statement of "Catacombs" which in his case occupies all of the sixth face. Incidentally, there occurs in this piece a tender theme remarkably like the "Walsung Love" theme from Wagner's "Valkyrie." Moussorgsky wrote the "Pictures at an Exhibition" in 1874, and the opera had not been given. In any case, the Russian master never heard "Valkyrie," nor do I mean to imply that he is indebted to Wagner. If it comes to the question of who did the borrowing, the great Richard had no scruples in borrowing money or musical ideas from any one . . . without due acknowledgment.

* * *

I MUST confess to some prejudice when I first learned of the Ormandy-Moussorgsky set. I must confess, too, that I am quite pleasantly surprised. I presume that constantly improved recording technic is in his favor. That applies also to Lucien Caillet whose instrumentations are masterly, and at times, more in keeping with the subject than those of Ravel. I suspect the latter a little of being too much interested in being the great orchestrator which, of course, he is. Ormandy and Caillet plus the Philadelphia are attimes brilliant, where the Bostons with Koussevitzk and Ravel are magnificent. Ormandy achieves a more vivid, joyful climax in the closing "Gate of Kieff." Here Koussevitzy sounds more Russian. His bells are more Slavic. His pace swings more deliberately like the huge doors of that gate. In Koussevitzky's presentation I am reminded of the solemn gravity and power expressed in Moussorgsky's "Boris Godounow." The Ormandy ending has something of the exultation of the finale climaxing of Stravinsky's "Fire Bird," which composer in turn, is not uninfluenced here by Moussorgsky.

* * *

KOUSSEVITZKY'S interpretation often has an "earthiness" which one likes to think is a specific Moussorgsky quality. Ormandy and his collaborator are more bent on sharply drawn grimaces in "The Gnome." The Philadelphia pantomime is crisper of delineation. On the other hand, I prefer Caillet's setting of the Troubadour's song in "The Old Castle" to that of Ravel who chooses a saxophone to voice the minstrel. Caillet, unless I am mistaken, employs an English horn. (Or is it a clarinet. One cannot always be sure, with recordings, of instrumental timber.)

Again I prefer Koussevitzky's reading of "Bydle": The scene shows a lumbering, two wheeled oxcart. One can fairly see the animals plod through the loose earth of the country road, pulling heavily as the lumbering vehicle sways. The driver, a Polish peasant, sings, and Koussevitzky's horn sounds less abrupt at the end of melodic phrases than Ormandy's. The Philadelphia version lacks a bit of the feeling of simple strength and rustic confidence. In turn, he and Caillet have caught the deeply reflective sentiment of Moussorgsky in "The Catacombs." But these are rather fine differences. They are differences of personal preference rather than of perfection.

LOWELL, MASS.
COURIER - CITIZEN

OCT 12 1938

Friends of the Orchestra.

While the Boston Symphony will always be identified first with the city which is its musical home, increasingly year by year it has come to be regarded as a New England institution. In the course of the season it visits several New England cities and from others it draws many subscribers to the series of concerts in Boston. It provides the instrumentalists for the Pop Concerts in the early summer and has lately become the sponsor of the free concerts on the Esplanade by the Charles and also of the more ambitious development in the Berkshire Festival.

With the endowment fund at its disposal and the revenue from subscription and ticket sales it comes nearer to paying its way than most artistic organizations of the kind. According to the last report all but about 15 per cent of its outlay was taken care of by the resources cited.

For the margin above these sources of revenue needed to carry on the activities of its season it must depend on voluntary gifts from lovers of music who recognize in it a great cultural asset, the benefits of which it is desirable to distribute even more widely. That is where the members of the friends of the orchestra come into the picture. In the past season they numbered over 2000, the largest number by far of any year since the organization of the group.

The trustees hope to increase the number this season. And while, naturally, they rely mainly upon Greater Boston for contributors, one believes that, for the reasons mentioned above, they may plausibly and justifiably make a wider appeal. As they say, the most practical way by which friends and patrons of the orchestra may register their pride in the orchestra and its aims is by enrolling as Friends of the Orchestra and by their contributions great or modest, helping to maintain it.

Boston Programs.

On the program for the Boston Symphony concerts Friday afternoon and Saturday evening this week an American composition, "El Salon Mexico," by Aaron Copland will be the novelty. This is a rhapsody on Mexican popular songs named after a dance hall in Mexico City. It was played in London last year. Other items on the program will be Mozart's Divertimento in B-flat major for strings and two horns and Dvorak's Symphony No. 5, "From the New World."

MACON, GA.
TELEGRAPH

OCT 14 1938

MRS. ROY CROCKETT ADDRESSES SATURDAY MORNING MUSIC CLUB

Mrs. Roy Crockett talked on Current Events at the opening meeting of the Saturday Morning Music club held Thursday morning in the studio of Joseph Maerz at Wesleyan Conservatory.

Mrs. Crockett spoke of the events of the past summer in the musical world and told of the festivals at Bayreuth and Salzburg, Zurich and Munich in Europe and those in America.

"Salzburg had a wonderful festival with good singers and leaders, she said, "but Bayreuth was not so good. The opening address at Zurich festival was made by the grandson of Wagner, Dr. Franz Beidler who spoke on revolutionary aspects of his grandfather's operas. He advocated more new works to be given.

"At Lucerne, Switzerland another festival was held, Mrs. Crockett said fostering the idea of becoming an international festival. At this time a collection of manuscripts and other musical relics was started. Here a memorial concert was held on Aug. 25, commemorating the marriage of Richard Wagner to Cosima Bulow, arranged by Toscanini and given in the park. On the program was featured Siegfried Idyl of Wagner which was composed in celebration of the birth of his child.

Mrs. Crockett said that all over America there have been festivals and summer concerts series with the most outstanding one at Tanglewood in the Berkshires. This is the fifth summer it has been held and is the summer home of the Boston symphony. She told of the new permanent roof which has been constructed covering 5.500 seats with extended space beyond for unprotected seats.

"No negative criticism of the playing of this orchestra has been heard, she said, it was superb with Koussevitsky conducting.

The musical program in charge of Mrs. Hamilton Holt, program chairman, included the following numbers; Love and Faith and Far Away by Tirendelli, Mrs. Hamilton Holt accompanied by Mrs. Albert Jelks; piano group, Terraces in the Moonlight, Debussy, Allegretto, Jarnach, and Clog Dance, Hanson, Mrs. Jelks; O Cessate di Piagarmi, Scarletti, Se tu M'ami, Pergolesi, Miss Lucile Nelson accompanied by Mrs. Jelks.

PAWTUCKET, R. I.
TIMES

OCT 15 1938

..Music and Other Notes..

The 1938-1939 concert season opens auspiciously on Tuesday evening at :15 when the Boston Symphony orchestra, conducted by Sergei Koussevitsky, plays the first of its five concerts at Metropolitan Theatre. This season will be the 15th under the baton of Dr. Koussevitsky and during his leadership the orchestra has risen to great heights. The eminent conductor was given an ovation at the opening concert of the Boston series on Oct. 7. In response, he made a short speech in which he expressed the appreciation of the orchestra members to the audience for the stimulation afforded by its "deep feeling of the importance and necessity of musical art."

Tuesday's program opens with Mozart's Divertimento in B-flat major for strings and two horns. This includes Allegro, theme with six variations, Menuetto, Adagio, Menuetto II, Andante and Allegro molto.

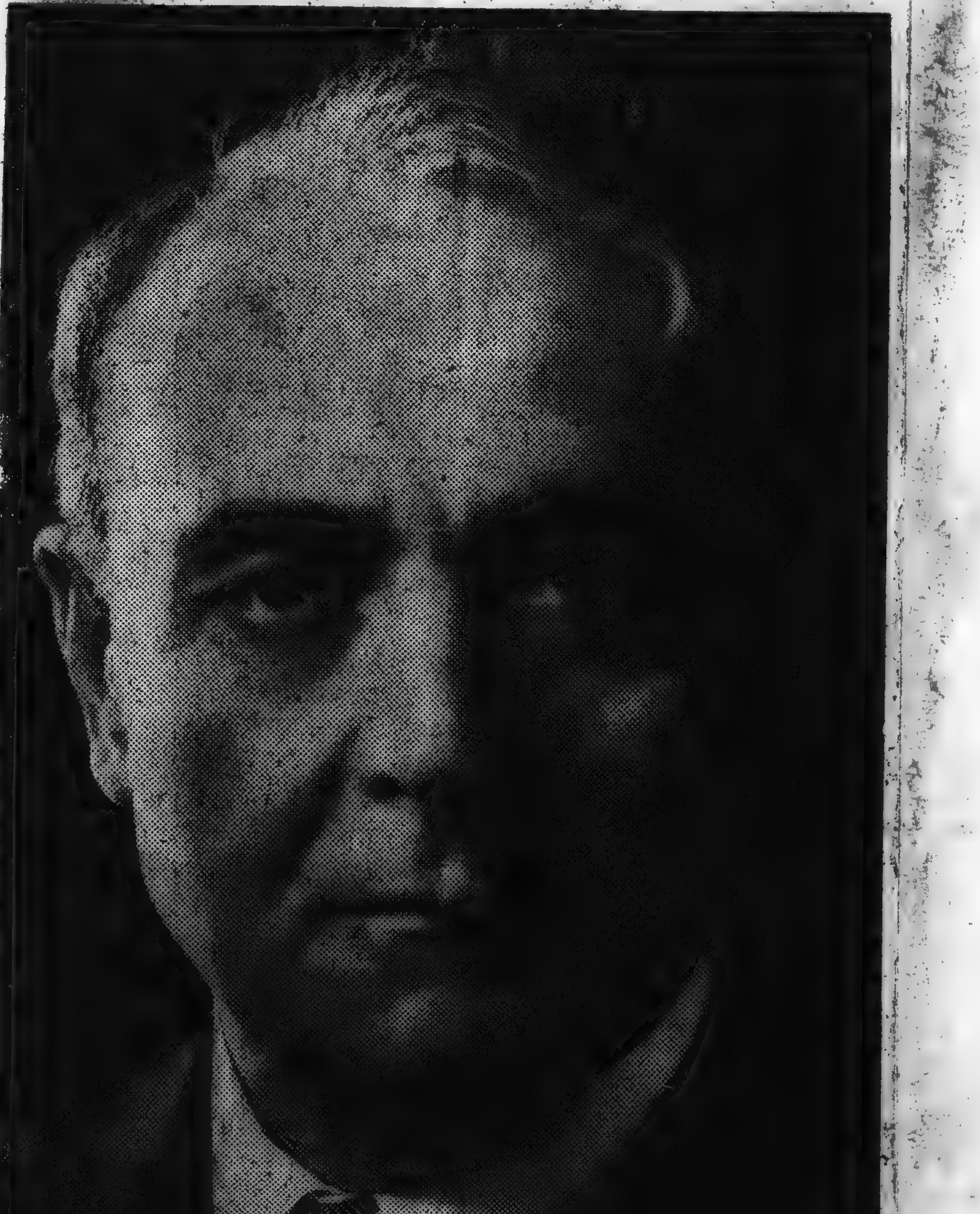
Glazounow's Symphonic Poem, op. 13, "Stenka Razin," follows. Stenka Razin was a Cossack rebel and outlaw who held forth in the 17th century. He is the hero of many Russian ballads and in the legend selected by Glazounow, the story of an incident of the devastation caused by the terrible Cossack along the banks of the Volga is depicted. He is interrupted in his cruel raids when the soldiers of the Tsar begin to defeat him. He sees that his capture is inevitable and so he makes the River Volga a present of the thing dearest in life to him, a captive Persian Princess, and hurls her into the waves. Three themes are used in the composition, the first, the well-known Volga Boat Song, the second a savage theme to portray Stenka Razin, and third, a beautiful melody for the princess.

Dvorak's Symphony No. 5, in E minor, "From the New World" Op. 95 will finish the program. This symphony written by the most famous Bohemian composer who lived from 1841 to 1904, is perhaps the most familiar in its thematic material of any of the more recent orchestral works. It was written in 1893 while Dvorak was living in United States. He was director of the National Conservatory in New York from 1892 to 1895 and spent his summer vacations in Spillville, Ia., with a group of his countrymen who had settled there. Dvorak had unusual skill in melodic invention and rhythmic designs. He was interested in folk tunes and some of his "New World" themes are said to have been inspired by Negro spirituals. He was one of the founders of the Czech national school of musical composition and his influence as a teacher has been far-reaching. His son-in-law and pupil, Josef Suk, has carried on the Czech tradition. This Symphony No. 5 has four movements: Adagio, Allegro molto, Larghetto, Scherzo, Molto Vivace and Allegro.

PROVIDENCE, R. I.
BULLETIN

OCT 15 1938

Begins 15th Season



Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in its concert in Metropolitan Theatre on Tuesday night. It is his 15th season as leader.

PITTSFIELD, MASS.
EAGLE

OCT 14 1938

Special Concerts For Commuters In Boston

Concerts a half hour late have been arranged by the Boston Symphony Orchestra, Boston, so that listeners may arrive early from distant points. These commuters' matinees begin Tuesday, Oct. 25, at 3 instead of 2.30 which is the regular weekly Friday concert start.

There will be six commuters' matinees, played once a month, omitting November. A season ticket for this series may be had at one-fourth the cost of the 24 Friday performances, although the Tuesday subscribers will hear the same high standard of program, played by the full strength personnel of 110 Boston Symphony musicians.

Dr. Serge Koussevitzky will conduct four of the Tuesday concerts. Two distinguished guest conductors will present the remaining programs. They will be the great Russian composer and pianist, Igor Stravinsky and the famous Rumanian composer and violin virtuoso, Georges Enesco. The same programs heard on Tuesday afternoons will be played on Monday evenings, on the same reduced subscription plan .

LAWRENCE, MASS.
EAGLE

OCT 14 1938

CONCERTS WILL BE HELD FOR COMMUTERS

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The present season is the 58th of the Boston Symphony orchestra. It is also the 15th consecutive season of Dr. Koussevitzky's conductorship—the longest, and critics declare the most brilliant and varied, record achieved by any conductor in the orchestra's history.

It is reported from Symphony Hall that the past three years have shown a decided increase in interest in symphony concerts. This is particularly true, officials say, in respect to the number of young men and women attending. They are found as subscribers to all four of the symphony series—24 programs each on Friday afternoons and Saturday evenings, and six each on Monday evenings and Tuesday afternoons.

MANCHESTER, N. H.
LEADER

OCT 13 1938

Boston Symphony Plans Commuters' Matinees

BOSTON, Oct. 13. — Concerts a half hour late have considerately been arranged by the Boston Symphony orchestra so that listeners may arrive early from distant points. These Commuters' Matinees begin Tuesday, October 25, at 3 o'clock, instead of 2:30, when the regular weekly Friday concerts start. There will be six Commuters' Matinees, played once a month, omitting November. Hence a season ticket for this series may be had at one fourth the cost of the 24 Friday performances, although the Tuesday subscribers will hear the same high standard of programs, played by the full strength personnel of 110 Boston Symphony musicians.

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COMMUTERS' SERIES AT SYMPHONY HALL

Lawrence Eve. Tribune, Sat. Oct 22 1938

An extraordinary afternoon awaits the audience which will attend the opening of the six Commuters' Matinees of the Boston Symphony Orchestra on Tuesday at three o'clock.

The orchestra's world-famous leader, Dr. Serge Koussevitzky, noting that Tuesday is the exact centenary of the birth of the brilliant and tragically short-lived Bizet, composer of that operatic favorite, "Carmen," will open the program with his "L'Arlesienne Suite, No. 1." In its way, this suite is as dazzlingly orchestrated and dramatically felt as "Carmen."

A noted two piano "team" will be soloists in Mozart's Concerto in E. These beautifully matched players are Pierre Luboshutz and his wife, known professionally as Genia Nemenoff. He is a graduate of the Moscow Conservatory, and she a pupil of the famous Isidor Philipp of the Paris Conservatory. They discovered their perfect adaptability to playing compositions for two pianos while engaging in private performances for the entertainment of friends.

For climax to the concert will come Beethoven's Symphony No. 5, persistently, if debatably, supposed to be built on the phrase "Thus Does Fate Knock." By many critics Dr. Koussevitzky's interpretation of this work is rated without superior.

Audiences at the Commuters Matinees travel a total of 60,000 miles in an afternoon, on their round trip to and from Symphony Hall. They come from every New England State.

LOWELL, MASS.
LEADER

OCT 13 1938

Concerts Late, to Get Audience Early

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LOWELL, MASS.
COURIER - CITIZEN

OCT 14 1938

Symphony to Defer Hour of Concerts

Time Set Back Half-Hour by Boston Orchestra in Endeavor to Have Audience Arrive on Time.

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CINCINNATI, O.
ENQUIRER

OCT 15 1938

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CAMERA VIEWS OF THE NEWS

—International News.

Koussevitsky Conducting

Pictured for the first time conducting Boston's famed symphony orchestra is Dr. Sergei Koussevitsky, the tyrannical genius who is starting his fifteenth consecutive year on the Boston podium. In rehearsals he is known as a slave-driver if things are not just so, but he will break out into an eruption if enconium for his musicians when they give him the effect he strives for.

PROVIDENCE, R. I.
JOURNAL

OCT 16 1938

Symphony Concert and Recita Open Providence Music Seaso

Dr. Koussevitzky Begins 15th Year as Director of Boston Group

BY P. B. H.

PROVIDENCE'S new music season opens this week with programs by two of its finest and most important concert-givers—the Boston Symphony Orchestra and the Providence Community Concert Association. Both take place in the Metropolitan Theatre.

The Boston Symphony, now starting its 58th season and its 15th under the leadership of Dr. Serge Koussevitzky, will present at its initial Providence concert Tuesday evening at 8:30 o'clock, works by Mozart, Glazounov and Dvorak, the latter by his "New World" symphony which the orchestra is reviving after a lapse of several years.

Richard Crooks, popular tenor of the Metropolitan Opera Company, recitalist and radio artist, will be the community association's first attraction Wednesday night at 8:30. Mr. Crooks will sing arias from opera, oratorio and groups of shorter songs. Frederick Schauwecker will be his accompanist and contribute a group of solos for the piano.

Symphony Program

The program which the Boston Symphony Orchestra will play Tuesday evening at 8:30 o'clock at the Metropolitan Theatre, under the baton of Dr. Serge Koussevitzky, follows:

Divertimento in B-flat major, for Strings and Two Horns (Koechel No. 287).... .... Mozart
"Stenka Razin," Symphonic Poem, opus 13 .... Glazounov
Symphony No. 5, in E-minor, "From the New World," opus 95......Dvorak
1. Adagio: Allegro molto
11. Larghetto
111. Scherzo; Molto vivace
IV. Allegro con fuoco

The Mozart work was written in 1777 and the first violin part was played by the composer at a concert in Munich in that year. The piece was scored for string quartet and two horns. In the coming performance the string parts will be taken by the full string orchestra. There are six movements, Allegro, Theme with Variations, Minuet, Adagio, Minuet, Andante.

Glazounov's symphonic poem, "Stenka Razin," is a descriptive piece based upon the Cossack marauder of the 17th century who pillaged the Ukraine and aroused the people to revolt against the oppressive government in such numbers that he reached the point of defying the Czar himself. When at last the rebel was captured in his barge on the Volga, he hurled his captive princess into the waters saying, "Today I shall give the mother Volga what is in my eyes the most precious of earthly treasures." The Volga Bargeman's Song is a principal motive of the score.

The employment and decoration of primitive American themes in Anton Dvorak's symphony have made it one of the best known and most liked of symphonies in this country. One of its themes has been made into a song, "Going Home" and its "tunes" in general are part of the country's hum-ology.

PROVIDENCE, R. I.
JOURNAL

OCT 16 1938

Variety of Functions Entered in Society's Engagement Book

Debutante Parties, Symphony Concerts, Weddings, Meetings, Luncheons an Dinners Listed. — Judd-Newberry Nuptials to be Held at Narragansett Friday.—Reception for Miss Mary Sayles Booker Oct. 28

By Alice E. Dyer

SOCIETY'S engagement book is gradually being filled with a variety of entertainments including debutante and pre-nuptial parties, symphony concerts, weddings, fall meetings and several luncheons, afternoon teas and dinners.

This week's social calendar presents a busy program with two evening concerts and a large society wedding. On Tuesday evening the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give its initial concert of the season here at the Metropolitan Theatre.

The following evening Richard Crooks, tenor, will give a concert at the Metropolitan Theatre, under the auspices of the Providence Community Concert Association.

On Friday the Judd-Newbury wedding will take place at the historic old church of St. Peter's-by-the-Sea at Narragansett, followed by a reception at the Hotel Carlton.

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DALLAS, TEX.
NEWS
OCT 16 1938

MUSIC AFIELD:

Orchestras To Spend $4,750,000

BY JOHN SELBY.

NEW YORK, Oct. 15.—The sixteen leading symphony orchestras of the country are getting ready to spend more than $4,750,000 to give their communities the music they want.

This figure does not include the budgets of the many excellent secondary orchestras. Thanks to music project efforts, there now is no city of the United States of 50,000 or better without some sort of orchestra. Many smaller cities also have them.

It does not touch the money spent on hundreds of college orchestras, nor the cost of the high school orchestras which now number in the thousands.

The total spent for symphonic music in America has been estimated as high as $40,000,000. Whatever it is, the record shows the communities like it.

Only one American city, Seattle, is reducing its symphony budget—and that is because of a peculiar local situation which may be changed with the advent of the new Seattle conductor, Dr. Nikolai Sokoloff.

Most budgets remain the same, although four cities will spend a little more this winter—Washington, Pittsburgh, Indianapolis and Rochester—which will spend more money on soloists.

Eleven of the sixteen key cities report better ticket sales than last season, when most found attendance had improved over the preceding winter. Cleveland, where a new women's organization has got into the field, reports the largest advance sale in the orchestra's history, and even Boston, where big audiences have been the rule more than fifty years, is 5 per cent ahead.

Only Philadelphia reports a decrease, and that is "slight, and not alarming," according to Alfred Reginald Allen, manager. Philadelphia is one of three cities reporting changes in the status of its conductor. Eugene Ormandy is now musical director, which means that he controls absolutely the personnel and the programs; Stokowski will appear as guest only, next spring.

In Pittsburgh Fritz Reiner becomes permanent conductor, his first similar berth since his days with the Cincinnati symphony. In Seattle Dr. Sokoloff replaces Dr. Basil Cameron, and, although Eugene Goosens remains permanent conductor in Cincinnati, he will be late arriving, and Jose Iturbi, conductor of the Rochester philharmonic, will take the first three pairs of the twenty comprising the season. Longest tenure among practicing conductors goes to Frederick Stock, now beginning his thirty-fourth season in Chicago.

Twenty men have been added to four orchestras—fewest additions being at Boston, where one more double bass will be found; most in Washington, where Hans Kindler will have ten new men. Only one orchestra has reduced personnel. This is St. Louis, where three men have resigned, and have not been replaced as yet.

Philadelphia will play the most concerts, 118. Seattle plans fewest, only thirteen. But Boston, where the symphony has not only its regular season, but a spring popular season and several weeks of free concerts out of doors, as well as a festival in the Berkshires, will do all told more than 200 concerts, a unique record in American music. More than half will be directed by the permanent conductor, Dr. George Koussevitzky.

The sixteen orchestras plan 1,315 concerts in their regular seasons. The budget total is $4,782,605. This is exactly $3,636.96 a concert. Approximately, a quarter of this is returned through ticket sales; some orchestras are lucky, and have fairly extensive endowments, or (as in Detroit) fat radio contracts.

For most orchestras, however, October is the beginning of a battle. On one side is symphonic music, which the nation demands in larger and and larger quantities. On the other is the big bad wolf—the deficit.

MUSIC

Dr. Koussevitzky and the Boston Symphony Return to Providence to Start Their 15th Season; Mozart and Dvorak Feature Program

Providence Journal

By G. Y. Loveridge

Oct. 19/38

The summer's siege of silence was happily raised by the Boston Symphony Orchestra last night. Dr. Serge Koussevitzky and his men were welcomed to Metropolitan Theatre with perhaps even more than the customary cordiality, it being the 15th season that Dr. Koussevitzky has conducted. No other conductor of the orchestra has had so long a tenure.

At a time when civilization has grown afraid to go to bed in the dark, it is reassuring to see so large a public gathering for so exalted and gentle a purpose. It does not signify that all's right with the world, but it signifies that all's not wrong. At least, not yet.

The only alarums and excursions of the evening were musical ones. A Mozart divertimento in B-flat major, for strings and two horns, and Dvorak's symphony "From the New World," in E minor, were the beginning and the end. Between them, Berlioz's overture inspired by the life of the fabulous Cellini was substituted for what had been previously announced, Glazounov's symphonic poem about the fabulous Stenka Razin.

The Mozart was magnificent. It was intended for only two violins, a viola and bass, besides the horns; so that the inclusion of the orchestra's entire string choir put the two delegates from the brass section at a handsome disadvantage. In fact, they might almost as well not have played at all.

The strings, however, were superb, in all the glory of their coloring, suppleness and precision. They spun out with faultless clarity the webs of sound that only Mozart could design. If there was any lapse at all, it was among the first violins in the adagio; and yet this movement was so beautifully uttered that many persons broke into applause, before the suite was finished. The violas were particularly fine in certain of the variations. Dr. Koussevitzky may be said to have started the season by putting the orchestra's best foot forward.

The "Roman Carnival Overture" made a startling contrast. Berlioz, as is well known, enjoys firing off everything in the arsenal, all at once, if convenient. The fragile fancies evoked by Mozart were soon scattered by the succeeding hurricane of tone. Dr. Koussevitzky commanded with great spirit, and the orchestra proceeded to give the overture an exciting and glittering performance. Brisk strings, arresting English horn, tempestuous brass—it ended like a cavalry charge.

The Dvorak symphony was the nearest the program approached to the music of this century. It was an agreeable choice, and was effectively presented. The adagio introduction was taken very slowly (Dvorak himself once expressed the desire that it be taken "as slowly as possible"); the following allegro sparkled with vitality. The transparency of orchestral tone and the balance of the choirs were admirable. Dr. Koussevitzky made the whole work seem remarkably fresh and new for a symphony that is perhaps as well known as most. The largo was absorbing with the English horn at its best, singing a tune exquisitely suited to its voice. In this movement the trombones, on occasion, might have spoken with greater unanimity. The brisk accent of the strings in the scherzo and the fiery weaving of themes in the concluding allegro brought the evening to an electric close.

Dr. Koussevitzky, applauded vigorously again and again as the program progressed, several times brought the orchestra to its feet in acknowledgement.

Quincy Ledger

Boston Symphony Series Will Open

Oct. [illegible]

Concerts a half hour late have considerately been arranged by the Boston Symphony orchestra so that listeners may arrive early from distant points. These "Commuters' Matinees" begin Tuesday, Oct. 25, at 3 o'clock, instead of 2:30 o'clock, when the regular weekly Friday concerts start. There will be six Commuters' Matinees, played once a month, omitting November.

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B. Her.

MUSIC

Oct. 20/38

SYMPHONY YOUTH CONCERT

By ALEXANDER WILLIAMS

The first of a series of three symphony concerts for youth was given yesterday afternoon in Symphony Hall by an orchestra of 70 members of the Boston Symphony, conducted by Wheeler Beckett. There was a capacity audience to hear the following program:

Overture, "The Abduction from the Seraglio" .... Mozart
Symphony No. 6, "Pastoral," (first movement) .... Beethoven
Overture-Fantasia, "Romeo and Juliet" .... Tchaikovsky
Cupid and Psyche from "Psyche" .. Franck
Prelude and Love-Death from "Tristan and Isolde" .... Wagner
Finlandia .... Sibelius

It has long been obvious to any one who thought about the matter at all that the Boston Symphony orchestra should do something in the line of musical education. The energetic group in Cambridge that sponsors a similar series on three Saturday mornings, evidently serves a special group and a somewhat younger audience, so that Mr. Beckett's project ought not to interfere with that other perfectly legitimate cause. The audience yesterday was serious and attentive, and, regardless of any special objective, this is a timely step in the right direction.

Two criticisms can be made of Mr. Beckett's approach. He appears to be a master of saying one thing and doing another. Having issued a program book in advance with the express purpose of doing with a minimum talk at the concert, he then proceeds to speak before each piece and, as in the case of Wagner, not very sensibly. Secondly, the program was too long and too diffuse, though Mr. Beckett made a not altogether plausible attempt to avoid the latter fault by linking everything under a vague idea of "love." The program had been carefully planned as to time, but sometimes a program gives an impression of length that it is wise to avoid.

The concert went off well on the whole, and the co-operation of the schools appears to have assured an ideal audience from which may grow the symphonic public of tomorrow. It will be time to discuss this interesting venture after one of the later concerts, which will take place on Wednesday afternoons, Nov. 9 and Dec. 14.

American Parade Goes On: Berezowsky to the Fore

B. Trans. Oct. 20/38

His Latest Work on Program of This Week's Symphony Concerts; Activities Elsewhere

In the third of the season's programs by the Boston Symphony Orchestra for tomorrow afternoon and Saturday evening, Serge Koussevitzky again makes place for a novel work by an American composer. Last week it was the turn of Aaron Copland. This week it is Nicolai Berezowsky, whose Toccata, Variations and Finale for orchestra and string quartet will be given first performances. The Coolidge String Quartet, of which the composer is second violinist, will be the "soloist." The rest of the program will consist of Glazounov's "Stenka Razin" and the Fourth Symphony of Brahms.

By word of the composer, the Toccata, Variations and Finale were completed last spring. In the three movements indicated by the title, the work takes about twenty-six minutes to play. The orchestra employed is more or less normal: two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons, two trumpets, four horns, three trombones, moderate percussion and strings—not a formidable array where modern orchestras are in question. It was the instrumentation, indeed, that presented the composer with his most difficult problem, he says. In the first place, the string quartet is an independent medium like the orchestra. In the second, the composer wished to avoid the shock induced by hearing the relatively feeble quartet of strings after an orchestral blast. For this reason he cut down to a minimum the number of independent orchestral tuttis.

* * *

The new work was indirectly inspired by the composer's membership in the Coolidge Quartet. That same group will play it with the Cleveland Orchestra under Artur Rodzinski next month and with the Philadelphia Orchestra under Eugene Ormandy four times in Philadelphia and New York in the spring. Other performances, enlisting other quartets, are in the air, according to Mr. Berezowsky.

He was kind enough to furnish to this department a summary of the new composition's musical content and treatment. It follows herewith:

> The Toccata, Variations and Finale are in no sense a concerto, for there are no extended display passages for solo instruments, nor is the solo quartet treated in the eighteenth century ripieno fashion as an alternating choir. The four voices are usually woven in the general texture of the orchestra with a certain independence of motion.
>
> Toccata—In the opening measures a lively theme is announced by the solo quartet in unison. A more melodic motive directly follows, played by the 'celli and basses. A broad sustained second theme is stated by the violas, accompanied by light figuration from the solo instruments. There is a short tutti for orchestra which leads to a sort of cadenza with a solo quartet over an organpoint. A short coda concludes the movement.
>
> Variations — The woodwinds state the theme, and six free variations follow without pause. At the end the solo quartet repeats the theme in brief conclusion.
>
> Finale—The first and second violins announce the theme allegro con fuoco over an energetic accompaniment by the orchestra. The second theme is given to the solo quartet. Development follows, and the themes appear in interplay between the solo voices and tutti. A third theme is introduced by the solo viola in lyric mood, and the other instruments embroider upon it. In the coda, the whole orchestra quickens the tempo, and the main theme is played fortissimo by the brass.

Youth Concert Series Begins Under Bekett

B. Trans.

Engrossed Audience Of Students Fills Symphony Hall

Oct. 20/38

By Moses Smith

The case for individual enterprise in the concert-hall is not yet hopeless. For a year Wheeler Beckett, conductor out of San Francisco and Richmond, Va., labored to make possible a series of symphony concerts for young people in and about Boston. Such an institution, the importance of which is taken for granted practically everywhere else in America, has languished here in recent years, almost before it had achieved much of a stature. The beginning of the realization of Mr. Beckett's plan occurred yesterday afternoon in Symphony Hall, where about 2500 youngsters assembled for the first of three concerts by the larger part of the Boston Symphony Orchestra, with Mr. Beckett to lead the way for both audience and musicians.

The program consisted of the Overture to Mozart's "Abduction from the Seraglio," the first movement of Beethoven's "Pastorale" Symphony, Tchaikovsky's "Romeo and Juliet," Franck's "Cupid and Psyche," the Prelude and Love-Death from "Tristan" and "Finlandia" by Sibelius. It was a list that might have been considered heavy for an audience of young people not long ago, even though they were mostly of high-school age and music students to boot, as was the case yesterday. But if the almost exemplary behavior of this audience meant anything, the youthful patrons found pleasure in the program.

Mr. Beckett conducted the music with authority and energy. He seemed, indeed, more at home while thus engaged than while addressing himself to the audience in words. For one thing, he will have to talk more loudly if he is to be clearly heard by a large audience. For another, unless he plans to abridge his remarks even more (in conformity with the principle of distributing printed program-notes to the audience in advance of the concert), he will have to shorten his program, if he is to maintain interest throughout the concert. The over-all period of yesterday's concert went considerably beyond one hour and a half; and that would seem to be too long.

SYMPHONY PRESENTS A QUARTET

Coolidge Players Give Work With Full Orchestra

B. Post – Oct 22/38

BY WARREN STOREY SMITH

That something new could happen at the Symphony Concerts, after all these years, seems unreasonable; but happen it did, at the concert of yesterday afternoon. A string quartet, the Coolidge Quartet, appeared as a collective soloist, to take part in the premiere of Nicolai Berezowsky's Toccata, Variations and Finale for String Quartet and Orchestra. For further fillip to the audience's interest Mr. Berezowsky, as second violinist of the quartet, was represented in a double capacity and received the applause both alone and with his companions.

BEAUTY OF KROLL'S TONE

Of course, the actual combining of a quartet of strings and an orchestral ensemble is not intrinsically new. It occurred constantly in the old concerto grosso, with its "ripieno" and "concertino." A string quartet is used in the slow movement of Laparra's "A Basque Sunday" for orchestra and piano, played here with the composer as a pianist in 1919, and in a later work by Martinu, to mention but two modern instances. Nevertheless, Mr. Berezowsky's approach to the problem is somewhat unusual. His quartet is not pitted against the orchestra, as in the old concerto. Rather are its voices, as Mr. Burk's notes put the matter, woven into the general texture of the orchestra. Only rarely are the four instruments heard alone; and then it is always to excellent effect.

While it would have been entirely feasible for Messrs. Burgin, Theodorowicz, Fourell and Bedetti of the orchestra to have assumed the role so capably filled yesterday by Messrs. Kroll, Berezowsky, Moldavan and Gottlieb, the presence of the latter was more than welcome, if only for the rare beauty of Mr. Kroll's tone. Here indeed, is a violinist.

Seasoned With Dissonance

In two successive concerts Dr. Koussevitzky has scored a hit with novel music. Last week Mr. Copland's "El Salon Mexico" proved both brilliant and diverting; and Mr. Berezowsky's aside from its ingenious design, its successful combining of two seemingly irreconcilable tonal bodies, is a resourceful and ingratiating composition. Like Prokofieff in the Second Violin Concerto, which delighted all and sundry last season, Mr. Berezowsky seems to have returned to the older, more urbane style of music-making, yet without being at any time trite or old-fashioned.

There is the seasoning of dissonance that we nowadays require, but it is dissonance employed with fitting restraint and there is an almost uninterrupted flow of agreeable musical ideas. With this work Dr. Koussevitsky's continued faith in his young countryman and co-exile has been finally and fully justified.

Glazounov's "Stenka Razin"

Occupying the centre of the programme Mr. Berezowsky's piece was also the centre of interest. For his first number Dr. Koussevitsky chose Glazounov's tone poem of Cossack legend, "Stenka Razin," last heard when the composer conducted it in 1930, and the concert concluded with the Fourth Symphony of Brahms. For a composer of 20, "Stenka Razin" was a remarkable achievement, and despite certain empty pages, it has withstood the ravages of time better than most of Glazounov's subsequent music. But if we are to have "Stenka Razin," why may we not also have Balakairev's "Thamar," a riper work of the same school and of somewhat similar cast which has gone too long unheard here? One may not entirely agree with B. H. Haggin in placing the Finale of the Fourth above any other movement of the Symphonies of Brahms and yet be quite willing to concede its pre-eminent position in the work it so eloquently concludes. To it Dr. Koussevitsky and the orchestra yesterday gave of their best.

B. Her. Oct. 22/38

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The third regular concert by the Boston Symphony Orchestra, Dr Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The soloists were the Coolidge String Quartet, consisting of William Kroll and Nicolai Berezowsky, violins, Nicolas Moldavan, viola, and Victor Gottlieb, 'cello. The program was as follows:

"Stenka Razin," Symphonic Poem Op. 13 .... Glazounov
Toccata, Variations and Finale for string quartet and orchestra, Op. 23 .... Berezowsky
Symphony No. 4 in E minor, Op. 98 .... Brahms

The combination of string quartet and full orchestra is one of the most curious and, one might imagine, far-fetched of all musical unions. It is one thing to write a concerto grosso in the manner of Handel or Bach, a form which is virtually chamber music, and quite another to contrast the most intellectual of musical organisms with the most spectacular and dramatic. The Czech composer, Bohuslâv Martinu, had such a work played here some years ago, and now Mr. Berezowsky, one of the most talented of composers at present working in America, emerges with another.

Obviously the answer to the theoretical dilemma posed above is that a composer confronted with the problem of working a quartet and an orchestra in harness is not going to write for the former as he would if it were pure chamber music that he had in mind. The reason for employing the combination in the first place is very probably practical, as so often happens in music. Mr. Berezowsky is a member of an established quartet, yet he does not want to give up composition and appear no more as conductor of or soloist with orchestras. What more practical than to kill two birds with one stone? That is at least a plausible notion of how this composition may have come about.

Another reason is that the contrast of orchestral and quartet tone, if cleverly handled, can be singularly effective. There was a point when the quartet followed hard on an orchestral climax without our being conscious of any absurdity. This is not a concerto; and the string quartet is merely a dramatic device, a prominent instrument in the statement of musical ideas.

The Toccata and the Variations are more successful and interesting than the finale. We recall that Mr. Berezowsky had some difficulty with the finale of his 3rd Symphony, played here in 1937. The Toccata, at any rate, is a fine, instrumental display. Incidentally, the emotional quality of this movement, as with the 17th century toccatas, is quite different from the fireworks of "Stenka Razin." We can not help feeling that Dr. Koussevitzky, usually so adroit a program builder, would have been wiser either to have reversed the order of these two works or to have preceded the Berezowsky with a composition of another type. The Variations are of a subtlety that needs more than one hearing to do them justice. They have an elegiac quality that is a good foil for the Toccata and the vigorous Finale. The Coolidge Quartet and the orchestra under Dr. Koussevitzky did well by this, the first performance anywhere.

It is curious to observe the difference between Glazounov's still exciting tone poem and the Brahms 4th, each work having been written in 1885. On the one hand you have stunning, if not original, display of orchestral tone; on the other you find profound musical thought and an architectural beauty that is a long way from sheer tone for tone's sake. Naturally a brilliant tone poem, like "Stenka Razin," dates a little with the years. Looking back upon it we are enabled to "place it" historically, ever a rather depressing process. But to a contemporary and as the work of a man of 20 it must have appeared overpowering. Glazounov's subsequent career, however, was creatively an anti-climax.

Both "Stenka Razin" and, to us, the greatest symphony of Brahms received splendid performances, if one count out a slip in the first movement of the latter. It may be added at this point that the program, as printed, for the Monday-Tuesday concerts next week will contain this Symphony of Brahms instead of the Beethoven 5th.

B. Globe Oct 22/38

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Toccata, Variations and Finale for String Quartet and Orchestra by the young Russian-American, Nicolai Berezowsky, were played for the first time at the Boston Symphony concert yesterday afternoon. The portion for quartet was taken by the Coolidge Quartet, of which the composer is second violin, and the other three members, William Kroll, Nicolas Moldavan and Victor Gottlieb. Dr. Koussevitzky began the afternoon by conducting "Stenka Razin," the symphonic poem by Glazunov, and ended it with the Fourth Symphony of Brahms.

Bostonians have been afforded unusual opportunity to observe the development of Mr. Berezowsky, five of whose previous works have been heard here since 1931. The newest is the best of them all, in the belief of this listener. Mr. Berezowsky's ideas have become more salient, more directly and happily expressed. Gone are the unyielding dissonance, the rhythmic monotony characteristic of most post-war music written up to about five years ago. In their place is a warmer, pliant style, largely contrapuntal, in which small groups of instruments take freely flowing melodies.

The title is to be understood literally, for the work is not an orchestral concerto or concerto grosso, but a free work in what can generally be called a chamber music style. Completed last March, it is dedicated to Mrs. Elizabeth Sprague Coolidge, patron saint of chamber music in the United States. The Toccata, brimming with four-square melodic weaving (known technically as "figuration") typical of the form, is a little dry though interesting. Conversely, the six closely linked variations might be almost a lyrical, miniature tone poem. Most robust of all is the finale, though it makes effect with rather spare writing for large orchestra. Throughout the instrumentation is delicately colorful.

There is still not a great deal of passion in Mr. Berezowsky's music; strong accents, rhythmic variety and impetus are for the most part absent. Yet he has indubitably gained stature, both as craftsman and artist. Perhaps he does not now "speak out" as vigorously as he yet may. For that, there is precedent; Brahms was one such.

Mr. Berezowsky and his colleagues of the Coolidge Quartet played their share with notable finesse and beauty of tone. The loving care bestowed by Dr. Koussevitzky in what appeared to be a highly sensitive performance, and the collective virtuosity of the Boston Orchestra, also were influential in what was an undoubted success.

Not for eight years had "Stenka Razin" been heard at a Symphony concert, since the composer himself conducted it as guest. Its return to the active list is welcome, for in these pages the barbarous, warring Cossack relives his ancient deeds of piracy on the Volga River. Glazunov was of the "old school," and he was not a supreme creative spirit, but he had imagination and great technical skill in putting that imaginaton into music. If "Stenka Razin" is on the lush side orchestrally, it also is a rousing example of tone painting and atmospheric music. By all means, let us hear it again.

Brahms' Fourth Symphony may be too familiar to some concertgoers. But to many, this reviewer included, it is a fresh and imperishable masterpiece. Imposingly Gothic, it is also nobly Hellenic in the light it reflects, paradoxical as that may seem, and it is untouched by the sooty hand of time and the insidious germs of decay. Dr. Koussevitzky's reading of it has come to be an interpretive jewel. So, despite shortcomings on the part of a horn in the first movement and the outset of the second, it was again revealed yesterday.

C. W. D.

THE JEWISH ADVOCATE, FRIDAY, OCTOBER 21, 1938

MUSIC IN REVIEW

By JULES WOLFFERS

Boston Symphony Orchestra

Two "firsts" were heard at last week's concert of the Boston Symphony Orchestra, but if you are one of those who does not care for "modern" music, raise not your eyebrow—only one of these first performances was by a composer with the audacity to be alive; the other was by the imperishable Mozart. It so happens that Mozart's Diverimento in B-flat major, for strings and two horns, had not yet been performed by the Orchestra, probably due to the fact that the piece is, strictly speaking, scored for six performers. Again if you are one of the purists who frowns on transplanting music from the chamber to the hall you will cock an eyebrow or two. (Can one cock an eyebrow while frowning?)

Ah, these precious purists, these ivory-towered exquisites, these musical reactionaries, these anti-modernists, these point-for-point sticklers, these rigid etiquettestrians,—ah, how we love them! But please pardon this aside: it really has no place here and we were speaking of Mozart, weren't we?

This Divertimento is utterly charming. Full of invention, studded with the neatest turn of phrases imaginable, at once gay and profound, sparkling with wit yet noble withal, the piece needs the prefix "master." The interpretation and performance also were masterly. Particularly does one remember the tremendous intensity of the recitatives in the last of the six sections, recitatives conceived and performed with depth and passion.

If depth and passion was lacking in Aaron Copland's new "tourist's impression," which he calls "El Salon Mexico" after a Mexico City "hot spot," the piece, in which these qualities of course would be misplaced, is nevertheless lots of fun. Based on Mexican tunes, "El Salon" abounds with subleties of rhythm. Here and there an eerie catch floats out then is drawn back to the folk tune from which it had its genesis. The orchestration is deft and clever. The composition had at least the effect, upon this first Boston hearing, of causing me to be sure to visit "El Salon Mexico" if ever I find myself in the vicinity to sort of see for myself.

The final number on the program, Dvorak's "New World" Symphony, was magnificently done by conductor and orchestra. Dr. Koussevitzky received an ovation at the conclusion of the concert which perhaps had more than musical significance. Dvorak, it will be remembered, was born in Bohemia, dying in Prague in 1904.

FRIDAY, OCTOBER 21, 1938 C

B. Trans MUSIC

Programs and Prospects For Halls of Music Here

Music by French composers will occupy Dr. Koussevitzky and the Boston Symphony Orchestra at the concerts of Friday afternoon and Saturday evening of next week. The list runs: "Tombeau de Couperin" by Ravel, "Afternoon of a Faun" by Debussy, "Flemish" Rhapsody by Roussel and "Fantastic" Symphony by Berlioz.

At the first pair of supplementary symphony concerts next Monday evening and Tuesday afternoon Pierre Luboshutz and Genia Nemenoff will join hands with the Symphony Orchestra under Dr. Koussevitzky in the performance of the Mozart Concerto for two pianos. To mark the one hundredth anniversary of Bizet's death (Oct. 25) Dr. Koussevitzky has included the First "L'Arlesienne" Suite on the program, which will end with the Beethoven Fifty Symphony.

SYMPHONY FOR YOUNG PEOPLE

First of Youth Concerts Under Beckett

B Post Oct 20/38

BY WARREN STOREY SMITH

Yesterday afternoon for the first time in several seasons an audience almost exclusively youthful heard the Boston Symphony Orchestra (or the greater part of it) at Symphony Hall. But whereas the young people's concerts of an earlier day were conducted by Dr. Koussevitsky, with the occasional assistance of Richard Burgin, this of yesterday, and the two that will follow it in November and December, are somewhat differently organized. Not the orchestra, but the Youth Concerts Association of Boston are sponsoring this series, and the conductor is Wheeler Beckett.

The expression "children's concerts" is attractively alliterative, but it will not apply in the present instance. Mr. Beckett, who has conducted concerts for young people in other cities, desired that his auditors here should, for the most part, come from the high schools and junior high schools. And so they did.

It was no place for tiny tots. One little sprite who sat immediately in front of this reviewer, about as reposeful and receptive as a drop of quicksilver, constituted, apparently, an unsuppressed minority of one. Again, two of the few elders present, who were so unlucky as to sit directly under the balcony, complained of a brief barrage of spitballs.

But taken as a whole this was an audience quite as attentive (seemingly more interested) and, it is probably safe to say, as musically intelligent as that which hears the Boston Symphony Orchestra on Friday afternoons. Many of these young people are studying music, some of them are playing in school orchestras, and the music they heard was evidently not over their heads. Only when they ran amok in the corridors during intermission did they betray their age—or lack of it.

"Love," in the broadest possible sense, was the motive that ran through Mr. Beckett's first programme. Romantic love was variously represented by Mozart's Overture to "The Elopement from the Seragalio," Tchaikovsky's "Romeo and Juliet" Overture, Franck's "Cupid and Psyche" and the Prelude and Love-Death from Wagner's "Tristan." The first movement of Beethoven's "Pastoral" Symphony stood for love of nature and Sibelius' "Finlandia" for love of country.

There were programme notes, which were distributed to the prospective listeners ahead of time, and these were supplemented by brief comments from the podium. If Mr. Beckett did not play down to his audience in the matter of programme, neither did he condescend in his written or spoken words.

It remains only to add that Mr. Beckett, as we have already discovered, is a competent conductor, and his 75 players of yesterday served him and the music well.

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CONDUCTOR OF MUSIC—AND MEN

Back in the spotlight as the new orchestral season hits its tempo—Reading clockwise: Toscanini, Koussevitzky, Barbirolli, Stokowski and Ormandy.

European and C. B. S.

The Maestro Plays on A Human Instrument

By H. HOWARD TAUBMAN

WHEN Arturo Toscanini returned to America last season to take over a new orchestra there was fear and trembling on the part of the officials of the ensemble that the maestro might disapprove arrangements that had been made for him. His temperamental explosions were a byword in the orchestral world and there was the peril that the venture would get off to a bad start.

But Signor Toscanini was a model of sweetness and light for days. Rehearsals went smoothly; the maestro was pleased with the orchestra; he liked the studio which was to be his concert hall; all seemed to be right with the world.

Then, one day, came a change. The rehearsal did not go well. The men did not respond as he wished; the composition failed to take shape as he had planned. In an outburst of anger he flung to the floor—and most effectively smashed—an expensive watch which had only recently been presented to him.

A little later the kinks in the rehearsal were smoothed out and the tempest was over. The maestro picked up the pieces of the ruined watch, looked at them ruefully and then smiled, as if to say that he knew he had been, perhaps, a bit abrupt.

That little bit of Toscaniniana indicates that conductors are—at least many of them—temperamental fellows. A new orchestral season is now getting under way; these possessors of mighty temperaments once again are gesturing airily before respectful audiences. All of which raises questions: Who is the conductor that he can get away with what, in other persons, would often be looked upon as outrageous conduct? What does he do, anyway? If the players have the music before them why can't they play it without the benefit of a well-tailored gentleman who makes occult motions at them? What is the difference between a Toscanini and any other stick waver?

The conductor's contribution can be tremendous; it can be ordinary; it can be downright detrimental. It depends on the man and on his talent and training for the task. For the conductor plays on the orchestra as on an instrument. Only this instrument is composed of human beings, and that is where the fun begins.

LET us start with the first meeting between an orchestra and a new conductor. The initial problem is for the leader to gain the respect and perhaps the friendship of the players. They may be well-disposed, curious, suspicious or playful. The conductor must win them over, whether it be through kindness, amiability or stern discipline. Many conductors have failed because they lost the first battle. There is on record, however, the story of the French composer who was guest conductor for a period and who disarmed the men by saying at the outset, "My friends, conduct me well."

Signor Toscanini established himself as the master in his first rehearsal in America when he came here to be the principal conductor at the Metropolitan Opera thirty years ago. The work in hand was "Goetterdaemmerung," and the maestro conducted from memory at the instigation of his friend, Giulio Gatti-Casazza, general manager of the Metropolitan. At an early point in the rehearsal Signor Toscanini stopped one of the men and said that he was playing an A natural where the score required a B flat. The instrumentalist pointed to his score, which showed an A natural, and said it had always been played in this way. Toscanini requested that the master score be brought out. The disputed note proved to be B flat. Toscanini had scored an important victory.

On the other hand, a certain well-known visiting conductor appeared once as guest leader of the New York Philharmonic-Symphony Orchestra. The visitor sought to command discipline with an iron hand. Some of the men did not respond as he wished them to. At least two players were banned from the orchestra during his visit. Ill feeling mounted, and the result was that the Philharmonic-Symphony was below par that fortnight.

OCCASIONALLY some instrumentalists test a conductor after their own fashion. A young leader who knew his business appeared before a major ensemble some years ago and found that several woodwind players were coming in late at a certain place in the score. Then one or two of the violinists were discovered moving their bows close to their violins without making actual contact. The conductor would not go on until the woodwinds came in at the right instant and until he was satisfied that the violinists were really playing. When the playful gentlemen realized that the conductor was equal to such difficulties they attended strictly to business.

Another young conductor, making a debut with another major orchestra, was not so quick to catch the culprits before him. He did not realize that some of the men were deliberately faking. The result was that the men played lackadaisically through his appearance with the orchestra. His career as a conductor suffered a severe blow.

THE conductor, then, must have a phenomenally keen ear. The stories are legendary of Toscanini's sharpness of hearing. He has been known to stop an orchestra of more than a hundred men, when every instrument was going full blast, and single out one unfortunate who was a tiny fraction of a tone off pitch.

The conductor must know exactly what each instrument in the orchestra is capable of doing. There are constant differences of opinion between orchestra and conductor as to whether certain tone qualities or phrasings are feasible. In the resulting disputes the knowing conductor does not ask what is impossible, but he insists on what he is sure can be done. John Barbirolli, who was a 'cellist before he became a conductor, wanted a tone quality of special restraint and subtlety from the violins on one occasion, and he obtained it by ordering the violins to shorten their bows for the entire passage.

Most conductors are adept at several instruments and have learned about the others by playing in the orchestra among all instruments. There was a newcomer to the conducting ranks who had made his career originally as a pianist. When he turned to conducting he was not above learning from his men. He went so far as to take private lessons on one of the brasses from a first-desk man in the orchestra.

The great virtuoso orchestras of the present time, such as the New York Philharmonic-Symphony Orchestra, the Boston Symphony and the Philadelphia Orchestras, are

(Continued on Page 18)

CONDUCTORS OF MUSIC AND OF MEN

(Continued from Page 8)

notable especially for the brilliance and transparent quality of the ensemble tone. This has been achieved, not only because the individual players are first-rank instrumentalists, but because conductors like Toscanini, Serge Koussevitzky and Leopold Stokowski labored for years to develop unanimity, homogeneity and beauty in the total effect.

A CONDUCTOR who brings an orchestra up to the highest level must be a tireless drillmaster. Mr. Koussevitzky was preparing his ensemble recently for a performance of Beethoven's Ninth symphony. For the statement of the main theme in the last movement, which is given early in the movement to the 'cellos, he desired a pianissimo of the finest possible fiber, and he wanted this pianissimo sustained through a long passage. He caused the 'cellos to play the passage over and over, and he did not stop until the men gave him precisely what he wanted, although some bystanders thought that the effect was impossible to obtain.

Toscanini does not relent until he feels each instrument is singing with its utmost potentialities. He was once rehearsing an orchestra in a rustic setting in the Summertime, and outside the open windows could be heard the voices of the birds. Toscanini stopped the rehearsal and told the men to listen to the birds. Then he said, "Sing! As they do!"

In the last analysis, the modern conductor stands or falls on his gifts as an interpreter. The first part of his work in bringing to life what the composer has committed to paper consists of studying the score in the privacy of his study. Signor Toscanini conducts from memory, and it is said that he knows more than 100 operas and several hundred symphonic works by heart. But he rarely fails to re-examine a score carefully before he begins preparations with the orchestra. Not only does he seek to check and double check on his memory, but he tries to discover fresh secrets in those black and white markings on the note paper.

THE greatness of a conductor lies in the accuracy with which he grasps the composer's intentions. His next task is to communicate what he feels and understands to the players and through them to the audience. A conductor like Toscanini is endlessly exacting in the quest for a true rendition of what the composer has written. He almost never makes changes in the score to suit his own whims. He believes that a Beethoven, a Mozart and a Bach knew exactly what they wanted, and the task of the conductor and his men is to realize the composer's vision in tone.

The titanic struggles that have occurred wherever Signor Toscanini has presided over an orchestra have stemmed most often from a failure of the men to give him the right nuance of tone, the correct curve of a phrase, the sustained singing quality of an instrument, the pace of a passage, the firmness of the rhythm. The years have not diminished Toscanini's intensity nor his fury when he is crossed.

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Associated Press

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MUSIC AND MU

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B. Trans

By MOSES SMITH

Oct. 22/38

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Musical Courier
Oct. 1/38

CONDUCTORS OF MUSIC AND OF MEN

(Continued from Page 8)

notable especially for the brilliance and transparent quality of the ensemble tone. This has been achieved, not only because the individual players are first-rank instrumentalists, but because conductors like Toscanini, Serge Koussevitzky and Leopold Stokowski labored for years to develop unanimity, homogeneity and beauty in the total effect.

A CONDUCTOR who brings an orchestra up to the highest level must be a tireless drillmaster. Mr. Koussevitzky was preparing his ensemble recently for a performance of Beethoven's Ninth symphony. For the statement of the main theme in the last movement, which is given early in the movement to the 'cellos, he desired a pianissimo of the finest possible fiber, and he wanted this pianissimo sustained through a long passage. He caused the 'cellos to play the passage over and over, and he did not stop until the men gave him precisely what he wanted, although some bystanders thought that the effect was impossible to obtain.

Toscanini does not relent until he feels each instrument is singing with its utmost potentialities. He was once rehearsing an orchestra in a rustic setting in the Summertime, and outside the open windows could be heard the voices of the birds. Toscanini stopped the rehearsal and told the men to listen to the birds. Then he said, "Sing! As they do!"

In the last analysis, the modern conductor stands or falls on his gifts as an interpreter. The first part of his work in bringing to life what the composer has committed to paper consists of studying the score in the privacy of his study. Signor Toscanini conducts from memory, and it is said that he knows more than 100 operas and several hundred symphonic works by heart. But he rarely fails to re-examine a score carefully before he begins preparations with the orchestra. Not only does he seek to check and double check on his memory, but he tries to discover fresh secrets in those black and white markings on the note paper.

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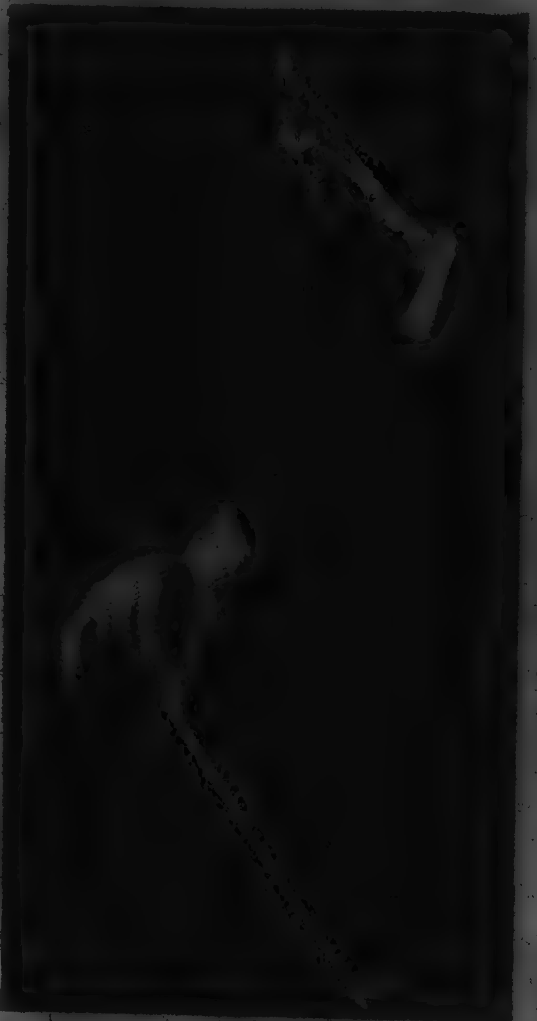
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B. Trans By MOSES SMITH Oct. 22/38

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3/

NOVELTIES FROM MANY LANDS AT VENICE FESTIVAL

By RAYMOND HALL

VENICE.

OF the fifteen novelties launched at Venice three were by composers who wrote them expressly for the festival: Bohuslav Martinu (Czechoslovakia), Jacques Ibert (France) and Josip Slavenski (Yugoslavia). Of these Martinu's "Three Ricercari" for chamber orchestra (fifteen instruments) stood many cubits above the others and proved one of the few revelations of the year.

Martinu himself explains that the ricercare form is evoked only as an historical memory. He has not aimed to follow the architecture of this ancient form. Rather, he says, he has written a sort of polyphonic fantasia without subjecting himself to the rigid laws of pure polyphony. The first and third parts of this triptych are rapid movements; the second slow.

From the opening bars of the first piece one is struck by its exuberant vitality. Without scholasticism but with rigorous logic and extreme concision it propels itself by its own expansive force in a fresh and sweeping jet. The second is engaging for contrast, color and personal style. The third resumes the tense dynamism of the first and sustains its brio to the end. These two especially have solidity, clarity, brilliance, inventive opulence. The work received an ovation at the close in spite of the composer's Czech nationality.

* * *

Jacques Ibert is a popular figure in Italian modern music circles for the charm of his personality and the affinities of his lucid Latin spirit. As director of the French Academy at Villa Medici he has organized valuable artistic and intellectual exchanges which have made him in effect France's only ambassador to Rome. His capriccio for ten instruments in contrapuntal style confirms the qualities of his personality and race—taste, balance, sobriety, elegance, wit. It was deservingly well applauded.

* * *

This is the first year that Yugoslavia has been invited to the Venice festival. In fact, there was little concern here with contemporary music in that country until of late, though a Croat scored high in a Florentine fest some years ago. Josip Slavenski (Tchakovetz, 1896) studied with modernists of Budapest, Prague, Paris and is rated an advance-guardsman. His voluminous production has often used Balkan lore and includes Theremin music. Koussevitzky, Kleiber and others have conducted symphonic works of his.

Slavenski's Venetian offering is abeled "Music for Chamber Orchesra." Of its three brief movements, he first carries simple folk phrases n a ritmo ostinato. In the second delicate nostalgic theme in the nuted strings is underscored by anther obstinate figure. In the third he instruments embroider on an riental melody for oboe. All told, eat but inconsequential stuff. Slaenski bowed to scant applauses nd several hisses.

* * *

An important semi-novelty was indemith's "Nobilissima Visione" the new suite version given here r the first time anywhere (under his own baton). The suite has been laid out in five movements: Meditation, Rondo, March, Pastorale, Passacaglia.

Apart from the surprise of the religious subject, what most impressed Venetian listeners was the undisguised lyric urge few had suspected in the German modernist. In the Franciscan vision we are, for the most part, far from the rhythmic, harmonic and timbric rawness of earlier works. We are equally far from folk lyricism in structural function, as also from self-sufficient neo-classicism. Contrapuntal and sonorous values still remain the basis of the Hindemithian esthetique, but they are here subjugated, and one may say sublimated, to a contemplative and expressive spiritual plane.

Stylistically, too, a further clarification is visible, beyond a mere return to the tonal principle. Not otherwise can one explain the emotion aroused by an impeccable transparency of form and texture. The technical tours de force we expect from the German magician are here distilled with finer economy and subtlety. But its chief miracle is the new, authentic poetry, even the mystic fervor, attained at climactic points, as in the exquisite pastorale or in the Bachian passacaglia. Fully autonomous in suite form, the "Most Noble Vision" is without doubt a salient modern work (perhaps a turning point for Hindemith), in the originality, the wealth, the balance of its fused human and musical content. Both it and the composer-conductor were duly acclaimed.

* * *

A few words as to the other foreign offerings. Still in the modern German field we had the Second string quartet of Wolfgang Fortner (Leipzig, 1907), prolific writer and conductor of the Heidelberg Kammerrorchester. He has planted his banner under the Bach oak and aims to renew traditional forms with modern means. This quartet was first heard at Frankfurt last March. There is no denying Fortner's mastery of form and medium, as in the close-knit opening Allegro, the classic Aria or the robust double fugue finale, but one fails to discern in it a creative personality capable of vital transformations. However, he is vastly superior to Edmund von Borck, last year's young German guest here.

Francis Poulenc's recent song cycle, "Tel Jour, Telle Nuit," on nine poems of Paul Eluard, for tenor and piano, is a string of pearls of fastidious facture, in which the French modernist has created contrasting lyric or dramatic pictures of originality. Most suggestive, to my mind, are the first and second, for their archaic, fabulous tone; the fourth and fifth, for their sweep and synthesis; the sixth ("Une Herbe Pauvre"), a veritable jewel in its chaste line and tender lyricism; the ninth, of penetrating charm. Pierre Bernac, tenor, and the composer at the piano, were warmly applauded.

The third French contribution, Honegger's orchestral Nocturne, here conducted by himself, aroused mixed reactions with the insistent ironic or jazz touches of its central episodes, but in its subtle opening and close evoking the perfumed hush of a magic, sylvan night, wove a spell of enchantment on its Venetion hearers. William Walton also conducted his now familiar viola concerto (Frederick Riddle, soloist), new to Italy and admired for its solidity, able solo treatment and contemplative content.

* * *

The remaining foreign items were on a distinctly lower level: A substantial but academic and derivative second string quartet by the Rumanian, Stan Golestan; a clear, fluid but superficial Sonatina for clarinet and piano by the Pole, Antoni Szalowski (Warsaw, 1907); an arid chamber cantata for soprano and instruments by the Swiss, Conrad Beck (Schaffhausen, 1901); a futile sonata for two pianos by the Dutchman, Willem Pijper; some appallingly banal piano pieces by two Japanese amateurs, Bunya Koh and Akira Ifukube.

Extra Symphony Series Begins

Remembering that Georges Bizet was born one hundred years ago today, Serge Koussevitzky set the First "L'Arlesienne" Suite at the beginning of the opening program of the extra series of concerts by the Boston Symphony Orchestra. The composer of "Carmen," who had a great future ahead of him when he was cut off shortly after the production of his masterpiece, also had something of a past, as this Suite clearly indicates. Not even its persistent reiteration has completely dulled its edges. And when the music is presented as it was at last night's concert (repeated this afternoon), re-animated by Dr. Koussevitzky and played with surpassing brilliance and beauty of tone by his orchestra, the music has power as well as charm.

For middle number of a program that ended with the Brahms Fourth Symphony there was the occasionally heard Concerto of Mozart for two pianos and orchestra. The soloists were a remarkably matched pair of pianists, Pierre Luboshutz and Genia Nemenoff. They played with bravura but also with sentiment; with polish but also with flexibility. The accompaniment under Dr. Koussevitzky was in the same vein. With no attempt to read into the music what was not there, the performers brought off a presentation that was almost perfect in its blending of sensibility, aristocracy and virtuosity. M. S.

B. Trans. Oct. 24/38

HONOR MEMORY OF COMPOSER

Symphony Orchestra in Tribute to Bizet

B. Post. Oct. 25/38

Georges Bizet, whose "Carmen" made him the most brilliant figure in the annals of French opera, was born 100 years ago today. Of this fact, Dr. Koussevitzky has taken cognizance by placing at the head of the programme of last night's and this afternoon's "supplementary" symphony concerts, Bizet's second best work, the incidental music to Daudet's play, "L'Arlesienne"—or rather the first of the two orchestral suites later drawn from that music.

Like the Peer Gynt Suite of Grieg, this "L'Arlesienne" No. 1 used to appear with some regularity on the programmes of the regular symphony concerts. But the Frenchman's suite and that of the Norwegian were relegated to the "Pops," some time ago, or at best to the concerts of the extra series. It is a far cry from the first performance of the "L'Arlesienne" music, with a none-too-expert theatre orchestra, to the tonal glorification, last evening, accorded the Prelude, Minuet, Adagietto and Carillon that make the First Suite.

Now that the Monday and Tuesday concerts have been combined, the subscribers to the latter are faring considerably better in the matter of soloists. There were two, last evening, as there will be today, though their talents were merged in a single performance, that of Mozart's Concerto for Two Pianofortes in E-flat major. These paired-pianists, making their first appearances, not only in Symphony Hall but in Boston, are Pierre Luboshuts and Genia Nemenoff, in private life, Mr. and Mrs. Luboshuts. The first demand made upon duo-pianists, whether heard with or without orchestra, is that they achieve unanimity of thought and utterance, and this requirement Mr. and Mrs. Luboshutz met, last evening. It might be complained, however, that while conveying the grace of Mozart's music, they missed a little of its sparkle, an element abundantly supplied by the orchestra.

By way of conclusion, Dr. Koussevitzky offered the Fourth Symphony of Brahms, so superbly set forth by him and his orchestra at the concerts of last Friday and Saturday. On the part of the audience, enthusiasm ran high, whether the object of the applause happened to be the soloists, the suite or the symphony.

Nemenoff and Luboshutz Piano Duo To Play at Two Symphony Concerts

B. Globe - Oct. 24/

GENIA NEMENOFF AND PIERRE LUBOSHUTZ

Genia Nemenoff and Pierre Luboshutz, piano duo, will make their first appearances with the Boston Symphony Orchestra at the concerts in Symphony Hall tonight at 8:15 and tomorrow afternoon at 3. They will be soloists in Mozart's E-flat Concerto for two pianos. The program for these first concerts of the orchestra's supplementary series will include Bizet's first "L'Arlesienne" Suite and the Fourth Symphony of Brahms. The music of Bizet will be performed in observance of his 100th birthday, which falls tomorrow. Dr. Serge Koussevitzky will conduct.

In private life Mme. Nemenoff is Mrs. Pierre Luboshutz. Both artists are of Russian ancestry. Mr. Luboshutz studied at Moscow, Mme. Nemenoff with Isidor Phillipp at the Paris Conservatoire.

Berezowsky Applauded At Symphony

By Ruth Marsters

Music Editor

B. Her. Oct. 23/38

DURING the last few years Boston Symphony audiences have learned to anticipate "the latest Berezowsky" with increasing curiosity,—the sort of curiosity most usually directed on the "something new under the sun."

The Toccata, Variations and Finale for String Quartet and Orchestra, given its first performance under Serge Koussevitzky's direction at the concerts this week-end, served as further proof of yet another aspect of the case. Namely that of Berezowsky's ability to hold the interest attracted through his originality by the really fine quality of his creative gift.

The composer was present as violinist in the Coolidge String Quartet, which assisted in the performance of the work and was received well, though perhaps not as well as he deserved.

The program was an exceptionally fine one from beginning to end, Glazounov's Symphonic Poem, "Stenke Razin," generously filling the first position with color and drama; Brahms' Fourth Symphony being the sufficiently climactic close.

The subsidiary series of Monday evening and Tuesday afternoon concerts opens this week with Pierre Luboshutz and Genia Nemenoff appearing as soloists in the performance of Mozart's Concerto for Two Pianofortes in E flat

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B. Trans. MUSIC Oct. 24/38

Second Guess on New Work Of Nicolai Berezowsky

By Moses Smith

There are many ways, mostly euphemisms, of naming a type of curious and usually inexplicable mental confusion with which we are all familiar. The raciest and perhaps the best is "brainstorm." It must have been that phenomenon which accounted for the account, in these columns on Saturday, of the new Toccata, Variations and Finale by Nicolai Berezowsky which received first performance from the Boston Symphony Orchestra under Serge Koussevitzky on the preceding day.

A second hearing on Saturday evening produced on the present writer a considerably different set of impressions from those which he had previously reported. There had been mention, for example, of the Brahmsian cast of some of the music in the second movement. As a matter of fact, as Saturday's re-hearing disclosed, the recollection of Brahms was most obvious in the thematic material near the beginning of the third movement, as if the composer had suddenly had urgent need to "express," say, the Piano Quintet or the C minor Trio.

The slow movement, indeed, was more in the vein of post-Straussian atmospherism. In that vein Berezowsky did a good job, even though the frequent insistence on a single mood tended to become, as the Germans say, "langweilig." And there was more to the first movement than previously indicated here. Toward the end of the movement the composer had sufficiently freed himself from certain inhibitions to permit the orchestra to sound out boldly; and the result was among the most invigorating pages of the new work.

For the present writer, though, the last movement remained the most successful, even if it did not have the most stimulating material and even if the composer is himself said to have considered it the weakest. The performance of the entire work, and particularly of the difficult beginning, seemed even better on Saturday evening than it had been at the matinee concert. And such was assuredly true of the brilliant performance of Glazounov's "Stenka Razin" which opened the program.

Whether the Brahms E minor Symphony at the end went better cannot be vouchsafed by this writer, who hied himself to the nearest available radio set (and a bad one) to hear Strauss' "Don Quixote" as played by the NBC Symphony Orchestra under Arturo Toscanini. Not even static and related phenomena could conceal the beauty of the performance and the wonderful 'cello playing of Emanuel Feuermann. Here was further reminder of the neglect of a masterful performer in Boston, where these many years Feuermann's only public appearance has been at the sold-out Boston Morning Musicales.

News of the Day

At the concerts of the Symphony Orchestra in Symphony Hall this evening and tomorrow afternoon the Fourth Symphony of Brahms will be substituted for the previously announced Fifth Symphony of Beethoven.

The Africaine Singers, under the direction of Henry Gideon, will give a concert in Brown Hall on Thursday evening of this week. The program will consist of a condensed concert version of the Gilbert and Sullivan "Iolanthe"; choral works from several hands, and a group of arranged Negro spirituals. The concert will be the first public appearance of the group for a general audience, though it has appeared on numerous occasions before special groups hereabout in several years. Walter Rober and Ina Braithwaite will be the accompanists.

N. Y. Tribune - Oct 23/38

THE ORCHESTRAS

JOHN BARBIROLLI will conduct the Philharmonic-Symphony Orchestra in the first concert of its "odd" Sunday afternoon series at Carnegie Hall today at 3 o'clock. The program, already played last Thursday and Friday, includes Weber's overture to "Der Freischütz," Sibelius's tone-poems, "Swan of Tuonela" and "Return of Lemminkainen," Stravinsky's "Fire-Bird" Suite, a Mozart adagio and fugue for strings and Beethoven's fifth symphony. This concert will also mark the opening of the season for the Philharmonic's radio listeners.

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Boston, Cleveland and Chicago

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There will be a special series of Beethoven and Brahms symphonies on four Friday afternoons,

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B. Trans. MUSIC Oct. 25/38

Recent Phonograph Records

Violin Concertos Aplenty, from Tartini To Prokofiev, and a Rarity by Beethoven

By MOSES SMITH

It is an old European custom whereby a virtuoso, seeking to attract an audience to observe his proficiency and—more important—listen to some music in the bargain, hires himself an orchestra and a conductor, and gives a concert. The typical recital of a violinist, at which one may hear not only music that was written for something other than piano accompaniment but even music not written originally for the violin—that sort of "concert" may not be an American invention but it has become an American barbarism. A few years ago Mischa Elman gave a typical European concert in Symphony Hall, playing, if memory serves, the usual quota of three concertos with orchestra. For our day and scene it was a rarity. Unfortunately the response was not sufficiently great to encourage a repetition. Economics reign in the concert hall as elsewhere.

One of the advantages of the phonograph medium is its partial annihilation of such economic laws as govern the concert hall. Once you have built up the library you can hear any kind of concert you want at the moment. The problem of building a library scarcely existing for a reviewer, I arranged for myself the other evening a concert of the type I have described. From records of recent months it was possible to select five violin concertos with the proper orchestral accompaniment and, for good measure, the Beethoven Triple Concerto for piano, violin and 'cello.

Whether that sort of evening's program would give general satisfaction I don't know, but it certainly exerts considerable attraction for the musician. It explodes the popular myth of music as exclusively a matter of inspiration. On the contrary, there is as much continuity in the history of the art of music as there is in culture generally—perhaps more, because music is more logical than most of the arts. Hearing a violin concerto by Bruch you realize it could not have been what it is but for the Mendelssohn Violin Concerto; and, on the other side, that Brahms was indebted to Bruch.

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Chronologically the first of the half-dozen is Tartini's Concerto in D minor, arranged by Pente and subsequently rearranged by Joseph Szigeti, who is also the violinist. Szigeti is to be thanked for preserving the period flavor in his arrangement. The music is good, but I am afraid that for me its principal interest was its period. On the odd side Szigeti plays the familiar Arioso from the Bach Concerto in F minor; and here the playing is a little too heartfelt for my taste. (Columbia set M-X103; four twelve-inch sides.)

Next in line is the first movement of the Paganini Concerto in D major. On it Fritz Kreisler, the solo violinist, has so labored in re-orchestration and in the style of his playing that the result is perhaps as much Kreisler as Paganini. The violinist is here very much in the vein, and there is a superb orchestral accompaniment from the Philadelphia Orchestra under Eugene Ormandy, the whole being brilliantly recorded. (Victor set M-361; four twelve-inch sides.)

The Bruch G minor Concerto is very much out of fashion now. The less kindly of our modernists might even call it dead. But despite its gooey sentiment it remains, for me at any rate, a work not only of some importance in the history of the violin concerto but also intrinsically worth hearing on occasion. Fortunately the soloist of the present version, Alfredo Campoli (a name with which I was previously unfamiliar), is an excellent violinist, who does not attempt to add to the already liberal spread of sugar. The accompaniment by an orchestra under the direction of Walter Goehr is better than the usual run of such affairs; and the recording is satisfactory. (Columbia set M-332; six 12-inch sides.)

Some years before Bruch had finished this Concerto Schumann had completed his Violin Concerto in D minor. But whereas Joachim, friend of both composers, played Bruch's in concert soon after it was done, he could not bring himself to do the same for the Schumann. The ups and downs of this "lost" Concerto occupied the public prints at too great length last year to permit the story to be told again. Besides, the time has already come to judge the work—like it or leave it—as music. As it is beautifully set forth by Yehudi Menuhin, playing at his very best, and the New York Philharmonic-Symphony Society under John Barbirolli, I like the Concerto as much as when it was introduced last season. It is not a masterpiece. But it contains much that is typically Schumann. It scarcely deserved Joachim's condescension or that of more recent critics. The recording here is very fine. (Victor set M-451; seven 12-inch sides.)

Having recently used up practically all available superlatives in describing the performance and recording of Prokofiev's "Kije" Suite by the Boston Symphony Orchestra under Serge Koussevitzky, I am at a loss to find suitable praise for the playing of the Prokofiev Second Concerto by Jascha Heifetz and the Bostonians. Unable to hear the much-discussed performances by the same performers in Symphony Hall last year, I was especially grateful to the phonograph for an opportunity to become acquainted with an exceptional work. The performance on the records is everything that was said of those in the concert hall, and even more. Heifetz plays better than ever. And the recording is dazzlingly sharp and clear. (Victor Set M-450; six twelve-inch sides.)

It is easy to dismiss the Beethoven Triple Concerto as a mere piece d'occasion. But that explanation does not tell the whole story. While the Concerto is far from a masterwork, even of the young Beethoven, there is already the Beethoven melodic line. His characteristic type of development is further in evidence. And with a little imagination one can already detect in nucleo the composer of the "Emperor" Concerto. The present set, the first in the phonograph literature, is all the more wel-

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MUSIC Oct. 25/38

SYMPHONY HALL

Boston Symphony Orchestra

Genia Nemenoff and Pierre Luboshutz, duo pianists, last night appeared for the first time as soloists with the Boston Symphony Orchestra at the season's first Monday concert. Since—following the departure of last season—the Monday and Tuesday concerts will this year be played on consecutive days with the same program serving for both, these two Russian artists will again be heard at Symphony Hall this afternoon.

They played Mozart's E-flat Concerto for two pianos, a work infrequently offered today despite its real popularity. The reason, naturally, is that despite the emergence of a number of piano "teams" in the past several years, orchestral soloists as a rule still come singly and not in pairs. Technically, Mr. and Mrs. Luboshutz (as they are in private life) are phenomenally well matched. Listening to them with eyes closed, one would be hard put to say when the first stopped playing and the other began. Their tone is beautiful, their style highly polished. They performed Mozart elegantly and with grace, so fluently that it may be carping to observe that more "bite" and sparkle would have been desirable, particularly in the witty last movement.

Both artists were warmly received by the Monday audience. So were Dr. Koussevitzky and the orchestra for their share in an admirable performance.

The name of Bizet is associated with opera and not with symphony programs because that illustrious Frenchman was in his short lifetime a composer for the theatre. He left behind as suitable material for modern concert use only the two suites arranged from his incidental music to Daudet's play, "L'Arlesienne." Since today is the 100th anniversary of Bizet's birth, Dr. Koussevitzky appropriately chose to observe it by playing the first of those two suites.

Here again, in a reading that ran to vivid contrasts, conductor and orchestra showed how hackneyed music may be restored to life at the hands of virtuosi. The minuet was taken a little too rapidly for one listener's taste, and some may have thought the beginning of the prelude too dramatically emphasized. Yet as a whole the performance was truly brilliant.

The evening ended with Brahms' Fourth Symphony, re-created with that exceptional depth and passion which have for some years been identifying traits of Dr. Koussevitzky's treatment of this mighty score. There are occasions, where music is concerned, when words are a pallid medium to convey an idea of just what happened. Last night was one of them.

C. W. D.

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Townsman
Andover, Mass

OCT 13 1938

To Give Reception To Dr. Koussevitzky

Doctor Sergei Koussevitzky, now the pre-eminent leader of Symphony orchestras in the United States, will be tendered a reception on Sunday at the Addison Gallery at a preview of original drawings by Gerome Brush of members of the Boston Symphony. The exhibition will continue until November 1.

B. Herald - Oct. 26/38

European Tour for Koussevitzky And Symphony Probable in May

Trustees of the Boston Symphony orchestra were understood last night to have voted to send the organization of 110 men, under the direction of Dr. Serge Koussevitzky, abroad in May for its long-contemplated European concert tour.

Prospects for such a trip, seriously considered in 1929 and later dropped because of the depression, were revived last June when Dr. Koussevitzky returned from his annual trip abroad with assurances that only the lack of a $100,000 guarantee prevented the trip. He added that Europe was not only ready but "clamoring" for concerts by the Boston Symphony.

Ernest B. Dane, president of the board of trustees, last night declined to deny or confirm the report, while several other members of the board, when questioned, retorted they "couldn't say a word."

Questioning of some members, however, drew admissions that the board had met yesterday and that a tour abroad for the orchestra was taken up.

B. Her Oct. 12/38

E. B. DANE PRESIDENT OF BOSTON SYMPHONY

Ernest B. Dane, charter trustee and treasurer since 1919 of the Boston Symphony orchestra, yesterday was elected president at the annual meeting to succeed Bentley W. Warren. The latter has been president since [illegible].

Others elected include: Henry B. Sawyer, re-elected vice-president; Edward A. Taft, clerk, and Ernest B. Dane, treasurer. Twelve members of the board of trustees are: Allston Burr, Henry B. Cabot, Alvan T. Fuller, Jerome D. Greene, N. Penrose Hallowell, M. A. DeWolfe Howe, Roger I. Lee, Richard C. Paine, and the officers, including former President Warren.

B. [illegible] Oct 12/38

SYMPHONY BOARD ELECTS ERNEST DANE PRESIDENT

The trustees of the Boston Symphony Orchestra yesterday elected Ernest B. Dane to succeed Bentley W. Warren as president. Mr. Dane was one of the original trustees of the orchestra and has been its treasurer since the season of 1919-1920.

Mr. Warren remains as a member of the board, of which he was also an original member, and of which he was vice president from 1927-1932. Henry B. Sawyer was re-elected vice president, and Edward A. Taft, clerk. Mr. Dane remains the treasurer of the corporation. The board of trustees comprises:

Allston Burr, Henry B. Cabot, Ernest B. Dane, Alvan T. Fuller, Jerome D. Greene, N. Penrose Hallowell, M. A. DeWolfe Howe, Roger I. Lee, Richard C. Paine, Henry B. Sawyer, Edward A. Taft; Bentley W. Warren.

N. Y. Tribune – Oct 23/38

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B. Trans. Oct. 25/38

MUSIC

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Violin Concertos Aplenty, from Tartini To Prokofiev, and a Rarity by Beethoven

By MOSES SMITH

It is an old European custom whereby a virtuoso, seeking to attract an audience to observe his proficiency and—more important—listen to some music in the bargain, hires himself an orchestra and a conductor, and gives a concert. The typical recital of a violinist, at which one may hear not only music that was written for something other than piano accompaniment but even music not written originally for the violin—that sort of "concert" may not be an American invention but it has become an American barbarism. A few years ago Mischa Elman gave a typical European concert in Symphony Hall, playing, if memory serves, the usual quota of three concertos with orchestra. For our day and scene it was a rarity. Unfortunately the response was not sufficiently great to encourage a repetition. Economics reign in the concert hall as elsewhere.

One of the advantages of the phonograph medium is its partial annihilation of such economic laws as govern the concert hall. Once you have built up the library you can hear any kind of concert you want at the moment. The problem of building a library scarcely existing for a reviewer, I arranged for myself the other evening a concert of the type I have described. From records of recent months it was possible to select five violin concertos with the proper orchestral accompaniment and, for good measure, the Beethoven Triple Concerto for piano, violin and 'cello.

Whether that sort of evening's program would give general satisfaction I don't know, but it certainly exerts considerable attraction for the musician. It explodes the popular myth of music as exclusively a matter of inspiration. On the contrary, there is as much continuity in the history of the art of music as there is in culture generally—perhaps more, because music is more logical than most of the arts. Hearing a violin concerto by Bruch you realize it could not have been what it is but for the Mendelssohn Violin Concerto; and, on the other side, that Brahms was indebted to Bruch.

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Chronologically the first of the half-dozen is Tartini's Concerto in D minor, arranged by Pente and subsequently rearranged by Joseph Szigeti, who is also the violinist. Szigeti is to be thanked for preserving the period flavor in his arrangement. The music is good, but I am afraid that for me its principal interest was its period. On the odd side Szigeti plays the familiar Arioso from the Bach Concerto in F minor; and here the playing is a little too heartfelt for my taste. (Columbia set M-X103; four twelve-inch sides.)

Next in line is the first movement of the Paganini Concerto in D major. On it Fritz Kreisler, the solo violinist, has so labored in re-orchestration and in the style of his playing that the result is perhaps as much Kreisler as Paganini. The violinist is here very much in the vein, and there is a superb orchestral accompaniment from the Philadelphia Orchestra under Eugene Ormandy, the whole being brilliantly recorded. (Victor set M-361; four twelve-inch sides.)

The Bruch G minor Concerto is very much out of fashion now. The less kindly of our modernists might even call it dead. But despite its gooey sentiment it remains, for me at any rate, a work not only of some importance in the history of the violin concerto but also intrinsically worth hearing on occasion. Fortunately the soloist of the present version, Alfredo Campoli (a name with which I was previously unfamiliar), is an excellent violinist, who does not attempt to add to the already liberal spread of sugar. The accompaniment by an orchestra under the direction of Walter Goehr is better than the usual run of such affairs; and the recording is satisfactory. (Columbia set M-332; six 12-inch sides.)

Some years before Bruch had finished this Concerto Schumann had completed his Violin Concerto in D minor. But whereas Joachim, friend of both composers, played Bruch's in concert soon after it was done, he could not bring himself to do the same for the Schumann. The ups and downs of this "lost" Concerto occupied the public prints at too great length last year to permit the story to be told again. Besides, the time has already come to judge the work—like it or leave it—as music. As it is beautifully set forth by Yehudi Menuhin, playing at his very best, and the New York Philharmonic-Symphony Society under John Barbirolli, I like the Concerto as much as when it was introduced last season. It is not a masterpiece. But it contains much that is typically Schumann. It scarcely deserved Joachim's condescension or that of more recent critics. The recording here is very fine. (Victor set M-451; seven 12-inch sides.)

Having recently used up practically all available superlatives in describing the performance and recording of Prokofiev's "Kije" Suite by the Boston Symphony Orchestra under Serge Koussevitzky, I am at a loss to find suitable praise for the playing of the Prokofiev Second Concerto by Jascha Heifetz and the Bostonians. Unable to hear the much-discussed performances by the same performers in Symphony Hall last year, I was especially grateful to the phonograph for an opportunity to become acquainted with an exceptional work. The performance on the records is everything that was said of those in the concert hall, and even more. Heifetz plays better than ever. And the recording is dazzlingly sharp and clear. (Victor Set M-450; six twelve-inch sides.)

It is easy to dismiss the Beethoven Triple Concerto as a mere piece d'occasion. But that explanation does not tell the whole story. While the Concerto is far from a masterwork, even of the young Beethoven, there is already the Beethoven melodic line. His characteristic type of development is further in evidence. And with a little imagination one can already detect in nucleo the composer of the "Emperor" Concerto. The present set, the first in the phonograph literature, is all the more wel-

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Oct. 25/38

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Genia Nemenoff and Pierre Luboshutz, duo pianists, last night appeared for the first time as soloists with the Boston Symphony Orchestra at the season's first Monday concert. Since—following the departure of last season—the Monday and Tuesday concerts will this year be played on consecutive days with the same program serving for both, these two Russian artists will again be heard at Symphony Hall this afternoon.

They played Mozart's E-flat Concerto for two pianos, a work infrequently offered today despite its real popularity. The reason, naturally, is that despite the emergence of a number of piano "teams" in the past several years, orchestral soloists as a rule still come singly and not in pairs. Technically, Mr. and Mrs. Luboshutz (as they are in private life) are phenomenally well matched. Listening to them with eyes closed, one would be hard put to say when the first stopped playing and the other began. Their tone is beautiful, their style highly polished. They performed Mozart elegantly and with grace, so fluently that it may be carping to observe that more "bite" and sparkle would have been desirable, particularly in the witty last movement.

Both artists were warmly received by the Monday audience. So were Dr. Koussevitzky and the orchestra for their share in an admirable performance.

The name of Bizet is associated with opera and not with symphony programs because that illustrious Frenchman was in his short lifetime a composer for the theatre. He left behind as suitable material for modern concert use only the two suites arranged from his incidental music to Daudet's play, "L'Arlesienne." Since today is the 100th anniversary of Bizet's birth, Dr. Koussevitzky appropriately chose to observe it by playing the first of those two suites.

Here again, in a reading that ran to vivid contrasts, conductor and orchestra showed how hackneyed music may be restored to life at the hands of virtuosi. The minuet was taken a little too rapidly for one listener's taste, and some may have thought the beginning of the prelude too dramatically emphasized. Yet as a whole the performance was truly brilliant.

The evening ended with Brahms' Fourth Symphony, re-created with that exceptional depth and passion which have for some years been identifying traits of Dr. Koussevitzky's treatment of this mighty score. There are occasions, where music is concerned, when words are a pallid medium to convey an idea of just what happened. Last night was one of them. C. W. D.

Townsman
Andover, Mass

OCT 13 1938

To Give Reception To Dr. Koussevitzky

Doctor Sergei Koussevitzky, now the pre-eminent leader of Symphony orchestras in the United States, will be tendered a reception on Sunday at the Addison Gallery at a preview of original drawings by Gerome Brush of members of the Boston Symphony. The exhibition will continue until November 1.

B. Herald – Oct. 26/38

European Tour for Koussevitzky And Symphony Probable in May

Trustees of the Boston Symphony orchestra were understood last night to have voted to send the organization of 110 men, under the direction of Dr. Serge Koussevitzky, abroad in May for its long-contemplated European concert tour.

Prospects for such a trip, seriously considered in 1929 and later dropped because of the depression, were revived last June when Dr. Koussevitzky returned from his annual trip abroad with assurances that only the lack of a $100,000 guarantee prevented the trip. He added that Europe was not only ready but "clamoring" for concerts by the Boston Symphony.

Ernest B. Dane, president of the board of trustees, last night declined to deny or confirm the report, while several other members of the board, when questioned, retorted they "couldn't say a word."

Questioning of some members, however, drew admissions that the board had met yesterday and that a tour abroad for the orchestra was taken up.

B. Her. Oct. 12/38

E. B. DANE PRESIDENT OF BOSTON SYMPHONY

Ernest B. Dane, charter trustee and treasurer since 1919 of the Boston Symphony orchestra, yesterday was elected president at the annual meeting to succeed Bentley W. Warren. The latter has been president since 1932.

Others elected include: Henry B. Sawyer, re-elected vice-president; Edward A. Taft, clerk, and Ernest B. Dane, treasurer. Twelve members of the board of trustees are: Allston Burr, Henry B. Cabot, Alvan T. Fuller, Jerome D. Greene, N. Penrose Hallowell, M. A. DeWolfe Howe, Roger I. Lee, Richard C. Paine, and the officers, including former President Warren.

B. Globe Oct. 12/38

SYMPHONY BOARD ELECTS ERNEST DANE PRESIDENT

The trustees of the Boston Symphony Orchestra yesterday elected Ernest B. Dane to succeed Bentley W. Warren as president. Mr. Dane was one of the original trustees of the orchestra and has been its treasurer since the season of 1919-1920.

Mr. Warren remains as a member of the board, of which he was also an original member, and of which he was vice president from 1927-1932. Henry B. Sawyer was re-elected vice president, and Edward A. Taft, clerk. Mr. Dane remains the treasurer of the corporation. The board of trustees comprises:

Allston Burr, Henry B. Cabot, Ernest B. Dane, Alvan T. Fuller, Jerome D. Greene, N. Penrose Hallowell, M. A. DeWolfe Howe, Roger I. Lee, Richard C. Paine, Henry B. Sawyer, Edward A. Taft, Bentley W. Warren.

B. Her. 34 Oct. 25/38

MUSIC

MONDAY SYMPHONY

By ALEXANDER WILLIAMS

The first concert of the Monday-Tuesday series by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday in Symphony Hall. Pierre Luboshutz and Genia Nemenoff (Mrs. Luboshutz), pianists, were the soloists. The program was as follows:

Suite No. 1 from "L'Arlesienne" ....Bizet
Concerto for Two Pianos and Orchestra in E flat (K. 365) ....Mozart
Symphony No. 4 in E minor, Op. 98 Brahms

Mr. Burk's program note was a singularly fair account for the 100th anniversary of the birth of a composer about whom a good deal of sentimental nonsense has been written. The fact that he died so soon after the first and mixed reception of his greatest work, "Carmen," started a legend of martyrdom that is not acording to fact. It is also true that the importance of Bizet as an originator has been greatly exaggerated, but there is no reason at the same time why his memory should not be revered for what he has given to the world, namely—one remarkable opera that shows no signs of being elbowed off the boards and the agreeable and still fresh incidental music to Daudet's play The first suite from the latter was played with rewarding effect last night.

We then switched to an infrequently heard example of Mozart's chief contribution to musical form, the classical concerto. He wrote, to be sure, more inspired concertos than this and some, like the D major Flute Concerto, that are likewise rarely heard in public. But the music of this Two Piano Concerto is none the less effective particularly in the rondo-finale. It is also a diverting novelty on a symphonic program. One may also wonder whv modern composers have not exploited the dramatic possibilities in the contrast between two modern grand pianos and a full orchestra.

The reason may well be that two piano music is a kind that many mature musicians tire of. A two piano recital can be stimulating, or nothing more; but the necessity for perfect team-play is apt to result in a mechanical performance. Admirable team-play there undoubtedly was last night from Mr. and Mrs. Luboshutz. They also played gracefully and with a very just understanding of Mozartian style, which Dr. Koussevitzky and the orchestra shared. The cadenzas were happily brief, and altogether it was a most satisfying performance that was cordially applauded by the audience.

We need not dwell on the fine interpretation of the Brahms 4th, a masterpiece that should be thoroughly familiar to Boston audiences. It is moreover a work that, by its profound intellectual content, can stand repeated hearings. It sounded, if anything, more superbly last night than on Friday. The concert will be repeated this afternoon.

Pulpit Digest
Great Neck N.Y.

OCT - - 1938

NOTES ON RECORDED MUSIC

VICTOR has indeed made some noteworthy recordings, lately, among which we are most impressed with a recording of the entire series of Nocturnes by Chopin. The are played, and very beautifully, too, by Arthur Rubinstein and presented in two volumes, or sets (M-461, $12 and M-462, $10). These Nocturnes embody the real romantic Chopin with which music lovers are most familiar and which is undoubtedly the most popular aspect of that great composer. The dreamy, melodic tunes bring out the sentimentalist in every listener and certainly in the performing artist, in this instance.

Prokofieff's music for the film Lietuenant Kije was so successful that Serge Koussevitzky directed it for the Berkshire Festival and has now immortalized it in an excellent recording for Victor (M-459, $6.50). The music has all the customary Prokofieff wit and charm and is a very funny and entertaining thing. It is played with gusto by Serge Koussevitzky and the Boston Symphony Orchestra.

People's Forum

THIS DEPARTMENT IS CONDUCTED BY OUR READERS, THE OPINIONS GIVEN ARE THEIRS

B. Traveler —— Oct. 17/38

Make your letters brief. Write on one side of paper only. Use typewriter or pen and ink. Give your street address. (It will not be published.) You may use a pen name if you desire, but your correct name and address must be given the People's Editor as an evidence of good faith. Print signature plainly. Do not telephone the People's Editor. Address your letters to

PEOPLE'S EDITOR, Boston Traveler, Boston, Mass.

WOULD MAKE SYMPHONY ALL-AMERICAN GROUP

People's Editor:

There are few things as un-American as the importing of musicians to fill minor positions in the Boston Symphony at a time when our own government is spending huge sums of money to provide work for destitute musicians.

This orchestra is supported by good American money which is annually sent to Europe by way of the pay checks of not a few aliens who come in each year as "visiting artists" to take work away from our own citizens. They may say that European musicians are better than those educated here, but this no longer holds true. The Philadelphia and NBC Symphony orchestras are all made up of American citizens, and so is every other orchestra in the country.

It's about time the Labor Department woke up. F. R.
Dorchester.

LOWELL, MASS.
SUNDAY TELEGRAM

OCT 23 1938

SYMPHONY ORCHESTRA IN FRENCH PROGRAMS

A programme of music by French composers will be presented by Serge Koussevitzky at the fourth pair of concerts by the Boston Symphony orchestra to be given next Friday afternoon and Saturday evening, October 28-29. It will consist of the suite "Le Tombeau de Couperin", by Maurice Ravel; Debussy's "Prelude to the Afternoon of a Faun"; and the "Flemish Rhapsody" of Albert Roussel. The "Rhaposdie Flamande", one of Roussel's last works, had its first performance by this orchestra in 1937. The second part of the programme will consist of Berlioz' "Fantastic Symphony."

WASHINGTON, D. C.
POST

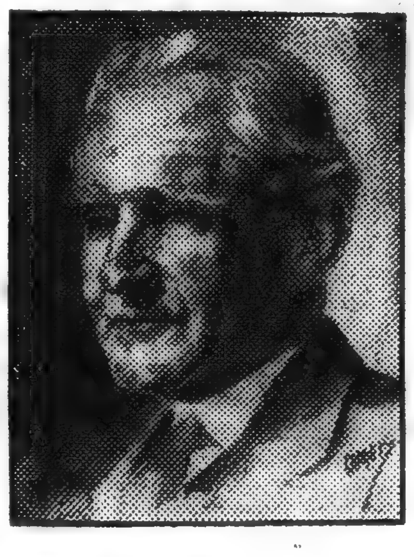
OCT 2 - 1938

Sensitivity Determines Musical Interpretation

Conductor of Boston Orchestra Pronounces Organic Interpretation Best Because Most Faithful to 'Elan Vital' of the Work

By Ray C. B. Brown.

Whenever we consider the interpretation of music, that process by which symbols written on paper are transformed into significant sounds, we are confronted by the inevitable fact that the interpreter stands between the composer and the auditor. All the arguments which have ever been waged over the different interpretations of any given composition have revolved around the pivotal question as to how faithfully the reading has conveyed the composer's meaning, and this question must always remain a moot one because the composer's precise meaning is known only to himself; having once committed his thoughts to paper, he must rely upon the insight and understanding of the performing musician. Because this sympathy between interpreter and composer is so essential to the eloquent projection of music, it is interesting to note what a distinguished interpreter of symphonic music has to say.



RAY C. B.

In a paper presented last April before the American Academt of Arts and Sciences by Sergei Kusevitzki, the conductor of the Boston Orchestra remarked: "We have a great deal of evidence that musical performers have a right to interpret compositions freely. They hold that right from the composer. Take Bach, for example. In his works we very often find no nuances. Does it mean that Bach intended to have his compositions played without nuances? Positively no. The great Bach leaves that freedom to the performer. Take the classical concertos by Mozart and Beethoven; we find that cadenzas are very rarely written by the composer, who leaves the freedom of improvisation to the performer. In Wagner's scores, after 'Tannhaeuser' and 'Lohengrin,' we find no exact indication of tempi. Wagner omitted it intentionally, and says in his book on the art of conducting that it is unnecessary to mark the exact tempo, because a talented conductor will find the right tempo anyway, and the untalented conductor will never grasp the tempo even if it is printed in the score.

"I recall a personal experience with the most outstanding contemporary composer, Jan Sibelius. When I studied his fourth symphony for a performance here, I found that the tempo of the last 98 bars of the scherzo was marked twice as slow as the preceding tempo, and that I could neither feel nor understand. I wrote to Sibelius asking for an explanation, thinking that it was a possible misprint and saying that I did not feel that tempo. And Sibelius answered: 'The right tempo is the one that the artist feels.' There is, after all, the truth of interpretation, and how can an artist justify that truth?

* * * *

"Personally, I believe that a composer, when creating a work, transfuses it not only with his musical power, but also with the entire meaning of his life—the essence of his being. That is why we can and we must find a 'central line' in the creation of every composer. What is the central line of a composer? It is the meaning of his life and ideals, which he brings to us through the medium of his music. With Bach the central line is religion. Bach came to glorify God. We find in his entire life his praise of God, exaltation of heaven and divinity.

"Haydn's line is joyfulness, humor, which he wants to share with others. We feel it in every symphony, in every menuetto and allegro. Mozart gives us pure tonal harmony; absolute purity of musical form. If we analyze his creative work, we will find how free Mozart was of any outward influence: he believed in music for the sake of music, sound for sound, beauty for beauty. Beethoven's central line is transcendentality: he reflects universal emotion in music. When Beethoven grieves, he grieves with the world; when he is joyful, it is universal joy; when he fells a tragedy, it is a world tragedy.

"Here emerges the truth of interpretative art. When the artist-interpreter is able to perceive the inner meaning, the central line, of a composition, he will find in himself the right and illuminating emotion to perform it. It may not be difficult to trace externally the central line, because there exists a vast literature of the life and activity of every composer, especially those belonging to history. It is not difficult for a musician to analyze a score externally, to determine its form, its melodic and harmonic plan and entire structure. But this takes us only half way. The most important part is that which can neither be read nor learned; it rests in the interpreter himself, in his own emotions, depth and feeling.

* * * *

"A perfect interpretation may have two different aspects, equally faithful to the score of the composer. One may be called mechanically perfect, the other organically perfect. The first gives the beauty of mathematical balance, symmetry and clarity; the second is the invisible, living, pulsating elan vital of the composition. One aims to present a beautiful surface or reflection of the composition. In the other, the composition—its central line—lives as a reality. One is always enjoyable, pleasant and delightful, but remains, like a beautiful scene, external to the listener. The other takes and carries him with the elan vital of the work, merges him with the reality of the central meaning, makes him co-live and co-experience the elan vital of the composition. Like a mystic experience, the organic interpretation puts the listener in direct touch with the absolute reality hidden in the great work."

It is noteworthy that Mr. Kusevitzki, when pointing out the nature of "true" interpretation, resorts to the central line of Henri Bergson's philosophical system, the "elan vital," that mysteriously moving spiritual energy which animates and shapes the universe. His choice of this phrase was a happy one, for the essence of all musical expression is spiritual, however attenuated it may at times become. The relative greatness of a composition is directly proportional to the amount of "elan vital" which it contains, and, conversely, the absence of "elan vital" from a composition makes us immediately aware of its cheapness and futility.

Among executants of music there are corresponding degrees of spiritual sensitivity. The greatest interpreters are highly intuitive, and from this summit one gradually descends to those artists who may be technically skillful but are nevertheless mere performers. All of us have heard performances which were so brilliant as to arouse our admiration, but which left us emotionally unmoved. We have also been profoundly stirred by performances which left us convinced of a close rapport between the interpreter and the "elan vital" of [illegible]

LOWELL, MASS.
COURIER - CITIZEN

OCT 17 1938

Reception to Koussevitzky in Andover

Members of Boston Symphony Also Greeted at Addison Gallery as Gerome Brush Works Are Shown.

With a reception to Dr. Serge Koussevitzky and a preview of portrait drawings by Gerome Brush of members of the Boston Symphony orchestra the Addison Gallery of American Art, Phillips academy, Andover, opened yesterday afternoon one of its notable exhibitions of this season. This coincides for the rest of the month with the retrospective exhibition of paintings by Maurice and Charles Prendergast, hung a few days ago.

A considerable group of the Symphony players came with Dr. Koussevitzky to this opening. They were received by Mr. and Mrs. Charles H. Sawyer jr., and other officers of the gallery and the academy. Tea was served in the main gallery, the pourers being Mrs. Frederick Johnson, Mrs. Dean Lynde, Mrs. William Eccles, Mrs. Scott Paradise.

Portraits Reproductions.

Some of the portraits in charcoal depicting members of the Symphony are the originals of the reproductions in a book of Mr. Brush's drawings which was published a short time ago and was reviewed in this newspaper. Since that publication the artist has added to his collection the likenesses of several of the newly added players. One of the merits of his method and viewpoint is that he seems to give equal artistic importance to the musical artists of the group. In a brisk, sketchy fashion they all have been portrayed, usually with a representation or suggestion of the instrument and sometimes with a bar of music worked into the picture.

Gerome Brush, it may be recalled, is a son of the distinguished American painter, George De-Forest Brush, of New York and Dublin, N. H. His drawings at the Addison gallery will be found in two print rooms on the ground floor.

The Prendergast exhibition in three galleries of the second floor had much attention from the guests yesterday. It is said to be attracting an unusual attendance to the gallery.

Although Maurice and Charles Prendergast were for a longe time residents of Winchester, this state, and then of Mt. Vernon street, Boston, where they worked until their removed to New York in 1914, this is stated to be the first retrospective display of their work in New England. The latter named artist, who still lives in New York, came on for the opening of the show and was here several days. His brother Maurice, born in Newfoundland in 1859, died in 1922.

Prendergast Paintings.

The main gallery is given over to Maurice Prendergast's paintings arranged chronologically from 1892 to 1922. A notable unity of method pervades them. From first to last Maurice Prendergast worked in spots of pure fresh color arranged in a mosaic-like pattern. He depicted places and people, usually beach scenes and other amusement resorts. His chief preoccupation, however was always to fill his picture with an interesting design in color.

Charles Prendergast will be remembered by many Middlesex county people as the Winchester artist who early in this century turned his attention to making artistic picture frames, these designed to go with individual paintings rather to follow stock patterns. He had large success, and perhaps still has, in this important craft. He has meantime experimented and achieved broadly in the field of decorative design, as proved by his panels, chests and screens which fill one of the main galleries at Andover.

The usual conditions of daily free admittance, including Sunday afternoons, prevails at the Addison gallery during the continuance of these stimulating art exhibitions by Gerome Brush and the brothers Prendergast. F. W. C.

B. Her. 34 Oct. [illegible]/38

MUSIC

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Whenever we consider the interpretation of music, that process by which symbols written on paper are transformed into significant sounds, we are confronted by the inevitable fact that the interpreter stands between the composer and the auditor. All the arguments which have ever been waged over the different interpretations of any given composition have revolved around the pivotal question as to how faithfully the reading has conveyed the composer's meaning, and this question must always remain a moot one because the composer's precise meaning is known only to himself; having once committed his thoughts to paper, he must rely upon the insight and understanding of the performing musician. Because this sympathy between interpreter and composer is so essential to the eloquent projection of music, it is interesting to note what a distinguished interpreter of symphonic music has to say.

RAY C. B.

In a paper presented last April before the American Academt of Arts and Sciences by Sergei Kusevitzki, the conductor of the Boston Orchestra remarked: "We have a great deal of evidence that musical performers have a right to interpret compositions freely. They hold that right from the composer. Take Bach, for example. In his works we very often find no nuances. Does it mean that Bach intended to have his compositions played without nuances? Positively no. The great Bach leaves that freedom to the performer. Take the classical concertos by Mozart and Beethoven; we find that cadenzas are very rarely written by the composer, who leaves the freedom of improvisation to the performer. In Wagner's scores, after 'Tannhaeuser' and 'Lohengrin,' we find no exact indication of tempi. Wagner omitted it intentionally, and says in his book on the art of conducting that it is unnecessary to mark the exact tempo, because a talented conductor will find the right tempo anyway, and the untalented conductor will never grasp the tempo even if it is printed in the score.

"I recall a personal experience with the most outstanding contemporary composer, Jan Sibelius. When I studied his fourth symphony for a performance here, I found that the tempo of the last 98 bars of the scherzo was marked twice as slow as the preceding tempo, and that I could neither feel nor understand. I wrote to Sibelius asking for an explanation, thinking that it was a possible misprint and saying that I did not feel that tempo. And Sibelius answered: 'The right tempo is the one that the artist feels.' There is, after all, the truth of interpretation, and how can an artist justify that truth?

* * * *

"Personally, I believe that a composer, when creating a work, transfuses it not only with his musical power, but also with the entire meaning of his life—the essence of his being. That is why we can and we must find a 'central line' in the creation of every composer. What is the central line of a composer? It is the meaning of his life and ideals, which he brings to us through the medium of his music. With Bach the central line is religion. Bach came to glorify God. We find in his entire life his praise of God, exaltation of heaven and divinity.

"Haydn's line is joyfulness, humor, which he wants to share with others. We feel it in every symphony, in every menuetto and allegro. Mozart gives us pure tonal harmony; absolute purity of musical form. If we analyze his creative work, we will find how free Mozart was of any outward influence: he believed in music for the sake of music, sound for sound, beauty for beauty. Beethoven's central line is transcendentality; he reflects universal emotion in music. When Beethoven grieves, he grieves with the world; when he is joyful, it is universal joy; when he fells a tragedy, it is a world tragedy.

"Here emerges the truth of interpretative art. When the artist-interpreter is able to perceive the inner meaning, the central line, of a composition, he will find in himself the right and illuminating emotion to perform it. It may not be difficult to trace externally the central line, because there exists a vast literature of the life and activity of every composer, especially those belonging to history. It is not difficult for a musician to analyze a score externally, to determine its form, its melodic and harmonic plan and entire structure. But this takes us only half way. The most important part is that which can neither be read nor learned; it rests in the interpreter himself, in his own emotions, depth and feeling.

* * * *

"A perfect interpretation may have two different aspects, equally faithful to the score of the composer. One may be called mechanically perfect, the other organically perfect. The first gives the beauty of mathematical balance, symmetry and clarity; the second is the invisible, living, pulsating elan vital of the composition. One aims to present a beautiful surface or reflection of the composition. In the other, the composition—its central line—lives as a reality. One is always enjoyable, pleasant and delightful, but remains, like a beautiful scene, external to the listener. The other takes and carries him with the elan vital of the work, merges him with the reality of the central meaning, makes him co-live and co-experience the elan vital of the composition. Like a mystic experience, the organic interpretation puts the listener in direct touch with the absolute reality hidden in the great work."

It is noteworthy that Mr. Kusevitzki, when pointing out the nature of "true" interpretation, resorts to the central line of Henri Bergson's philosophical system, the "elan vital," that mysteriously moving spiritual energy which animates and shapes the universe. His choice of this phrase was a happy one, for the essence of all musical expression is spiritual, however attenuated it may at times become. The relative greatness of a composition is directly proportional to the amount of "elan vital" which it contains, and, conversely, the absence of "elan vital" from a composition makes us immediately aware of its cheapness and futility.

Among executants of music there are corresponding degrees of spiritual sensitivity. The greatest interpreters are highly intuitive, and from this summit one gradually descends to those artists who may be technically skillful but are nevertheless mere performers. All of us have heard performances which were so brilliant as to arouse our admiration, but which left us emotionally unmoved. We have also been profoundly stirred by performances [illegible] us convinced of a close [illegible] between the interpreter [illegible]

LOWELL, MASS.
COURIER - CITIZEN

OCT 17 1938

Reception to Koussevitzky in Andover

Members of Boston Symphony Also Greeted at Addison Gallery as Gerome Brush Works Are Shown.

With a reception to Dr. Serge Koussevitzky and a preview of portrait drawings by Gerome Brush of members of the Boston Symphony orchestra the Addison Gallery of American Art, Phillips academy, Andover, opened yesterday afternoon one of its notable exhibitions of this season. This coincides for the rest of the month with the retrospective exhibition of paintings by Maurice and Charles Prendergast, hung a few days ago.

A considerable group of the Symphony players came with Dr. Koussevitzky to this opening. They were received by Mr. and Mrs. Charles H. Sawyer jr., and other officers of the gallery and the academy. Tea was served in the main gallery, the pourers being Mrs. Frederick Johnson, Mrs. Dean Lynde, Mrs. William Eccles, Mrs. Scott Paradise.

Portraits Reproductions.

Some of the portraits in charcoal depicting members of the Symphony are the originals of the reproductions in a book of Mr. Brush's drawings which was published a short time ago and was reviewed in this newspaper. Since that publication the artist has added to his collection the likenesses of several of the newly added players. One of the merits of his method and viewpoint is that he seems to give equal artistic importance to the musical artists of the group. In a brisk, sketchy fashion they all have been portrayed, usually with a representation or suggestion of the instrument and sometimes with a bar of music worked into the picture.

Gerome Brush, it may be recalled, is a son of the distinguished American painter, George De-Forest Brush, of New York and Dublin, N. H. His drawings at the Addison gallery will be found in two print rooms on the ground floor.

The Prendergast exhibition in three galleries of the second floor had much attention from the guests yesterday. It is said to be attracting an unusual attendance to the gallery.

Although Maurice and Charles Prendergast were for a longe time residents of Winchester, this state, and then of Mt. Vernon street, Boston, where they worked until their removed to New York in 1914, this is stated to be the first retrospective display of their work in New England. The latter named artist, who still lives in New York, came on for the opening of the show and was here several days. His brother Maurice, born in Newfoundland in 1859, died in 1922.

Prendergast Paintings.

The main gallery is given over to Maurice Prendergast's paintings arranged chronologically from 1892 to 1922. A notable unity of method pervades them. From first to last Maurice Prendergast worked in spots of pure fresh color arranged in a mosaic-like pattern. He depicted places and people, usually beach scenes and other amusement resorts. His chief preoccupation, however, was always to fill his picture with an interesting design in color.

Charles Prendergast will be remembered by many Middlesex county people as the Winchester artist who early in this century turned his attention to making artistic picture frames, these designed to go with individual paintings rather to follow stock patterns. He had large success, and perhaps still has, in this important craft. He has meantime experimented and achieved broadly in the field of decorative design, as proved by his panels, chests and screens which fill one of the main galleries at Andover.

The usual conditions of daily free admittance, including Sunday afternoons, prevails at the Addison gallery during the continuance of these stimulating art exhibitions by Gerome Brush and the brothers Prendergast. F. W. C.

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WATERBURY, CONN.
DEMOCRAT

SEP 30 1938

Tall Tower Topics

BY THE MAN IN THE TOWER

Good Evening.

THE TRAVELER

I've cancelled my passage to Europe,
I'm not going to sail this fall,
I had not sent on my luggage,
It's reposing in the front hall.
I shall miss a season in Scotland
Dithering about shooting grouse,
But what to do is a puzzle
Since I'm redecorating my house.
I shall miss my winter in Italy
And winter sports at St. Moritz,
And my lovely spring in Normandy,
Too bad I have to call quits.
I've cancelled my passage to Europe,
I don't know what I'll miss most;
But as long as my luggage is waiting
I might as well fly to the coast.

—EM EM.

Checking up recently on young people's musical tastes a reporter was surprised to discover that the youth of the land are developing a taste for symphony concerts. Same reporter was surprised to discover that many young men and women were enrolling for Boston Symphony concerts under the direction of Serge Koussevitzky. Boston, like New York, is a singularly fine place to live in, if you like something besides movies and the usual small town programs. For instance up in Boston there are twenty-four Friday afternoon and the same number of Saturday night concerts, stretching through the season from October to April. In Boston a group buy a couple of season symphony tickets, then they draw lots and turns for the concerts. Radio has developed youthful tastes considerably inasmuch as interest and even curiosity urges youth to try anything once; and whereas some decide that symphony music is out of their sphere they find themselves eventually listening to the music of the great composers, and to the analyzing of a composition by a clever commentator. And lo and behold, before you know it, the erstwhile jitterbug can call a symphony by name at the drop of the hat.

Warren Resigns as Head Of Boston Orchestra

B. Trans
Oct. 12/38

Succeeded by Ernest B. Dane Who Also Remains Treasurer—Warren Still Member of Board

Bentley Wirt Warren, president of the Boston Symphony Orchestra since 1932, resigned at the annual meeting of the trustees yesterday and Ernest B. Dane, one of the original trustees of the orchestra and treasurer since the season of 1919-20 was elected his successor.

Mr. Warren remains a member of the board of which he also was an original member and of which he was vice-president from 1927 to 1932. He succeeded Judge Frederick P. Cabot as president. Mr. Warren, one of the outstanding lawyers in Massachusetts is well-known in the Berkshires. He maintains a summer home in Williamstown and is senior trustee of Williams College, his alma mater. Since the Boston Symphony Orchestra's first affiliation with the Berkshire Symphonic Festival, Mr. Warren has shown a keen interest in the Festival's success.

Mr. Dane, one of the outstanding business men of Boston, has long been known for his generous support and great interest in the orchestra. He too has been interested in the Festival from the start and the past summer attended most of the concerts.

Henry B. Sawyer was elected vice-president, and Edward A. Taft, clerk. Mr. Dane remains the treasurer of the corporation. The board of trustees consists of 12 members: Allison Burr, Henry B. Cabot, Ernest B. Dane, Alvan T. Fuller, Jerome D. Greene, N. Penrose Hallowell, M. A. DeWolfe Howe, Roger I. Lee, Richard C. Paine, Henry B. Sawyer, Edward A. Taft, Bentley W. Warren.

BALTIMORE, MD.
MORNING SUN

OCT 16 1938

Symphonies To Spend Over Four Million

Every U. S. City Of 50,000 Or More Now Has Some Sort Of Orchestra

By JOHN SELBY

NEW YORK (AP).

THE sixteen leading symphony orchestras of the country are getting ready to spend more than $4,750,000 to give their communities the music they want.

This figure does not include the budgets of the many excellent secondary orchestras (including those with part-time musicians, like Baltimore's). Thanks to music project efforts, there now is no city in the United States of 50,000 or better without some sort of orchestra. Many smaller cities also have them.

It does not touch the money spent on hundreds of college orchestras, nor the cost of the high school orchestras which now number in the thousands.

The total spent for symphonic music in America has been estimated as high as forty millions. Whatever it is, the record shows the communities like it.

Seattle Only City Reducing Musical Budget

Only one American city, Seattle, is reducing its symphony budget—and that is because of a peculiar local situation which may be changed with the advent of the new Seattle conductor, Dr. Nikolai Sokoloff.

Most budgets remain the same, although four cities will spend a little more this winter: Washington, Pittsburgh, Indianapolis and Rochester, which will spend more money on soloists.

Eleven of the sixteen key cities report better ticket sales than last season, when most found attendance had improved over the preceding winter. Cleveland, where a new women's organization has got into the field, reports the largest advance sale in the orchestra's history, and even Boston, where big audiences have been the rule more than fifty years, is five per cent. ahead.

Eugene Ormandy Now "Musical Director"

Only Philadelphia reports a decrease, and that is "slight, and not alarming," according to Alfred Reginald Allen manager. Philadelphia is ~~one of~~ three cities reporting changes in the status of its conductor. Eugene Ormandy is now "musical director," which means that he controls absolutely the personnel and the programs; Stokowski will appear as guest only, next spring.

In Pittsburgh Fritz Reiner becomes permanent conductor, his first similar berth since his days with the Cincinnati Symphony. In Seattle, Dr. Sokoloff replaces Dr. Basil Cameron, and although Eugene Goosens remains permanent conductor in Cincinnati, he will be late arriving, and Jose Iturbi, conductor of the Rochester Philharmonic, will take the first three pairs of the twenty comprising the season. Longest tenure among practicing conductors goes to Frederick Stock, now beginning his thirty-fourth season in Chicago.

Philadelphia will have the longest season—thirty weeks, of which four will be spent on tour. Seattle has the shortest, twelve concerts. Kansas City where Karl Kruger has built an excellent orchestra since 1933, adds ten concerts to its season; Pittsburgh adds three weeks.

The only major departure from standard symphony practice is at Rochester, where the fifty men of the well-known "Civic" Orchestra are engaged for a twenty-eight-week season, and are augmented by thirty-five more players for a concentrated symphony season of twelve weeks.

Twenty men have been added to four orchestras — fewest additions being at Boston, where one more double bass will be found; most in Washington, where Hans Kindler will have ten new men. Only one orchestra has reduced personnel. This is St. Louis, where three men have resigned and have not been replaced as yet.

Philadelphia will play the most concerts, 118. Seattle plans fewest, only thirteen. But Boston, where the symphony has not only its regular season, but a spring popular season and several weeks of free concerts out-of-doors, as well as a festival in the Berkshires, will do all told more than 200 concerts, a unique record in American music. More than half will be directed by the permanent conductor, Dr. Serge Koussevitzky.

1315 Concerts By 16 Orchestras

The sixteen orchestras plan 1,315 concerts in their regular seasons. The budget total is $4,782,605. This is exactly $3,636.96 a concert. Approximately a quarter of this is returned through ticket sales; some orchestras are lucky and have fairly extensive endowments, or (as in Detroit) fat radio contracts.

For most orchestras, however, October is the beginning of a battle. On one side is symphonic music, which the nation demands in larger and larger quantities. On the other is the big bad wolf—the deficit.

LAWRENCE, MASS.
TRIBUNE

OCT 14 1938

CONCERTS WILL BE HELD FOR COMMUTERS

Concerts a half hour late have considerately been arranged by the Boston Symphony Orchestra so that listeners may arrive early from distant points. These "Commuters' Matinees" begin Tuesday, Oct. 25, at 3 o'clock, instead of 2:30, when the regular weekly Friday concerts start. There will be six Commuters' Matinees, played once a month, omitting November. Hence a season ticket for this series may be had at one-fourth the cost of the 24 Friday performances, although the Tuesday subscribers will hear the same high standard of programs, played by the full strength personnel of 110 Boston Symphony musicians.

The celebrated Dr. Serge Koussevitzky will conduct four of the Tuesday concerts. Two very distinguished guest conductors will present the remaining programs. They will be the great Russian composer and pianist, Igor Stravinsky, and the famous Rumanian composer and violin cihtuoso, Georges Enesco. The same programs heard on Tuesday afternoons will be played on Monday evenings, on the same reduced subscription plan.

The present season is the 58th of the Boston Symphony orchestra. It is also the 15th consecutive season of Dr. Koussevitzky's conductorship—the longest, and critics declare the most brilliant and varied, record achieved by any conductor in the orchestra's history.

It is reported from Symphony Hall that the past three years have shown a decided increase in interest in symphony concerts. This is particularly true, officials say, in respect to the number of young men and women attending. They are found as subscribers to all four of the symphony series—24 programs each on Friday afternoons and Saturday evenings, and six each on Monday evenings and Tuesday afternoons.

NEW BEDFORD, MASS
STANDARD-TIMES

OCT 18 1938

Boston Symphony to Open 'Commuters' Matinees'

The Tuesday afternoon concerts of the Boston Symphony Orchestra for this season, presented in the form of "Commuters' Matinees," in that they begin at 3 p. m. for convenience of out-of-towners rather than at the conventional 2:30, will begin next Tuesday in Symphony Hall, Boston.

There will be six of these matinees, played once a month, omitting November. Dr. Serge Koussevitzky will conduct four of them, and guest conductors will be Igor Stravinsky, Russian composer and pianist, and Georges Enesco, Roumanian composer and violin virtuoso. The same programs heard on Tuesday afternoons will be presented Monday nights.

This is the 58th season of the Boston Symphony Orchestra and the 15th consecutive season of Dr. Koussevitzky's conductorship.

PROVIDENCE, R. I.
JOURNAL

OCT 17 1938

MUSIC

Boston Symphony Orchestra Here Tomorrow Night

The Boston Symphony Orchestra will play in Metropolitan Theatre tomorrow night, giving the first of five concerts to be offered here this season. Dr. Serge Koussevitzky, now commencing the 15th year of his reign, will conduct.

The program, calculated to display the quality of the orchestra admirably, comprises a Mozart divertimento for string quartet and two horns, to be played by all the strings in the orchestra; a symphonic poem, "Stenka Razin," by Glazounov, and Dvorak's fifth symphony, "From the New World."

The divertimento is one of many written by Mozart and is in the key of B-flat major. The movements are Allegro, Theme with Variations, Minuet, Adagio, Minuet and Andante. It is not at all "heavy music," but one of those entertaining and graceful achievements of which Mozart has so many to his credit. These compositions, written for many combinations of instruments, are not often to be heard.

The Glazounov symphonic poem was inspired by the life of a sort of Cossack Robin Hood, who raided towns in the Ukraine and instigated popular uprising against the government. He was taken prisoner on his barge on the Volga. Among the prizes of his forays was a princess, whom he now consigned to the river, saying: "Today I shall give the mother Volga what is to me the most desirable of earthly treasures." The song of the Volga boatman is one of the themes used in the score.

The Dvorak symphony has not been on the orchestra's programs for several seasons. It was written in 1892 and 1893, and most of the orchestration was done in Spillville, Ia. At the time it was first performed there was much controversy as to whether Dvorak had used Indian and Negro tunes in it. He himself called such "accusations" lies, and explained: "I tried to write only in the spirit of those national American melodies."

The symphony is considered the best of his works. It has the customary four movements, of which the second is widely familiar. It is the "Largo," containing the beautiful melody for English horn that almost everybody has heard somewhere or other.

G. Y. L.

PROVIDENCE, R. I.
BULLETIN

OCT 17 1938

Boston Symphony

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G. Y. L.

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SPRINGFIELD, MASS.
MORNING UNION

OCT 16 1938

Prokofieff's 'Kije' By Boston Symphony

Orchestral Suite by Russian Composer, Recorded in Victor Set, Originally Written for Soviet Sound Film—Its General Character and Use as Propaganda — Debussy's 'Iberia' Suite Conducted by Barbirolli—Brahms's Final Chamber Work

By BENJAMIN BUXTON

SERGEI PROKOFIEFF, one of the few contemporary Russian composers whose works are known to American audiences, is represented in a recent Victor company list by a set of records of unusual interest. "Lieut Kije," an orchestral suite written in 1933 as incidental music to a sound film of that name is neat, unemotional, and as a running commentary to the fanciful Soviet movie, must have served its purpose well.

It was first played in this vicinity during the Berkshire Symphonic festival by the Boston Symphony orchestra under Serge Koussevitzky, and the recording is by the same organization. Two hearings of it, first at Tanglewood, and then on the gramophone, create the impression that it is the work of one of the most gifted of modern writers, although, like much music of an occasional nature, it is probably more useful than beautiful. As a musical portrait of a nonexistant personality, it is remarkably efficient, but compared with the Second Violin concerto and the early "Classical Symphony," it has comparatively little importance.

In writing music for sound films there are many problems to solve in the way of timing and in the creation of moods that will serve the purpose rather than reflect the thoughts and emotions of the composer. It is music that is almost purely functional; it has to be carefully synchronized with the action on the screen; it must in no way intrude itself on the mood sought by the producer, and yet at the same time it must subtly suggest that mood and complement it. Taken bodily out of its original setting, however, and regarded as music for the concert hall, it has to be judged by different standards. If it produces a definite reaction to a group of listeners as well as a sense of form, then it has achieved a double purpose.

As arranged from the original film, "Lieut Kije" is in five parts: "The Birth of Kije," "Romance," "Kije's Wedding," "Troika,' and "Burial of Kije." If this is to be regarded as a picture of an individual, it is to be assumed that the imaginary Kije was a light and pleasant little person, largely preoccupied with things military, who took his romance with lightness and whose fictitious birth, existence and death were as casual and carefree as those of any other figment of the imagination.

A personality of this description could scarcely inspire music of great eloquence, yet he could trip along and leave behind him a sort of immortality as light as his own self. No personality has to be great to be agreeable, and Kije, although he may not have reached great emotional hights, would at least present no problems to his acquaintances.

Regarded as a cleverly conceived, pleasing series of orchestral sketches, "Lieut Kije" is highly successful. Its general effect is gay and slightly acid. On a concert program it would have a places as one of the lighter selections. The explanatory pamphlet that accompanies the Victor album, however, indicates that it was taken to have political implications at a concert in Paris in February, 1937. At this concert "an unidentified man attempted to tell the audience about Russian music in general and Prokofieff in particular." The Musical Times stated, "But he did not get very far. By the time he had reached his third or fourth platitude, folks became impatient." Le Menestral wrote, "At the beginning of the concert a speaker came forth to read remarks which were loudly cut short by a public of little patience. If he intended to elucidate the two composers, he taught us little. If to spread national propaganda, the attempt was clumsy and useless as well."

Perhaps the lieutenant, whose existence appears to have been innocent enough, could not have understood this fuss over his significance, for he creates no impression in the measures that describe him of any dark propagandistic meaning. Permitted to live his own life, he could be easily understood; taken as a puppet to stir up political feeling, he would become bewildered in a maze of isms pinned on him with all the ceremony of a lodge meeting. The lieutenant, could he think, would prefer his life to be gay, if short, and would probably not worry his head without being important to any one but himself. He is the genial creation of the pen of an extraordinarily gifted composer and can speak for himself without the assistance of haranguing missionaries.

Debussy's "Iberia"

Debussy's "Iberia" suite, written between 1907 and 1912, is played in another Victor album by the Philharmonic-Symphony orchestra of New York directed by John Barbirolli. It is a briliantly orchestrated set of three pieces with the Spanish atmosphere that a number of French composers have caught so successfully. The first of these, "Par les rues et par les chemins" (In the Streets and Roadsides), is lively and colorful and filled with insinuating rhythms and tunes. The second selection, "Les Parfums dans la nuit," (Fragrance of the Night), is somewhat reminiscent of one of Debussy's piano Preludes, "Les sons et les parfums," not only in the title but in the delicate, impressionistic line. "Le matin d'un jour de fete," (Morning of a Festival), is brief and vigorous. The suite, which is played with sure effect under Barbirolli, is an example of Debussy's most telling music.

Brahms's final chamber work, the Sonata for Clarinet and Piano in E-flat, Op 120, No 2, is played in its arrangement for viola by William Primrose, violist, and Gerald Moore, pianist, in a new Victor set. This is one of four works in which Brahms, who late in life became friendly with one of the clarinet virtuosos of that period and for him wrote a number of works for clarinet and various combinations of instruments.

Transcribed for viola, the E-flat sonata is a remarkably effective piece and reveals the composer in his latest and richest style. These final works have less of the so-called Brahmsian severity, are more intimate in feeling and more immediately ingratiating to the ear on first hearing than some of the earlier opuses. Like the late quartets of Beethoven, they speak less loudly and less directly. The sonata ends quietly, thus placing a period on the 24 chamber works of one of the 1[illegible]th century's greatest composers.

PROVIDENCE, R. I.
BULLETIN

OCT 19 1938

Music

Boston Symphony Orchestra, Headed By Dr. Koussevitzky for 15th Year, Returns to Providence And Wins Vigorous Applause.—Scores Offer Startling Contrasts

By G. Y. Loveridge

The summer's siege of silence was happily raised by the Boston Symphony Orchestra last night. Dr. Serge Koussevitzky and his men were welcomed to Metropolitan Theatre with perhaps even more than the customary cordiality, it being the 15th season that Dr. Koussevitzky has conducted. No other conductor of the orchestra has had so long a tenure.

At a time when civilization has grown afraid to go to bed in the dark, it is reassuring to see so large a public gathering for so exalted and gentle a purpose. It does not signify that all's right with the world, but it signifies that all's not wrong. At least, not yet.

The only alarums and excursions of the evening were musical ones. A Mozart divertimento in B-flat major, for strings and two horns, and Dvorak's symphony "From the New World," in E minor, were the beginning and the end. Between them, Berlioz's overture inspired by the life of the fabulous Cellini was substituted for what had been previously announced, Glazounov's symphonic poem about the fabulous Stenka Razin.

The Mozart was magnificent. It was intended for only two violins, a viola and bass, besides the horns; so that the inclusion of the orchestra's entire string choir put the two delegates from the brass section at a handsome disadvantage. In fact, they might almost as well not have played at all.

The strings, however, were superb, in all the glory of their coloring, suppleness and precision. They spun out with faultless clarity the webs of sound that only Mozart could design. If there was any lapse at all, it was among the first violins in the adagio; and yet this movement was so beautifully uttered that many persons broke into applause, before the suite was finished. The violas were particularly fine in certain of the variations. Dr. Koussevitzky may be said to have started the season by putting the orchestra's best foot forward.

The "Roman Carnival Overture" made a startling contrast. Berlioz, as is well known, enjoys firing off everything in the arsenal, all at once, if convenient. The fragile fancies evoked by Mozart were soon scattered by the succeeding hurricane of tone. Dr. Koussevitzky commanded with great spirit, and the orchestra proceeded to give the overture an exciting and glittering performance. Brisk strings, arresting English horn, tempestuous brass—it ended like a cavalry charge.

The Dvorak symphony was the nearest the program approached to the music of this century. It was an agreeable choice, and was effectively presented. The adagio introduction was taken very slowly (Dvorak himself once expressed the desire that it be taken "as slowly as possible"); the following allegro sparkled with vitality. The transparency of orchestral tone and the balance of the choirs were admirable. Dr. Koussevitzky made the whole work seem remarkably fresh and new for a symphony that is perhaps as well known as most. The largo was absorbing with the English horn at its best, singing a tune exquisitely suited to its voice. In this movement the trombones, on occasion, might have spoken with greater unanimity. The brisk accent of the strings in the scherzo and the fiery weaving of themes in the concluding allegro brought the evening to an electric close.

Dr. Koussevitzky, applauded vigorously again and again as the program progressed, several times brought the orchestra to its feet in acknowledgement.

PROVIDENCE, R. I.
BULLETIN

OCT 19 1938

Sparkling Gowns and Fur Boleros Seen at Concert

Velvets, Figured and Plain Crepes, Sheer Chiffons and Laces Also Are Noticed

Mozart, Berlioz and Dvorak, interpreted by the Boston Symphony Orchestra and the b[illegible] Serge Koussevitzky, held the attention of local society last evening at the Metropolitan Theatre in the opening concert of the season.

But society, itself, came in for some spot-lighting as it paraded into the theatre in the stellar fashions of the new season. Fur boleros and sparkling gowns, essence of the season, were seen on many of the subscribers in the swank first rows of orchestra and mezzanine.

The lobby was occupied with music loving enthusiasts during intermission. Dinner frocks and formal evening gowns were noted in the fashionable array. Velvets, furred or self-trimmed, crepes, figured and plain, sheer chiffons and laces were some of the materials noticed in the assemblage. Teal blue, Dubonnet, coral pink, autumn gold, aquamarine, Royal blue and the ever fashionable back were outstanding in the shades of the gowns.

Mrs. Hovey T. Freeman's gown of Royal blue velvet was topped with a black velvet evening wrap. Mrs. Hugh F. MacColl was attired in a black dinner dress of crepe over which she wore a short fur jacket.

Mrs. J. Campbell Keighler and Mr. Keighler's sister, Mrs. M. W. K. Poore of Nutley, N. J., were noted in the throng. Mrs. Keighler wore a gown of blue lace and a black velvet evening wrap with a white fox collar. Mrs. Poore wore a black lace gown and an evening wrap of black velvet with a high standing collar of the same material.

Mrs. Ashbel T. Wall, Jr., was attractive in a gown of Chinese red printed crepe. Her only jewel was an antique diamond pendant and her gown was topped with a black velvet wrap. Mrs. Robert P. Brown, Jr., also wore a flowered crepe gown of Chinese red. Her evening coat was of deep purple tweed.

Mrs. Louis M. Ream was noted in a gown of black crepe with which she wore a shoulder cape of gray fur. Mrs. Lowell Emerson wore a black skunk cape with her white background flower chiffon gown. Mrs. Peter Pineo Chase's gown was of Chinese blue crepe threaded with gold and her jacket was a short model of black fur.

Mrs. Raymond G. Williams and her debutante daughter, Miss Janet Chace Williams, arrived together. Mrs. Williams wearing a black crepe gown with a sequins jacket and a velvet wrap of fuchsia color, and Miss Williams attired in peach color satin. Her gown was fashioned with a jacket and she wore a short white cape with a collar of soft white fur. Miss Martha S. Snow wore a black velvet gown with an evening coat of brilliant red velvet.

Mrs. Gerald Wallace Harrington wore a black velvet gown trimmed with ermine and a bright red old-fashioned quilted jacket. Mrs. Leonard B. Colt was noted in a flower print gown, the background of which was coral. With it she wore a cream brocade wrap.

Others noted in the audience were former United States Senator Jesse H. Metcalf and Mrs. Metcalf, Mrs. Murray S. Danforth, Mrs. Samuel M. Nicholson, Mr. William S. Innis and daughter, Miss Elizabeth W. Innis, Mrs. Robert H. I. Goddard, Mrs. E. Nicholson White and her twin daughters, Miss Elizabeth G. White and Miss Kate M. White, and their house guest, Miss Natalie Merrill of Newport, Mr. and Mrs. Lawrence Lanpher, Mrs. Byron S. Watson and Miss Betty Watson, Mr. and Mrs. Sidney Clifford, Mrs. Rathbone Gardner and her daughter, Miss Ellen Rathbone Gardner.

Mrs. Albert H. Poland and her daughter, Miss Mary Louise Poland, Miss Elizabeth C. Hinckley, Mrs. Claude R. Branch, Mr. and Mrs. Edward S. Jones, Miss Helen Ray Potter, Mr. and Mrs. William Kinsley Low, Mrs. William Osborn Todd, Mrs. George Hill MacLean and Miss Ruth Tripp.

GARY, IND.
POST-TRIBUNE

OCT 21 1938

In The Realm of Music

By— A.B. DICKSON

A recent biographical sketch of George Koussevitsky brings out some interesting facts. It speaks of Boston as "the cultural power house" of the United States and mentions the Boston symphony orchestra as being a monument to Boston's Brahmin gentility.

Whether the Boston symphony orchestra is "the finest of its kind in the United States (although rivaled in recent years by the Philadelphia and the New York Philharmonic Society) is a matter of opinion and in this neck of the woods there are many Chicago Symphony orchestra adherents who would challenge this statements.

We have always held that a comparison of great orchestras and artists was a futile pastime by which nothing was accomplished.

Koussevitsky is idolized by the citizens of Boston and other cities. Although a Russian by birth he has always been eager to bring out the music of American composers even to the extent of experimenting with ultra modern compositions.

MANCHESTER, N. H.
LEADER

OCT 22 1938

First of Matinees by Symphony on Tuesday

An extraordinary afternoon awaits the audiencs—including citizens of this community—which will attend the opening of the six "Commuters' matinees" of the Boston Symphony next Tuesday at 3 o'clock.

The orchestra's world-famous leader, Dr. Serge Koussevitsky, noting that Tuesday is the exact centenary of the birth of the brilliant and tragically short-lived Bizet, composer of that operatic favorite, "Carmen," will open the program with his "L'Arlesienne Suite No. 1."

A noted two-piano "team" will be soloists in Mozart's Concerto in E. These matched players are Pierre Luboshutz and his wife, known professionally as Genia Nemenoff.

For climax to the concert will come Beethoven's Symphony No. 5, persistently, if debatably, supposed to be built on the phrase "Thus Does Fate Knock."

QUINCY, MASS.
PATRIOT LEDGER

OCT 19 1938

Boston Symphony Series Will Open

Concerts a half hour late have considerately been arranged by the Boston Symphony orchestra so that listeners may arrive early from distant points. These "Commuters' Matinees" begin Tuesday, Oct. 25, at 3 o'clock, instead of 2:30 o'clock, when the regular weekly Friday concerts start. There will be six Commuters' Matinees, played once a month, omitting November.

The celebrated Dr. Serge Koussevitzky will conduct four of the Tuesday concerts. Two distinguished guest conductors will present the remaining programs. They will be the great Russian composer and pianist, Igor Stravinsky, and the famous Rumanian composer and violin virtuoso, Georges Enesco. The same programs heard on Tuesday afternoons will be played on Monday evenings.

The present season is the 58th of the Boston Symphony orchestra. It is also the 15th consecutive season of Dr. Koussevitzky's conductorship—the longest, and critics declare the most brilliant and varied, record achieved by any conductor in the orchestra's history.

It is reported from Symphony hall that the past three years have shown a decided increase in interest in symphony concerts. This is particularly true, officials say, in respect to the number of young men and women attending. They are found as subscribers to all four of the symphony series—24 programs each on Friday afternoons and Saturday evenings, and six each on Monday evenings and Tuesday afternoons.

A season ticket for the Monday and Tuesday series may be had at one-fourth the cost of the 24 Friday and Saturday performances, although the subscribers will hear the same high standard of programs, played by the full strength personnel of 110 Boston Symphony musicians.

MILWAUKEE, WIS.
JOURNAL

OCT 1 9 1938

America's Symphony Leader No. 1

Russian Born Koussevitzky of Boston Is a Gray Haired Aristocrat Who Rules Musicians With Firm Hand, and Has Reputation of Being World's Best Bull Fiddler

IN AMERICA Toscanini confines himself to 15 radio concerts a year; Stokowski has relinquished much of his activity with the Philadelphia orchestra. So that leaves Sergei Koussevitzky of the Boston orchestra as the orchestra director who is regarded as the greatest now practicing in America. Many critics rate him as the finest conductor in the world.

The Russian took charge of the Boston orchestra in 1924, when it had sunk to low estate. Karl Muck, the great German who had led the Boston band to eminence, was accused of espionage in the World war and was deposed. For several years thereafter the organization declined. Then Koussevitzky was imported from Europe and today the Boston orchestra is at its old peak. Time magazine says:

Koussevitzky was not in 1924 one of the towering figures of European music. Conservative Bostonians, in fact, found him at first somewhat exaggerated and theatrical. But soon Boston began to admit that Koussevitzky had two things: An uncannily transparent tone that only he seemed able to elicit from the orchestra, and a repertory that was larger and more varied than that of any other conductor in the United States. He introduced the United States to such important modernist figures as William Walton, Paul Hindemith and Zoltan Kodaly.

When Boston's concert goers gather in Symphony hall they see a haughty, gray haired, tyrannical aristocrat stride to the podium in faultlessly tailored morning clothes, bow to the audience, then turn imperiously to the orchestra. As he raps for attention he claps a pince-nez to his nose. Before he turns again to the audience to take his bow, the pince-nez is removed. During the performance his rear view presents the most thoroughly studied and poised appearance to be seen on any symphonic podium in the United States. Even in climaxes where the average maestro would be fighting the air with fury, Koussevitzky's figure is calm.

Koussevitzky on parade and Koussevitzky in rehearsal are as different as night and day. While trombonists sweat, fiddlers fidget and horn players dump saliva from their instruments, Koussevitzky, hunched in an old sweater, shouts, sings, gesticulates, lunges and paddles with his baton, grins froglike at pleasant sounds, scolds frantically in heavily battered English. "You must zing," he admonishes, "you must blay the nuts." "Vonderful, vonderful!" he exclaims, when the orchestra's tone suits him. "Don't spik!" he furiously warns some innocent player who is trying to make a suggestion. "If you spik, I go home!"

Since the Boston symphony is the only important nonunion orchestra in the country, musicians who cross Koussevitzky risk their jobs. Stories of his tyranny (sometimes apocryphal) have become legend among musicians. Typical is that of the musician who persisted in playing sour notes. Exasperated, Koussevitzky finally shouted: "You are fired. Ged out. Ged out!" That ended the rehearsal. On his way out the discharged musician passed the dressing room, where the conductor was sitting gloomily hunched over a desk. The musician stopped. "Nuts to you, Koussevitzky!" he bellowed. Koussevitzky turned his haughty head. "It's too late to abologize," he snapped.

* * *

Conservative in his tastes, 64 year old Sergei Koussevitzky lives in a large rented house in the quiet Boston suburb of Brookline. Its furnishings and decoration are completely American, its staff completely Russian. The chief factotum is a blond, grinning, gangling valet named Victor, who follows his master about with serflike devotion. Victor has many duties, among them that of drying off his master who is always drenched with perspiration at the end of each concert. Victor's wife is the cook, who prepares Koussevitzky's regular and carefully chosen meals. Regularly and carefully apportioned are all his daily habits, with so much time allowed for rehearsing, so much for walking, so much for studying his scores, for the Boston symphony's aging master takes systematic and excellent care of himself.

Though he is a tyrant on the podium, Koussevitzky in private life is an affable, courtly, talkative, rather posey Russian gentleman of the old school. While his tastes in music range from the eighteenth century up to the streamlined present, his tastes in nearly everything else are old worldly. Temperamentally a romantic, he loves to brood over Schopenhauer and Nietzsche.

* * *

Though he has long been a champion of the works of young Soviet composers, he has little enthusiasm for Russia's present form of government. Always loud in his praise of the United States, he took out his first American citizenship papers three years ago.

Koussevitzky has taken few of life's bumps. One good reason has been Natalya Konstantinovna Koussevitzkaya, his Russian wife. Koussevitzky is her career. Once a sculptress, she has not only spent the best part of her life smoothing out her husband's path; she also played an important part in putting him on the path in the first place.

The facts of Koussevitzky's life belie his haughty mien but not his profession. He was born in 1874 in the central Russian village of Vyshny Volochek. His mother, who died shortly after he was born, was a pianist; his father gave lessons on the violin. A poor boy, destined by a traditionally musical family for a musical career, he was soon on his way to Moscow in search of a scholarship at Moscow's Philharmonic conservatory. Because he was late in applying, and because there were only a few places left in the conservatory orchestra, the only scholarships open to him were for instruction on the trombone, the bassoon or the string bass. As the least of three evils, young Koussevitzky chose the bull fiddle (string bass). So expert did he become that eventually he toured Europe as a soloist on this clumsiest of instruments. He is regarded as the best contrabass player in the world.

It was during his days as a mustachioed virtuoso on the bass that he met Natalya Konstantinovna. While sawing the thick strings of his instrument at a Moscow concert, he noticed a girl in the front row, gazing at him in maidenly admiration. Koussevitzky's heart jumped, he sawed away more sweetly than ever. After the concert he searched for his admirer, but she had gone. For weeks romantic Koussevitzky was in a lovesick daze. Months later, at another concert, he spied her again in the audience and made his instrument serenade her with mournful and passionate moans. Again she eluded him. It was not until two years afterward that they met and married.

Like many a successful conductor's wife, Natalya Konstantinovna was a woman of means. Together they financed an orchestra for Koussevitzky to practice on, and gave a series of concerts in Moscow and St. Petersburg. The Koussevitzky concerts began to catch on with the Russian public. The Koussevitzkys chartered a ferryboat and made a tour of the Volga. By 1910 Koussevitzky was the most widely known maestro in Czarist Russia. Meanwhile, he had started a publishing house for music by contemporary Slavic composers, published for the first time (thus, incidentally, sparing himself the performance royalties) works by such famed artists as the late Alexander Scriabin, Sergei Prokofieff and Igor Stravinsky.

The revolution of 1917 put a stop to this. Zealous Bolsheviks liquidated Koussevitzky's self-endowed orchestra and publishing house and offered him instead the post of Russia's musical head man. He declined, though he accepted for a time the conductorship of Petrograd's state orchestra, where his dictatorial instincts were continually curbed by bureaucratic regulations. Once officers of the GPU caught him attempting to escape to Estonia. When he did get a passport to leave the country, he abandoned virtually all of his money and personal property to the Soviet government.

Sergei Koussevitzky of Boston

LOWELL, MASS.
LEADER

OCT 22 1938

Music Lovers at Boston Symphony

Lowell will be represented by many music lovers at the first of a series of six commuters' matinees next Tuesday afternoon at Symphony Hall in Boston where Dr. Serge Koussevitzky will direct the Boston Symphony orchestra and a noted two-piano team will be heard.

The orchestra's world-famous leader, Dr. Serge Koussevitzky, noting that Tuesday is the exact centenary of the birth of the brilliant and tragically short-lived Bizet, composer of that operatic favorite, "Carmen," will open the program with his "L'Arlesienne Suite, No. 1." In its ways, this suite is as dazzingly orchestrated and dramatically felt as "Carmen."

A noted two-piano "team" will be soloists in Mozart's Concerto in E. These beautifully-matched players are Pierre Luboshutz and his wife, known professionally as Genia Nemenoff. He is a graduate of the Moscow conservatory, and she a pupil of the famous Isidor Philipp of the Paris conservatory. They discovered their perfect adaptability to playing compositions, for two pianos, while engaging in private performances for the entertainment of friends.

For climax to the concert will come Beethoven's Symphony No. 5, persistently, if debatably, supposed to be built on the phrase, "Thus Does Fate Knock." By many critics, Dr. Koussevitzky's interpretation of this work is rated without superior.

Audiences at the commuters' matinees travel a total of 60,000 miles in an afternoon, on their round trip to and from Symphony Hall. They come from every New England state except Vermont.

PROVIDENCE, R. I.
JOURNAL

OCT 1 9 1938

MUSIC

Dr. Koussevitzky and the Boston Symphony Return to Providence to Start Their 15th Season; Mozart and Dvorak Feature Program

By G. Y. Loveridge

The summer's siege of silence was happily raised by the Boston Symphony Orchestra last night. Dr. Serge Koussevitzky and his men were welcomed to Metropolitan Theatre with perhaps even more than the customary cordiality, it being the 15th season that Dr. Koussevitzky has conducted. No other conductor of the orchestra has had so long a tenure.

At a time when civilization has grown afraid to go to bed in the dark, it is reassuring to see so large a public gathering for so exalted and gentle a purpose. It does not signify that all's right with the world, but it signifies that all's not wrong. At least, not yet.

The only alarums and excursions of the evening were musical ones. A Mozart divertimento in B-flat major, for strings and two horns, and Dvorak's symphony "From the New World," in E minor, were the beginning and the end. Between them, Berlioz's overture inspired by the life of the fabulous Cellini was substituted for what had been previously announced, Glazounov's symphonic poem about the fabulous Stenka Razin.

The Mozart was magnificent. It was intended for only two violins, a viola and bass, besides the horns; so that the inclusion of the orchestra's entire string choir put the two delegates from the brass section at a handsome disadvantage. In fact, they might almost as well not have played at all.

The strings, however, were superb, in all the glory of their coloring, suppleness and precision. They spun out with faultless clarity the webs of sound that only Mozart could design. If there was any lapse at all, it was among the first violins in the adagio; and yet this movement was so beautifully uttered that many persons broke into applause, before the suite was finished. The violas were particularly fine in certain of the variations. Dr. Koussevitzky may be said to have started the season by putting the orchestra's best foot forward.

The "Roman Carnival Overture" made a startling contrast. Berlioz, as is well known, enjoys firing off everything in the arsenal, all at once, if convenient. The fragile fancies evoked by Mozart were soon scattered by the succeeding hurricane of tone. Dr. Koussevitzky commanded with great spirit, and the orchestra proceeded to give the overture an exciting and glittering performance. Brisk strings, arresting English horn, tempestuous brass—it ended like a cavalry charge.

The Dvorak symphony was the nearest the program approached to the music of this century. It was an agreeable choice, and was effectively presented. The adagio introduction was taken very slowly (Dvorak himself once expressed the desire that it be taken "as slowly as possible"); the following allegro sparkled with vitality. The transparency of orchestral tone and the balance of the choirs were admirable. Dr. Koussevitzky made the whole work seem remarkably fresh and new for a symphony that is perhaps as well known as most. The largo was absorbing with the English horn at its best, singing a tune exquisitely suited to its voice. In this movement the trombones, on occasion, might have spoken with greater unanimity. The brisk accent of the strings in the scherzo and the fiery weaving of themes in the concluding allegro brought the evening to an electric close.

Dr. Koussevitzky, applauded vigorously again and again as the program progressed, several times brought the orchestra to its feet in acknowledgement.

PHILADELPHIA, PA.
RECORD

OCT 23 1938

ON THE RECORD

The Khan Konchak, chief of the Polovtsy tribe of Central Asia, was a generous foe. When he conquered Prince Igor, his Boyar enemy, he treated him regally, chivalrously. At a banquet in honor of his captive, the Khan disported his subjects in wild, barbaric dances for the prince's benefit. There were dances of wild men, of young boys and girls, of slave girls and prisoners, culminating in a general dance of the whole tribe.

This bizarre music, in savag vigorous rhythms, wild and exci ing, comes to brilliant life again i the recording by Leopold Stokowsk and the Philadelphia Orchestra of **Borodin's Dances of the Polovetzki Maidens**, from "Prince Igor." (Victor. M-499. $4.50.) It makes a prize album.

Weird Dance Music.

Fit companion-piece is anothe style in weird dance music, the **Bacchanale from Saint-Saens' "Samson and Delilah,"** given a colorful dashing performance by the Boston "Pops" Orchestra under [illegible] (Victor. 12318. $1.50.)

Delightful miniatures of a long lost day are the **Haydn: Four Divertimenti for Flute and Strings**, played by **Rene Le Roy** (flute) **Jean Pasquier** (violin) and **Etienn**

PROVIDENCE, R. I.
BULLETIN

OCT 19 1938

First Concert of the New Season Brings Society Into Musical Reunion

Providence demonstrated its affection for Symphony Orchestra Leader Serge Koussevitzky and his musicians last night when the large auditorium of the Metropolitan Theatre [illegible]most to the last seat. Photographed on their way to hear the Boston Symphony's program were: across the page, Mr. and Mrs. Robert H. I. Goddard, Jr.; Miss Ellen R. Gardner and her mother, Mrs. Rathbone Gardner; Miss Betty Innis, followed by her father, William S. Innis.

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PHILADELPHIA, PA.
Evening Public Ledger

CT 22 1938

The Critic Talks to
MUSIC LOVERS

By SAMUEL L. LACIAR

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, recently contributed a paper to the Proceedings of the American Academy of Arts and Sciences, entitled "Poetry and Music; Musical Interpretation, and Some Remarks About American Orchestras." Naturally, from Dr. Koussevitzky's high position among the great orchestral conductors of the world, anything that he says about the matter of musical interpretation and about orchestras, either American or foreign, must be received with the greatest respect. Music, he says, gave rise to the art of interpretation, thus creating in its own sphere a second and auxiliary art which poetry does not know at all. In poetry, interpretation is very artificial and changes into a dramatic pose—a pose because it appears an imitation of theatrical art from which poetical interpretation must borrow, for in poetry's own sphere as an organic art it cannot arise.

Interpretation as an auxiliary art is above all most closely connected with music. Dr. Koussevitzky asserts that interpretation, especially the art of conducting, is still very young, when we consider that Berlioz, Mendelssohn and Wagner, who appeared at about the same time as the leading conductors of their epoch, were, indeed, the first conductor-interpreters. In fact, they founded a new school, and he says that Wagner was the first conductor who turned his back to the audience when leading an orchestra. Before him, conductors stood "a trois quart," facing the public. "You can well imagine," says the Boston conductor, "what little influence a conductor could have on an orchestra, standing with his back to the musicians. But in those days the art of interpretation in conducting was not known."

* * *

CONDUCTORS were then mostly "time beaters," who did not even trouble to rehearse, assigning the concertmaster to this duty, from which arose that title and the public performance consisted simply of playing in time without consideration for detail or perfection. Any virtuoso player having a solo passage to play, performed it with the utmost individuality, disregarding the whole conception of the work, its general meaning or line. It was Wagner and Mendelssohn who created the revolution in the sphere of conducting. They no longer "beat time" alone; they built up the musical phrase. Yet this was still far from the modern art of conducting. The geniuses of Mendelssohn and Wagner were totally opposite; Wagner was essentially romantic, Mendelssohn essentially constructive.

Dr. Koussevitzky believes that Mendelssohn's art of conducting is nearer to our day than the art of Wagner, because Mendelssohn's approach to musical compositions was more abstract than Wagner's approach. However, he calls attention to the fact that, in their time, almost the entire younger generation followed Wagner, and not Mendelssohn, because Wagner reflected his epoch immeasurably more than did Mendelssohn. It is also interesting to mark the difference of their conceptions of musical compositions. At this point in his address the Allegretto Scherzando from Beethoven's Eighth Symphony and the "Freischeutz" overture of Weber were played on a piano to illustrate the difference of tempo.

* * *

MENDELSSOHN'S interpretation was shown to be faster, more rigid and more precise; Wagner's was freer and more emotionally expressive in its phrasing. At the close of this illustration Dr. Koussevitzky asked: "Which of the two was right?" and answered his own question with "We cannot say." Here, he said, we actually come to the problems of interpretation. Before the World War interpretative art was strongly influenced by the romantic school. That is, the interpreter regarded a musical composition as an artist-painter would regard a landscape; to him it was an "aspect of nature" which he took and reflected as he saw, felt and understood it. Therefore one and the same landscape in the hands of two artists will have a different reflection.

In all ages, continued Dr. Koussevitzky, artists have been the prophets of either the rise or the downfall of a culture, and thus, in the pre-war period, leading artists introduced decadence in art before it manifested itself in the social and political life of the post-war period. Decadence in musical interpretation in some countries grew to such proportions that not only were the lights and shadings distorted, but the form itself was lost. At the same time, artists in other countries, also instinctively foreseeing that decline, attempted to straighten the distorted line of classical art.

* * *

DR. KOUSSEVITZKY deals at length with the right of musical performers to interpret compositions freely, and they hold that right from the composer himself. As illustration, he mentioned Bach, in whose works "we frequently find no nuances," but that positively does not mean that Bach intended to have his works played without nuances; he simply left that freedom to the performers. Thus, also, in the classical concertos of Mozart and Beethoven there are few if any cadenzas written by the composer, who left that to the interpreter. Wagner also intentionally wrote no exact definition of tempo, because, as he said in his book on conducting, the talented conductor will find the right tempo and the untalented one will never find it, even if printed in the score.

In this connection Dr. Koussevitzky related a personal experience with Sibelius regarding the fourth symphony of that composer. Failing either to feel or to understand a tempo mark of the scherzo he wrote the composer about it, and Sibelius replied that "the right tempo is the one that the artist feels." So, inquires Dr. Koussevitzy, "where is, after all, the truth of interpretation, and how can an artist justify that truth?"

That part of Dr. Koussevitzy's paper relating to the "central line" of the greatest composers and to American orchestras will be discussed in this column next Saturday.

LOWELL, MASS.
SUNDAY TELEGRAM

OCT 23 1938

MONDAY AND TUESDAY SYMPHONY SERIES

Tomorrow evening at 8.15, and Tuesday afternoon at three o'clock, the Boston Symphony orchestra, under the direction of Serge Koussevitzky, will give the first concerts of the shorter series of six pairs in Symphony hall. The opening programme will be of special interest in that the distinguished paired pianists, Pierre Luboshutz and Genia Nemenoff, will make their first appearance with the orchestra. They will perform Mozart's Concerto for two pianofortes, in E flat major. Both artists, who in private life are Mr. and Mrs. Pierre Luboshutz, are Russian by birth. Pierre Luboshutz had his early training in Moscow, while Genia Nemenoff studied at the Paris Conservatoire under Isidor Phillipp. Each acquired a considerable reputation as a solo artist before the two combined their talents in music for two pianists.

Next Tuesday, October 25, will mark the hundredth anniversary of the birth of Georges Bizet, and in recognition of the event, Dr. Koussevitzky wil include upon this programme the first suite from Bizet's music to Daudet's play "L'Arlesienne". It has been his "L'Arlesienne" music, together with his opera "Carmen," which has perpetuated the name of Bizet these many years. The Symphony upon this programme will be the Fifth of Beethoven, in C minor.

WATERBURY, CONN.
REPUBLICAN

OCT 26 1938

100TH ANNIVERSARY OF BIZET MARKED

Boston, Oct. 25. —(AP)— The 100th birthday anniversary of Georges Bizet, composer of "Carmen" and other successful operas, was observed today by the Boston Symphony orchestra, which performed his "L'Arlesienne Suite" No. 1.

Added to the orchestra for this composition was a saxophone, Conductor Serge Koussevitzky pointing out that Bizet was the first outstanding composer to employ this new instrument, invented during that era by Adolph Saxe.

MINNEAPOLIS, MINN.
JOURNAL

OCT 23 1938

IN ATHENS

Dmitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, is shown leading the stringed orchestra in the ancient Roman theater under the Acropolis in Athens. Below is Dr. Sergei Koussevitsky at work with the Boston Symphony.

NEW YORK, N. Y.
TIMES

OCT 23 1938

WITH SOME

THE St. Louis Symphony Orchestra, under Vladimir Golschmann, will open its fifty-ninth season this Friday afternoon and Saturday night in St. Louis with a program containing the Brahms First symphony, Strauss's "Death and Transfiguration," Ravel's "La Valse" and Weber's overture to "Oberon."

Bizet's first "L'Arlésienne" suite will be played by the ~~Boston~~ Symphony Orchestra, under Dr. Serge Koussevitzky, this Tuesday in Boston in honor of the centennial of the composer's birth, which falls on that day. The program for this Friday afternoon and Saturday night includes Ravel's "Le Tombeau de Couperin," Debussy's "Afternoon of a Faun," Roussel's "Rapsodie Flamande" and Berlioz's "Fantastic" symphony.

PROVIDENCE, R. I.
JOURNAL

OCT 23 1938

New Symphony Record

With a total of 200 concerts scheduled during the current season, the Boston Symphony Orchestra is establishing a record believed to be unique in American music. Its nearest rival in activity is the Philadelphia Symphony, which will appear in 118 formal concerts between now and next spring.

The Boston schedule includes not only the formal concerts but also the "pop" concerts, several weeks of free concerts outdoors and participation in the Berkshire Festival. More than half of its concerts will be directed by the permanent conductor, Dr. Serge Koussevitzky.

PROVIDENCE, R. I.
JOURNAL

OCT 23 1938

Capacity audiences attended two concerts at the Metropolitan Theatre last week. On Tuesday evening, the Boston Symphony Orchestra, under the [illegible] Dr. Serge Koussevitzky, presented its first program of the season here.

The following evening, Richard Crooks, noted tenor, gave an unusually interesting and varied program, under auspices of the Providence Community Concert Association.

HARTFORD, CONN.
TIMES

OCT 26 1938

"In all ages, artists were prophets of either the rise or the downfall of a culture."—Koussevitzky.

WORCESTER, MASS.
TELEGRAM

OCT 23 1938

Commuter's Matinees

COMMUTER'S MATINEES for listeners who may arrive from distant points have been arranged by the Boston Symphony Orchestra, for Tuesdays, six of them through the Winter at 3 o'clock instead of 2.30 when the regular Friday concerts start. Once a month, they begin this week, but omitt the November date which conflicts with the Thanksgiving holiday. A season ticket for this series may be had at one-fourth the cost of the twenty-four Friday performances, although the Tuesday subscribers will hear the same high standard of programs, played by the full strength personnel of 110 Boston Symphony musicians.

The celebrated Dr. Serge Koussevitzky will conduct four of the Tuesday concerts. Two very distinguished guest conductors will present the remaining programs. They will be the great Russian composer and violin virtuoso, Georges Enesco. The same programs heard on Tuesday afternoons will be played on Monday evenings, on the same reduced subscription

PHILADELPHIA, PA.
Evening Public Ledger

CT 22 1938

The Critic Talks to
MUSIC LOVERS

By SAMUEL L. LACIAR

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, recently contributed a paper to the Proceedings of the American Academy of Arts and Sciences, entitled "Poetry and Music; Musical Interpretation, and Some Remarks About American Orchestras." Naturally, from Dr. Koussevitzky's high position among the great orchestral conductors of the world, anything that he says about the matter of musical interpretation and about orchestras, either American or foreign, must be received with the greatest respect. Music, he says, gave rise to the art of interpretation, thus creating in its own sphere a second and auxiliary art which poetry does not know at all. In poetry, interpretation is very artificial and changes into a dramatic pose—a pose because it appears an imitation of theatrical art from which poetical interpretation must borrow, for in poetry's own sphere as an organic art it cannot arise.

Interpretation as an auxiliary art is above all most closely connected with music. Dr. Koussevitzky asserts that interpretation, especially the art of conducting, is still very young, when we consider that Berlioz, Mendelssohn and Wagner, who appeared at about the same time as the leading conductors of their epoch, were, indeed, the first conductor-interpreters. In fact, they founded a new school, and he says that Wagner was the first conductor who turned his back to the audience when leading an orchestra. Before him, conductors stood "a trois quart," facing the public. "You can well imagine," says the Boston conductor, "what little influence a conductor could have on an orchestra, standing with his back to the musicians. But in those days the art of interpretation in conducting was not known."

* * *

CONDUCTORS were then mostly "time beaters," who did not even trouble to rehearse, assigning the concertmaster to this duty, from which arose that title and the public performance consisted simply of playing in time without consideration for detail or perfection. Any virtuoso player having a solo passage to play, performed it with the utmost individuality, disregarding the whole conception of the work, its general meaning or line. It was Wagner and Mendelssohn who created the revolution in the sphere of conducting. They no longer "beat time" alone; they built up the musical phrase. Yet this was still far from the modern art of conducting. The geniuses of Mendelssohn and Wagner were totally opposite; Wagner was essentially romantic, Mendelssohn essentially constructive.

Dr. Koussevitzky believes that Mendelssohn's art of conducting is nearer to our day than the art of Wagner, because Mendelssohn's approach to musical compositions was more abstract than Wagner's approach. However, he calls attention to the fact that, in their time, almost the entire younger generation followed Wagner, and not Mendelssohn, because Wagner reflected his epoch immeasurably more than did Mendelssohn. It is also interesting to mark the difference of their conceptions of musical compositions. At this point in his address the Allegretto Scherzando from Beethoven's Eighth Symphony and the "Freischeutz" overture of Weber were played on a piano to illustrate the difference of tempo.

* * *

MENDELSSOHN'S interpretation was shown to be faster, more rigid and more precise; Wagner's was freer and more emotionally expressive in its phrasing. At the close of this illustration Dr. Koussevitzky asked: "Which of the two was right?" and answered his own question with "We cannot say." Here, he said, we actually come to the problems of interpretation. Before the World War interpretative art was strongly influenced by the romantic school. That is, the interpreter regarded a musical composition as an artist-painter would regard a landscape; to him it was an "aspect of nature" which he took and reflected as he saw, felt and understood it. Therefore one and the same landscape in the hands of two artists will have a different reflection.

In all ages, continued Dr. Koussevitzky, artists have been the prophets of either the rise or the downfall of a culture, and thus, in the pre-war period, leading artists introduced decadence in art before it manifested itself in the social and political life of the post-war period. Decadence in musical interpretation in some countries grew to such proportions that not only were the lights and shadings distorted, but the form itself was lost. At the same time, artists in other countries, also instinctively foreseeing that decline, attempted to straighten the distorted line of classical art.

* * *

DR. KOUSSEVITZKY deals at length with the right of musical performers to interpret compositions freely, and they hold that right from the composer himself. As illustration, he mentioned Bach, in whose works "we frequently find no nuances," but that positively does not mean that Bach intended to have his works played without nuances; he simply left that freedom to the performers. Thus, also, in the classical concertos of Mozart and Beethoven there are few if any cadenzas written by the composer, who left that to the interpreter. Wagner also intentionally wrote no exact definition of tempo, because, as he said in his book on conducting, the talented conductor will find the right tempo and the untalented one will never find it, even if printed in the score.

In this connection Dr. Koussevitzky related a personal experience with Sibelius regarding the fourth symphony of that composer. Failing either to feel or to understand a tempo mark of the scherzo he wrote the composer about it, and Sibelius replied that "the right tempo is the one that the artist feels." So, inquires Dr. Koussevitzy, "where is, after all, the truth of interpretation, and how can an artist justify that truth?"

That part of Dr. Koussevitzy's paper relating to the "central line" of the greatest composers and to American orchestras will be discussed in this column next Saturday.

LOWELL, MASS.
SUNDAY TELEGRAM

OCT 23 1938

MONDAY AND TUESDAY SYMPHONY SERIES

Tomorrow evening at 8.15, and Tuesday afternoon at three o'clock, the Boston Symphony orchestra, under the direction of Serge Koussevitzky, will give the first concerts of the shorter series of six pairs in Symphony hall. The opening programme will be of special interest in that the distinguished paired pianists, Pierre Luboshutz and Genia Nemenoff, will make their first appearance with the orchestra. They will perform Mozart's Concerto for two pianofortes, in E flat major. Both artists, who in private life are Mr. and Mrs. Pierre Luboshutz, are Russian by birth. Pierre Luboshutz had his early training in Moscow, while Genia Nemenoff studied at the Paris Conservatoire under Isidor Phillipp. Each acquired a considerable reputation as a solo artist before the two combined their talents in music for two pianists.

Next Tuesday, October 25, will mark the hundredth anniversary of the birth of Georges Bizet, and in recognition of the event, Dr. Koussevitzky wil include upon this programme the first suite from Bizet's music to Daudet's play "L'Arlesienne". It has been his "L'Arlesienne" music, together with his opera "Carmen," which has perpetuated the name of Bizet these many years. The Symphony upon this programme will be the Fifth of Beethoven, in C minor.

WATERBURY, CONN.
REPUBLICAN

OCT 26 1938

100TH ANNIVERSARY OF BIZET MARKED

Boston, Oct. 25. —(AP)— The 100th birthday anniversary of Georges Bizet, composer of "Carmen" and other successful operas, was observed today by the Boston Symphony orchestra, which performed his "L'Arlesienne Suite" No. 1.

Added to the orchestra for this composition was a saxophone, Conductor Serge Koussevitzky pointing out that Bizet was the first outstanding composer to employ this new instrument, invented during that era by Adolph Saxe.

MINNEAPOLIS, MINN.
JOURNAL

OCT 23 1938

IN ATHENS
Dmitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, is shown leading the stringed orchestra in the ancient Roman theater under the Acropolis in Athens. Below is Dr. Sergei Koussevitsky at work with the Boston Symphony.

NEW YORK, N. Y.
TIMES

OCT 23 1938

WITH SOME

THE St. Louis Symphony Orchestra, under Vladimir Golschmann, will open its fifty-ninth season this Friday afternoon and Saturday night in St. Louis with a program containing the Brahms First symphony, Strauss's "Death and Transfiguration," Ravel's "La Valse" and Weber's overture to "Oberon."

Bizet's first "L'Arlésienne" suite will be played by the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, this Tuesday in Boston in honor of the centennial of the composer's birth, which falls on that day. The program for this Friday afternoon and Saturday night includes Ravel's "Le Tombeau de Couperin," Debussy's "Afternoon of a Faun," Roussel's "Rapsodie Flamande" and Berlioz's "Fantastic" symphony.

PROVIDENCE, R. I.
JOURNAL

OCT 23 1938

Capacity audiences attended two concerts at the Metropolitan Theatre last week. On Tuesday evening, the Boston Symphony Orchestra, under the leadership of Dr. Serge Koussevitzky, presented its first program of the season here.

The following evening, Richard Crooks, noted tenor, gave an unusually interesting and varied program, under auspices of the Providence Community Concert Association.

PROVIDENCE, R. I.
JOURNAL

OCT 23 1938

New Symphony Record

With a total of 200 concerts scheduled during the current season, the Boston Symphony Orchestra is establishing a record believed to be unique in American music. Its nearest rival in activity is the Philadelphia Symphony, which will appear in 118 formal concerts between now and next spring.

The Boston schedule includes not only the formal concerts but also the "pop" concerts, several weeks of free concerts outdoors and participation in the Berkshire Festival. More than half of its concerts will be directed by the permanent conductor, Dr. Serge Koussevitzky.

HARTFORD, CONN.
TIMES

OCT 26 1938

"In all ages, artists were prophets of either the rise or the downfall of a culture."—Koussevitzky.

WORCESTER, MASS.
TELEGRAM

OCT 23 1938

Commuter's Matinees

COMMUTER'S MATINEES for listeners who may arrive from distant points have been arranged by the Boston Symphony Orchestra, for Tuesdays, six of them through the Winter at 3 o'clock instead of 2.30 when the regular Friday concerts start. Once a month, they begin this week, but omitt the November date which conflicts with the Thanksgiving holiday. A season ticket for this series may be had at one-fourth the cost of the twenty-four Friday performances, although the Tuesday subscribers will hear the same high standard of programs, played by the full strength personnel of 110 Boston Symphony musicians.

The celebrated Dr. Serge Koussevitzky will conduct four of the Tuesday concerts. Two very distinguished guest conductors will present the remaining programs. They will be the great Russian composer and violin virtuoso, Georges Enesco. The same programs heard on Tuesday afternoons will be played on Monday evenings, on the same reduced subscription

NEW YORK, N. Y.
TIMES

OCT 23 1938

OPERA AND CONCERT

Bennett Completing New One-Act Work—Chicago Orchestra Finances

It is a significant thing that American composers are turning increasingly to native themes when they think of writing operas. In the past the subject was, more often than not, some grandiose story based on the Bible or some tale of blood and thunder that looked as if it belonged to the old-fashioned Italian opera-thriller school. But the trend seems to be away from the derivative and toward stories that are indigenous to America.

This morning's news is that Robert Russell Bennett, who is thoroughly American in his orientation and his composition, is at work on an opera drawn from one of this country's best loved spinners of tales. He is working on a dramatization of a story by O. Henry. It is not possible yet to reveal which story.

It seems strange, however, that O. Henry has not frequently been the source of inspiration of the lyric muse. His short stories are truly American in their flavor and compactness. Since they are well designed entities, they would seem to be naturals for operatic treatment, where the line of the story must be broad and direct.

Mr. Bennett's librettist is again Robert A. Simon, who fashioned an original book for a previous opera by the composer. This was "Maria Malibran," which was done at the Juilliard School. The new opera will probably be a one-acter. Mr. Bennett is finishing it between Hollywood and Broadway chores.

Another young American composer, one who has confined himself largely to what may be called pure in contradistinction to theatre music, has completed a brace of new works. He is Samuel Barber. One of these is not strictly new; it has a new dress. It is the adagio from the string quartet which was heard here recently. Mr. Barber has set it for string orchestra. The other work, all new, is called "Essay for Orchestra" and utilizes the full modern ensemble.

Although the Boston Symphony Orchestra attends to its adult audiences in its regular concerts at home and on the road, in the Spring "Pops," in the free Esplanade concerts, and in the annual Berkshire Festival, it has been somewhat remiss in recent years in its obligation to the youngsters of the city. Conscious of this obligation, Wheeler Beckett, conductor, assembled some seventy men of the B. S. O. and announced a series of three concerts especially for boys and girls of high school and junior high school ages. He gave clear warning that the "general public" was not invited, and that adults would be admitted only as escorts, not as music-lovers.

The series, which opened to a capacity house last week in Symphony Hall, is distinctive in certain important aspects. First, price of tickets. With the aid of a generous group of sponsors, Mr. Beckett was able to offer 400 subscriptions at 60 cents for the entire series, which were quickly taken by twenty-five Boston Settlements. Some 1,800 seats were taken by public school students at $1 for the series, and the rest went to private schools.

The other departure from the conventional concerns the presentation of the concerts. Convinced that the music is the thing, Mr. Beckett has decided to throw overboard demonstration of instruments, stereoscopic slides and interminable speechifying. Instead, he has prepared music notes which will be sent in advance to the young subscribers.

Musical Boston is watching the progress of this series as a test case in a hitherto uncertain field of endeavor.

HARTFORD, CONN.
TIMES

OCT 25 1938

Berkshire Festival Reports Increase In Membership

The Berkshire Symphonic Festival reports an increasing number of members for the 1939 concerts by the Boston Symphony Orchestra at the new Tanglewood shed between Stockbridge and Lenox.

Memberships, limited to 3,000, are available only until Nov. 1. All seats will be reserved next year, but prices will not be advanced. Trustees point to an advantage of membership in an appreciable saving in the cost of tickets. Members pay about 50 percent of what tickets would cost if bought singly. Under the membership plan it is possible to attend concerts for less than a dollar.

Cost of Shed $91,193

Trustees have issued a brochure calling attention to accomplishments at Tanglewood—erection of the music shed at a cost of $91,193.95. The building contract, according to the brochure, was completed under the contract price and one month ahead of schedule.

More than 82 percent of the donations came from people living within a radius of 50 miles of Tanglewood and the trustees themselves contributed more than 40 percent of the total. It is estimated that $75,000 more will be necessary to complete the shed and drain and level the parking area and install adequate lighting. An item of extreme urgency, according to the trustees, is the enclosing of the shed immediately with roll curtains for protection in winter and for the audience in case of storms during concerts.

Money Obtained Unaided

"The money contributed thus far has been obtained without the aid of professionals at a cost of less than 3 percent," says the brochure. "The board of trustees believes the remaining amount can be secured in the same way."

Two other pertinent paragraphs from the brochure follow: "The Berkshire Symphonic Festival is non-profit-making and no dividends are paid. All operating expenses are paid from the sale of tickets. If there is a surplus, it is placed in a reserve fund to meet evtraordinary emergencies as, for example, the repairing of parking fields this summer at a cost of over $1,500.

"The 1934 and 1935 Festivals showed small deficits. The last three Festivals made a small surplus."

SPRINGFIELD, MASS.
NEWS

OCT 24 1938

BERKSHIRE SYMPHONIC FESTIVAL MEMBERS ARE ON THE INCREASE

Stockbridge, Oct. 24—The Berkshire Symphonic festival reports an ever-increasing number of members for the 1939 concerts by the Boston Symphony orchestra at the new Tanglewood shed on route 183 between Stockbridge and Lenox. Memberships, limited to 3000, are available only until November 1. All seats will be reserved next year but prices will not be advanced.

Trustees point to advantages of membership as follows: An appreciable saving in the cost of tickets. Members pay about 50 per cent of what tickets would cost if bought singly. Under the membership plan it is possible to attend concerts for less than a dollar. First choice of seat locations. Attendance at no cost of a rehearsal by the orchestra.

Trustees have issued a brochure to all who have contributed to the building calling attention to accomplishments at Tanglewood—erection of the music shed at a cost of $91,193.95, which includes fees to the architect and engineer and chairs for the front section. The building contract, according to the brochure, was completed under the contract price and one month ahead of schedule. Information may be obtained from the office in Stockbridge.

WATERBURY, CONN.
REPUBLICAN
OCT 23 1938

MUSIC

16 Symphony Orchestras To Spend 5 Millions For Concerts

By JOHN SELBY

(Associated Press Arts Editor)

New York, Oct. 22—The 16 leading symphony orchestras of the country are getting ready to spend more than $4,750,000 to give their communities the music they want.

This figure does not include the budgets of the many excellent secondary orchestras. Thanks to music project efforts, there now is no city of the United States of 50,000 or better without some sort of orchestra. Many smaller cities also have them.

It does not touch the money spent on hundreds of college orchestras, nor the cost of the high school orchestras which now number in the thousands.

The total spent for symphonic music in America has been estimated as high as 40 millions. Whatever it is, the record shows the communities like it.

Sokoloff Goes West.

Only one American city, Seattle, is reducing its symphony budget—and that is because of a peculiar local situation which may be changed with the advent of the new Seattle conductor, Dr. Nikolai Sokoloff.

Most budgets remain the same, although four cities will spend a little more this winter: Washington, Pittsburg, Indianapolis and Rochester, will spend more money on soloists.

Eleven of the 16 key cities report better ticket sales than last season, when most found attendance had improved over the preceding winter. Cleveland, where a new women's organization has got into the field, reports the largest advance sale in the orchestra's history, and even Boston, where big audiences have been the rule more than 50 years, is 5 per cent ahead.

Changes in Philadelphia.

Only Philadelphia reports a decrease, and that is "slight, and not alarming," according to Alfred Reginald Allen, manager. Philadelphia is one of three cities reporting changes in the status of its conductor. Eugene Ormandy is now "musical director", which means that he controls absolutely the personnel and the programs; Stokowski will appear as guest only, next spring.

In Pittsburg, Fritz Reiner becomes permanent conductor, his first similar berth since his days with the Cincinnati symphony. In Seattle Dr. Sokoloff replaces Dr. Basil Cameron, and although Eugene Goosens remains permanent conductor in Cincinnati, he will be late arriving, and Jose Iturbi, conductor of the Rochester Philharmonic, will take the first three pairs of the 20 comprising the season. Longest tenure among practising conductors goes to Frederick Stock, now beginning his 34th season in Chicago.

Philadelphia will have the longest season—30 weeks, of which four will be spent on tour. Seattle has the shortest, 12 concerts. Kansas City, where Karl Krueger has built an excellent orchestra since 1933, adds 10 concerts to its season; Pittsburg adds three weeks.

Rochester's Combination.

The only major departure from standard symphony practise is at Rochester, where the 50 men of the well known "civic" orchestra are engaged for a 28-week season, and are augmented by 35 more players for a concentrated symphony season of 12 weeks.

Twenty men have been added to four orchestras—fewest additions being at Boston where one more double bass will be found; most in Washington, where Hans Kindler will have 10 new men. Only one orchestra has reduced personnel. This is St. Louis, where three men have resigned, and have not been replaced as yet.

Philadelphia will play the most concerts, 118. Seattle plans fewest, only 13. Boston, where the symphony has not only its regular season, but a spring popular season and several weeks of free concerts out of doors, as well as a festival in the Berkshires, will do all told more than 200 concerts, a unique record in American music. More than half will be directed by the permanent conductor, Dr. Serge Koussevitzky.

The 16 orchestras plan 1,315 concerts in their regular seasons. The budget total is $4,782,605. This is exactly $3,636.96 a concert. Approximately a quarter of this is returned through ticket sales; some orchestras are lucky, and have fairly extensive endowments, or (as in Detroit) fat radio contracts.

For most orchestras, however, October is the beginning of a battle. On one side is symphonic music, which the nation demands in larger and larger quantities. On the other is the big bad wolf, the deficit.

N. ADAMS, MASS.
TRANSCRIPT
OCT 24 1938

Festival Membership List Closes Nov. 1st

Increasing Number of Members is Reported for 1939 Concerts by Boston Symphony Orchestra—All Seats Will be Reserved Next Year But Prices Will Not be Advanced—Trustees Issue Brochure to All Who Have Contributed to Building Calling Attention to Accomplishments at Tanglewood.

The Berkshire Symphonic Festival reports an ever increasing number of members for the 1939 concerts by the Boston Symphony Orchestra at the new Tanglewood shed on Route 183 between Stockbridge and Lenox. Memberships, limited to 3,000, are available only until Nov. 1. All seats will be reserved next year, but prices will not be advanced.

Trustees point to advantages of membership as follows:

An appreciable saving in the cost of tickets. Members pay about 50 per cent of what tickets would cost if bought singly. Under the membership plan it is possible to attend concerts for less than a dollar.

First choice of seat locations.

Attendance at no cost of a rehearsal by the orchestra.

Trustees have issued a brochure to all who have contributed to the building calling attention to accomplishments at Tanglewood—erection of the music shed at a cost of $91,193.95 which includes fees to the architect and engineer and chairs for the front section. The building contract according to the brochure was completed under the contract price and one month ahead of schedule.

More than 82 per cent of the donations came from people living within a radius of 50 miles of Tanglewood and the trustees themselves contributed more than 40 per cent of the total. It is estimated that $75,000 more will be necessary to complete the shed and drain and level the parking area and install adequate lighting. An item of extreme urgency according to the trustees is the enclosing of the shed immediately with roll curtains for protection in winter and for the audience in case of storms during concerts.

"The money contributed thus far has been secured without the aid of professionals at a cost of less than 3%," says the brochure. "The board of trustees believes the remaining amount can be secured in the same way. This can be assured if you will send in a donation for whatever amount you may feel disposed to contribute. The board of trustees can then turn their attention to the larger problem of the educational aspects of the Festival, particularly as concerns the children of the community who will constitute the future audiences. It is hoped educational programs may be organized for them in the schools as well as for grown-ups in local Festival clubs where recorded music of the great masters may be played.

"We hope you will want to join with us in this great enterprise by becoming a Festival 'stockholder'."

Three other pertinent paragraphs from the brochure follow:

"The Berkshire Symphonic Festival is non-profit-making and no dividends are paid. All operating expenses are paid from the sale of tickets. The accounts are audited each year. If there is a surplus, it is placed in a reserve fund to meet extraordinary emergencies, as, for example, the repairing of parking fields this summer at a cost of over $1,500.

"The 1934 and 1935 Festivals showed small deficits. The last three Festivals made a small surplus. The estimated 1938 operating budget of $51,000 was not exceeded.

"It is estimated that 36,000 people attended the six concerts in 1938. Many came from long distances, even from the Pacific coast and Canada. From the musical standpoint the performances by the Boston Symphony Orchestra, under the brilliant direction of Dr. Koussevitzky, were of outstanding merit. The enthusiasm of the audience was extraordinary and revealed an intimate sense of friendliness toward the conductor and the magnificent orchestra. The public was evidently conscious that this annual event is now assuming national and even international significance in the musical world. Its educational and cultural value is difficult to estimate."

Membership blanks may be obtained from the office in Stockbridge and contributions to the building fund may be addressed there, too.

HARTFORD, CONN.
TIMES

OCT 24 1938

Words About

Music

And Musicians

The first of six commuters' matinees will be given by the Boston Symphony Orchestra tomorrow afternoon at 3.

Dr. Serge Koussevitzky, noting that Tuesday is the exact centenary of the birth of Bizet, will open the program with his L'Arlesienne Suite, No. 1 Pierre Luboshutz and his wife, known professionally as Genia Nemenoff, will be soloists in Mozart's Concerto in E. The Symphony No. 5.

Audiences at the commuters' matinees are said to travel a total of 60,000 miles on their round trip to and from Symphony Hall. They come from every New England state.

LEWISTON, ME.
SUN

OCT 25 1938

Music and The Drama

KOUSSEVITZKY LEADS BOSTON SYMPHONY IN FIRST OF COMMUTERS' MATINEES TODAY

An exceptional afternoon awaits the audience—including citizens of this community—which will attend the opening of the six Commuters' Matinees of the Boston Symphony Orchestra today at 3 o'clock.

The orchestra's world-famous leader, Dr. Serge Koussevitzky, noting that Tuesday is the exact centenary of the birth of the brilliant and tragically short-lived Bizet, composer of that operatic favorite, "Carmen," will open the program with his "L'Arlesienne Suite, No. 1". In its way, this suite is as dazzlingly orchestrated and dramatically felt as "Carmen."

A noted two piano "team" will be soloists in Mozart's Concerto in E. These beautifully matched players are Pierre Luboshutz and his wife, known professionally as Genia Nemenoff. He is a graduate of the Moscow Conservatory, and she a pupil of the famous Isidor Philipp of the Paris Conservatory. They discovered their perfect adaptability to playing compositions for two pianos while engaging in private performances for the entertainment of friends.

For climax to the concert will come Beethoven's Symphony No. 5, persistently, if debatably, supposed to be built on the phrase "Thus Does Fate Knock." By many critics, Dr. Koussevitzky's interpretation of this work is rated without superior.

Audiences at the Commuter's Matinees travel a total of 60,000 miles in an afternoon, on their round trip to and from Symphony Hall. They come from every New England State.

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PITTSFIELD, MASS.
EAGLE
OCT 26 1938

Orchestra May Go to Europe

Ernest B. Dane, President, Declines To Confirm Reports

The Boston Symphony Orchestra and its famed conductor, Dr. Serge Koussevitzky, may tour Europe in May as well as make its annual appearance later at the Berkshire Symphonic Festival in August, according to reports from Boston today.

Prospects for such a trip, seriously considered in 1929 and later dropped because of the depression, were revived last June when Dr. Koussevitzky returned from his annual trip abroad with assurances that only the lack of a $100,000 guarantee prevented the trip. He added that Europe was not only ready but "clamoring" for concerts by the Boston Symphony.

Ernest B. Dane, president of the board of trustees, declined to deny or confirm the report, while several other members of the board, when questioned, retorted they "couldn't say a word."

Questioning of some members, however, drew admissions that the board had met yesterday and that a tour abroad for the orchestra was taken up.

SPRINGFIELD, MASS.
MORNING UNION
OCT 26 1938

Boston Symphony May Make European Tour

BOSTON, Oct. 25 (AP)—Reports were published tonight that trustees of the Boston Symphony Orchestra had voted to send Dr. Serge Koussevitzky and the famous 110-piece orchestra abroad next May for a European concert tour.

PAWTUCKET, R. I.
TIMES
OCT 26 1938

Hub Symphony Makes Europe Tour in 1939

BOSTON, Oct. 26 (UP) — The Boston Symphony orchestra, under Dr. Serge Koussevitzky, may make its long-contemplated European concert tour next year.

Trustees of the 110-piece orchestra were reported today to have voted to send it abroad in May. Such a tour was considered in 1929 but the idea was abandoned because of the depression.

SPRINGFIELD, MASS.
EVENING UNION
OCT 26 1938

Boston Symphony May Tour Europe

BOSTON, Oct. 26 (AP)—Dr. Ernest B. Dane, president of the trustees of the Boston Symphony Orchestra, declined today to confirm or deny published reports the board had voted to send Dr. Sergei Koussevitzky and the 110 musicians to Europe for a concert tour next May. The Boston Herald said other trustees admitted the tour was "in the air."

Last summer when Dr. Koussevitzky returned from abroad he announced Europe was "clamoring" for the orchestra but lack of a $100,000 guarantee prevented the trip.

HOLYOKE, MASS.
Transcript Telegram
OCT 26 1938

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THE Boston Symphony orchestra, under Dr. Serge Koussevitzky, may make its long-contemplated European concert tour next year. Trustees of the 110-piece orchestra were reported today to have voted to send it broad in May. Such a tour was considered in 1929 but the idea was abandoned because of the depression.

HARTFORD, CONN.
TIMES
OCT 26 1938

Standards of Music in America Highest in World, Says Koussevitzky

Famous Conductor Finds Art Outlet For Deep Emotion

Dr. Serge Koussevitzky in rehearsal with his Boston Symphony Orchestra. This famous symphony group will be presented twice in the coming Bushnell Concert series.

"At no time has the standard of musical performance been set as high as it is in America today. This is not a mere verbal statement; facts speak for themselves."

Serge Koussevitzky, who will open the Bushnell Series with a concert of the Boston Symphony Orchestra on Nov. 15, made this statement in an address recently before the American Academy of Arts and Sciences. His topic was "Poetry and Music; Musical Interpretations; and Some Remarks About American Orchestras."

Better Possibilities Here

"In Europe," he said, "even in the best of the old days, the symphony orchestras had not nearly the same possibilities as we have here. Nor was there the same intensity of work and interest. I shall take, for example, the Berlin Philharmonic Orchestra, one of the oldest in Europe. How many concerts did that orchestra give in the course of one season under the leadership of a great conductor? In its most brilliant period, the Berlin Philharmonic gave 10 concerts with Nikisch conducting. The remaining concerts were led by different and indifferent conductors. Yet that was the foremost orchestra of the time. A strikingly interesting period of the musical life of Vienna, which may well be termed 'heroic,' is the period when Gustav Mahler was at the head of the Vienna Opera Orchestra. That same orchestra gave also symphony concerts and was then called 'The Philharmonic.' However, it was, in the first place, an opera orchestra, the concerts came in between; there were, perhaps, 8 or 10 symphony concerts in a season, also conducted by various conductors. The possibilities in America are infinitely better, and give a new idea of orchestral performances.

"It is a mistake to think that musical life in America developes only because of America's wealth. This is wrong. Musical life in this country grows because there is need for music. That need for music today has an explanation: men seek an outlet for their best and deeper emotions, and they find it in music. For, music is the recovered word of true feeling, liberated from the banality, hypocrisy, and cruelty of life. Music is to help the souls of men. It is the pure language, regenerating, like the mountain air."

About Interpretations

Dr. Koussevitzky's view of interpretations may be seen from the following: "We have a great deal of evidence that musical performers have a right to interpret compositions freely. They hold that right from the composer. Take Bach, for example. In his works we very often find no nuances. Does it mean that Bach intended to have his compositions played without nuances? Positively no. The great Bach leaves that freedom to the performer. Take the classical concertos by Mozart and Beethoven: we find that cadenzas are very rarely written by the composer, who leaves the freedom of improvisation to the performer. In Wagner's scores, after "Tannhaeuser" and "Lohengrin," we find no exact indication of tempi. Wagner omitted it intentionally, and says in his book on the art of conducting that it is unnecessary to mark the exact tempo, because a talented conductor will find the right tempo anyway; and the untalented conductor will never grasp the tempo even if it is printed in the score. For that reason, Wagner marks his tempi in a general way, such as: 'Bewegt,' 'Massig bewegt," slower, faster, and so on."

Poetry and Music

Regarding the relationship between poetry and music Dr. Koussevitzky had this to say: "Only bad verses aspire to be pronounced, playing with the sonority of words; good verses are fond of stillness and silence. In music, we observe the opposite phenomenon: only bad music is hostile to its tonal expression—that is, music which contents itself with its outlines 'Papiermusik.' Good music requires to be unchained in reproduction.

"Music which does not sound appears to be a dead world and loses its significance; its meaning dwells only in the tonal realization. Verses which are not even read (let alone not pronounced) do not lose their active power, but keep, in a mysterious manner, the ascendency of poetry. Goethe and Petrach do not lose their power and strength, but are independent of the fact whether they are remembered and read."

PITTSFIELD, MASS.
EAGLE
OCT 26 1938

Festival Declines Offer To Move Office to Lenox

Trustees Report Stockbridge Citizens Prepared To Give Land and Erect Building

The Berkshire Symphonic Festival trustees yesterday voted unanimously not to accept the "gracious invitation" of the Selectmen of Lenox to move the Festival office to Lenox Town Hall. The Lenox officials had offered the former post office quarters under a three-year least at $1 per year with heat and light.

After action had been taken on the Lenox proposal, it was revealed that leading citizens of Stockbridge are prepared to give land and erect a building as permanent office quarters for the Festival. To help raise funds for this project or for some other project that will assist the Festival, Stockbridge citizens will conduct "the first annual harvest festival ball" at Red Lion Inn, Nov. 5.

Reply Delivered

The meeting of the Festival trustees was called to act on the Lenox proposal, to hear a report on the membership campaign for the 1939 concerts by the Boston Symphony Orchestra which closes Nov. 1, and to transact routine business. It was held at the home of Mrs. Charles Robinson Smith in Glendale. The reply delivered to the Lenox Selectmen today and signed by Miss Gertrude Robinson Smith, president, was as follows:

"At a meeting of the board of trustees of the Berkshire Symphonic Festival, Inc., held yesterday, your gracious invitation to use office space in the Lenox Town Hall was considered with deep appreciation of the proffered hospitality and of the kind expressions accompanying it.

"After earnest discussion it was resolved that this generous offer must be declined.

"The trustees are sure that you will understand and sympathize with compelling reasons for this decision. Among others are the unwillingness to seem indifferent to the years of unfailing hospitality from Stockbridge and—of outstanding importance—the great business advantage to the Festival continuing the office address used since its inception.

"With renewed thanks for your thoughful and neighborly action."

Petition Signed by 200

A petition signed by 200 residents of Stockbridge was presented, but not until after action had been taken on the Lenox offer. This petition read: "We the citizens of Stockbridge, appreciating the enduring significance of the Berkshire Symphonic Festival, petition the trustees, that the Festival, which originated in Stockbridge, continue to maintain its headquarters in Stockbridge village."

Then a second petition signed by 11 residents of the town headed by Selectmen William G. MacClintic, Clinton Foster and Fred B. Williams, was presented. This petition, addressed to Miss Gertrude Robinson Smith, Festival president, read:

"We understand finances are influencing consideration of a change of the Festival headquarters. If the trustees of the Berkshire Symphonic Festival so desire, citizens of Stockbridge will furnish the Festival with office quarters, rent free, rather than permit Stockbridge to be deprived of offering continued hospitality to the Festival."

Other signers of this petition were Henry W. Dwight, president of the Housatonic National Bank and Festival treasurer; Charles A Acly, Stanley Harrod, Henry V Rathbun, Miss Anna King, Bernhard Hoffmann, Heaton I. Treadway and Harold Williams.

Programs and Prospects For Boston Music Halls

B. Trans.

The first performances of Ernst Krenek's new Piano Concerto will take place at the concerts of the Boston Symphony Orchestra under Serge Koussevitzky on Friday afternoon and Saturday evening of next week, with the composer as soloist. The program will open with Haydn's Symphony in D major (No. 86) and close with "A Pagan Poem" by Loeffler.

Krenek, who is temporarily resident in this city, will be recalled as the composer of the jazz opera, "Jonny spielt auf," which had considerable vogue a decade ago and even entered the sacred portals of the Metropolitan Opera House in New York City. Subsequently Krenek through in his lot with the Schoenberg School; and the Concerto, as well as the opera "Charles V," produced at Prague last summer, is composed in the twelve-tone system.

At the concert of the Symphony Orchestra in Sanders Theater, Cambridge, on Thursday evening of next week, the program will consist of the aforementioned symphony of Haydn and tonepoem of Loeffler and of the Beethoven Fifth Symphony.

THE JEWISH ADVOCATE, FRIDAY, OCTOBER 28, 193

MUSIC IN REVIEW

By JULES WOLFFERS

Boston Symphony Orchestra

For last weeks concert of the Boston Symphony Orchestra, Dr. Koussevitzky chose the following program: "Stenka Razin," Symphonic Poem, Op. 13, by Glazounov; Toccata, Variations and Fugue, for String Quartet and Orchestra, Op. 23, by Berezowsky (first performance); Symphony No. 4 in E minor, Op. 98, by Brahms.

The Glazounov overture is based on some incidents in the life of the Russian Robin Hood, Stenka Razin, who for a time terrified the Russian court and nobility with a rebellion which gained vast proportions. This hero of the people eventually was defeated and executed with the barbarity usual to 17th century Russia. The composer recounts musically the fate of a Persian princess, mistress of the outlaw, who was cast in the Volga for her somewhat impetuous admirer.

Russian-born Nicolai Berezowsky was present in a dual capacity at first hearing of his new work as composer and as second violinist in the Coolidge String Quartet which was soloist, so to speak, of the evening. An opinion of the merits of the piece seems impossible after but one hearing. It is, of course, interesting, as are all the products of this composer's pen. Whether or not the piece pleases is a matter of individual taste. One may perhaps question the form itself; that is, the use made of quartet and orchestra in just the way that the composer chose to do it. The work is not concerto-like, nor is there much use made of alternation between quartet and orchestra. Strictly speaking, the quartet is part of the orchestra. This composition, it is quite possible, would create a splendid effect as chamber-music if performed by a group of about 20 performers.

The Brahms fared magnificently at the hands of an inspired conductor and orchestra.

A note in the program-book reminded us that the annual meeting of the Friends of the Boston Symphony Orchestra would be held on Nov. 2. A contribution to this society is well worth one's serious consideration. The Friends of the Orchestra are a most valuable aid in helping to maintain the orchestra as one of the finest institutions of its kind in the world today. To enroll as a member one need simply send a contribution in any amount, large or small, to the Friend of the Boston Symphony Orchestra, Symphony Hall, Boston, together with one's name and address. Many Boston music-lovers will not wish to miss this opportunity of showing in concrete fashion their appreciation of the splendid work that Dr. Koussevitzky and the orchestra have done and are doing for Boston's musical life.

B. Her. Oct. 29/38

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 4th regular concert by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. An all-French program was given in honor of the visit of the French ambassador, Count Rene de Saint-Quentin, as follows:

Suite, "Le Tombeau de Couperin" ... Ravel
Prelude a "L'apres-midi d'un faune" ... Debussy
Rapsodie Flamande Op. 56 .... Roussel
Symphonie fantastique, Op. 14a ... Berlioz

Mr. Somerset Maugham once observed that he had a sneaking sympathy with George Crabbe, who read the poetry of Scott, Byron, Wordsworth and Shelley and found it all stuff and nonsense. Similarly Berlioz's Fantastic Symphony is a masterpiece of romanticism that denies its favors to us, always excepting the "March to the Scaffold." For us it is a considerable feat of historical sleight-of-hand to get into the mood that makes Berlioz come alive as the remarkable and original composer that he was to his contemporaries. Judging, though, from the applause yesterday, there are many who have no difficulty in assuming such a state of mind.

What is there in Berlioz that today causes his music to stick in some throats? We have no trouble in taking delight in Schumann's romantic nature or in Weber's charming spirit of fantasy. It may be that there is a lack of musical density, as it were that brilliance of orchestration and vitality of emotion sufficiently covers up for some and not for others. Philip Hale said of those who do not today like Berlioz: "They have ears and they do not hear." That is a disquieting thought; but what school can teach what one's honest feelings reject?

In April, 1937 (not 1936 as the program note to the Berlioz had it) Dr. Koussevitzky also chose Roussel's Flemish Rhapsody to precede the Fantastic Symphony. It is a work that made a better first impression than it does a second, even though the earthy quality of the work is still impressive. Roussel did such extraordinary work in his 3rd and 4th Symphonies and had previously written gay and amusing pieces as well as ones of unusual intellectual content, that it was not unreasonable to expect him to caper with more grace in this Rhapsody.

The interesting aspect of this work is the authentic feeling for the music of the people, of the folk, if you must, that it achieves. Perhaps the composer meant us to sense the cumbersome qualities of a peasant. The Rhapsody is not at all conventional or specious; but the disappointment in hearing it for a second time is that it is not as ingenious and vital as it first appeared to be.

Ravel's "Tombeau de Couperin" Suite was the most characteristically French music on the program. The Berlioz Symphony belonged to a vast trend in all the arts, one that depended on literature for its inspiration and was common to several countries. Roussel was purposely exploting Flemish music. Debussy was the musical leader of the important artistic movement of impressionism. But Ravel in this work displayed many of the finest points of French culture. It has been played here so often that there is no need to recapitulate its exquisite shading and the composer's wonderful ear for recondite harmony and just the instrumentation to set that harmony to best advantage.

The performances yesterday by Dr Koussevitzky and the orchestra were marvels of clarity and precision and with deep insight into the mood and emotion of the music. Dr. Koussevitzky led the Prelude and the Rigaudon and to some extent the Forlane of the Ravel at a very fast clip. It is one that the virtuosity of the musicians in the Boston Symphony can sustain, but it is possible that the archaic flavor of the Suite might better emerge at a slower pace.

The concert will be repeated tonight. Next week the orchestra will play Haydn's Symphony in D major No. 86 and Loeffler's "A Pagan Poem." Ernest Krenek will be soloist in his own 2nd Piano Concerto.

SYMPHONY IN TRIBUTE TO FRANCE

B. — Post

Music Honors Visit of Ambassador de Saint-Quentin

Oct. 29/38

BY WARREN STOREY SMITH

In honor of the visiting French ambassador, Count Rene Doynel de Saint-Quentin, Dr. Koussevitzky presented an all-French programme at the Symphony Concert of yesterday afternoon. Following the concert His Excellency was tendered a reception at Symphony Hall by Dr. and Mme. Koussevitzky and the Orchestra's trustees.

FROM FOUR COMPOSERS

Ravel, Debussy, Roussel and Berlioz, a fairly representative choice, French symphonic music being the relatively recent thing it is, were the composers of the afternoon. From the first came the Suite which pays such eloquent and touching homage to an ancient master, "The Tomb of Couperin"; from the second, the Prelude to "The Afternoon of a Faun"; from the third, the "Flemish Rhapsody," introduced here in the spring of 1937. Against these three shorter works was set one which equaled them all in length, the "Symphonie Fantastique."

If Ravel's "Le Tombeau de Couperin," with its tactful and ingenious modernizing of old forms and style, its felicitous instrumentation, just imitative enough and just brilliant enough to satisfy on every count, can be regarded as an esthetic tour de force, that expression might as fittingly apply to yesterday's performance of it. The same Dr. Koussevitzky who can, if need be, ride the tonal hurricane can, when occasion demands, achieve effects of the utmost delicacy and precision.

Tender and Exquisite

As perfect in its way was the performance of Debussy's Prelude. Here entered the note of voluptuousness—to be sure, a tender and exquisite voluptuousness, and conductor and orchestra were equal to the occasion. Since first flute and first oboe have here almost a solo prominence, Dr. Koussevitzky included Messrs. Laurent and Gillet in the applause. For a second time the listener had been treated to rare tonal sensation. With Ravel, a dry wine; with Debussy, a sweet. Some may have preferred one, some the other. In the language of the distinguished guest, "Chacun a son gout."

Roussel's "Rhapsodie Flamande," with its sentiment and bonhomie, that set it so sharply apart from both Ravel's Suite and Debussy's Prelude, was repeated none too soon. The wedding of popular, homely melody and the symphonic style and manner could scarcely be more adroitly accomplished than here. And since neither Ravel's music nor Debussy's altogether escape the reproach of preciosity, Roussel's frankness was the more welcome.

Berlioz's "Fantastic"

With the "Fantastic," that extraordinary blend of genius and gaucherie, Dr. Koussevitzky completed a four-week's course in the standard symphonies, which had already offered Beethoven's Fifth, Dvorak's "New World" and the Fourth of Brahms.

Next week, happily, the spell will be broken. Haydn's little Symphony in D major, No. 86, hardly falls in that depressing category.

BRATTLEBORO, VT.
REFORMER

OCT 26 1938

ent.

SYMPHONY MAY GO ABROAD.

Boston Orchestra Trustees Admit Tour Is in Prospect.

BOSTON, Oct. 26 (AP)—Dr. Ernest B. Dane, president of the trustees of the Boston Symphony orchestra, declined today to confirm or deny published reports the board had voted to send Dr. Sergei Koussevitzky and the 110 musicians to Europe for a concert tour next May. The Boston Herald said other trustees admitted the tour was "in the air."

Last summer when Dr. Koussevitzky returned from abroad he announced Europe was "clamoring" for the orchestra but lack of a $100,000 guarantee prevented the trip.

Globe B. Oct. 29/38

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The program of the Boston Symphony concerts this week is devoted to music by French composers, in honor of the visit to Boston of Count Rene de Saint-Quentin, French Ambassador to the United States. As guest of the trustees of the orchestra and Dr. Serge Koussevitzky, the conductor, the Ambassador was present yesterday afternoon, sitting in an improvised box in the first balcony. After the concert, there was a reception in his honor in the foyer of Symphony Hall. In addition, there was an exhibition of French paintings loaned by Ex-Gov. Alvan T. Fuller.

Dr. Koussevitzky's selection of French music was excellent in every respect, consisting as it did of Ravel's suite "The Tomb of Couperin"; "The Afternoon of a Faun," by Debussy; Albert Roussel's "Flemish Rhapsody," and that imperishable bloom of romanticism, the "Fatastic" symphony by Berlioz.

Superlatives were long since exhausted upon Dr. Koussevitzky's magnificent readings of Ravel and Debussy, but they must be applied again to do justice to performances that could not be surpassed. Like his "Daphnis and Chloe" suites and "La Valse," Ravel's tonal memorial to the genius of Couperin is a masterpiece of its kind.

The brilliant and exacting solos for oboe and flute were again beautifully played by Messrs. Gillet and Laurent, respectively, who were rewarded with the applause of a truly captivated audience.

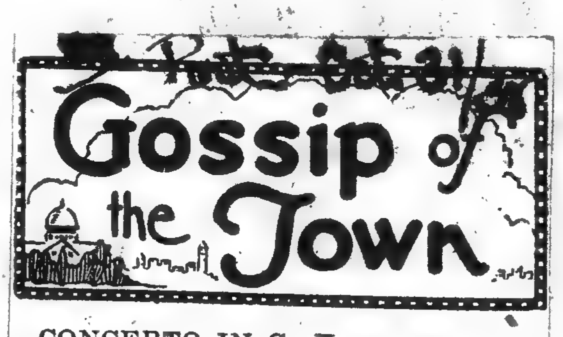
The "Flemish Rhapsody," based upon Flemish popular tunes, may not gain immortality for the gifted Roussel, but it is dashing music, cleverly devised and carried off with proverbial Gallic refinement. It seemed brilliant upon its first Boston performance a year ago last April. Yesterday it made an even deeper impression.

Some there are who still debate the worth of the "Fantastic" symphony. That is well, since to a certain extent art flourishes according to the amount of healthy discussion about it. Yet, granting its length and the inequality of Berlioz' musical ideas, the "Fantastic" symphony has survived remarkably well and it continues to enthrall many by its passion and fantasy. Especially is this so when it is played with such verve and perfection as the Boston orchestra and its conductor bring to it.

The program will be repeated tonight. Next week Ernst Krenek, the composer, now living in Boston, will be soloist in the first American performances of his Second Piano Concerto. Dr. Koussevitzky also will conduct one of Haydn's Paris symphonies, that in D major, No. 86, and Loeffler's "A Pagan Poem."

C. W. D.

Post Oct. 31/38



CONCERTO IN G: Years ago a brilliant young violinist came up out of high school in Chelsea and stood before the extraordinary Dr. Karl Muck, then the conductor of the Boston Symphony Orchestra. He'd never have gotten there except that he had a letter from Charles Martin Loeffler, composer, who thought the boy was a great genius. Dr. Muck said: "Play!"

The stoutish youth brought the instrument under his chin, his long, dark hair all but tumbling over the strings. And he performed Max Bruch's Konzertstuck in G. Muck listened to all of it, agreed with Loeffler's letter, sent the youth to Manager Brennan, and he was hired. The boy had put his soul into that solo performance before an audience consisting of one man. It is doubtful that he ever played that way again.

For a year he played in the Boston Symphony. Then came an offer that turned his life around. Would he lead a dance orchestra at the Westminster Hotel? The pay was three times what Symphony paid him. Besides, he had heard a remark; "A Symphony Orchestra is a graveyard of individual talent."

The youth won a kind of fame and a very solid fortune as an orchestra leader in dance spots. He has a Hollywood home now with a swimming pool. But he says he's missed something. At a local night club he thinks sometimes that for a minute maybe even a jitterbug would be enamored by a theme from the Concerto in G. They say the tears well to his eyes for a quivering moment when he fancies himself in the Boston Symphony before the great Muck. But before he can altogether lose himself, there's a demanding feminine "Hey! Hey" voice from among the dancers on the floor, yelling: "Gee, Jack, we're dancing, get hot!"

And Jacques Renard takes the violin from under his chin and directs his men: "All right brasses—get hot!"

Symphony Salutes French Envoy; Tobin Is Host at Luncheon by City

Art, music and dining—three things dear to cultivated Frenchmen—yesterday occupied Count Rene Doynel de Saint-Quentin, French ambassador to the United States. Outstanding events of the third day of a four-day visit here were a city of Boston luncheon in the Statler Hotel, with Mayor Tobin as host, and a concert and reception in Symphony hall, with Serge Koussevitzky and his artists as melodious greeters.

A model of upper class French correctness with a smile for all, Count Doynel will visit Wellesley College this morning, before taking the seat of honor at a Copley-Plaza luncheon given by Gov. Hurley.

The envoy expects to end an unusually full visit tomorrow morning by taking a train for Washington. He has shaken thousands of hands, spoken countless words in poetic French and accented English, and has viewed, with the eyes of a scholar, many New England monuments. At yesterday's end, he seemed eager for more.

Perhaps the Symphony concert, at which Dr. Koussevitzky presented an all-French program of Ravel, Debussy, Roussel and Berlioz, evoked Count Doynel's highest enthusiasm.

"That is the best concert I have heard in all my life," he exclaimed, as he rose in his box and applauded the players with a vigor unmatched even in Paris' Salle Pleyel.

The city of Boston luncheon in the Statler followed the ambassador's visit to Boston University, where Dr. Daniel L. Marsh, the president, ushered him about. As a gesture of Boston conservatism, no wines were served with the fish luncheon. Forty male Bostonians enjoyed cocktails before taking their places at tables. The menu enhanced the reputation of Mayor Tobin as gourmet and host.

Those present included:

Chor-Bishop Stephen El-Douaihy of the Lebanese church, whose manner of saying silent grace by making the sign of the cross was familiar to Count Doynel, an expert on near-eastern affairs; Francois Briers, French consul here, and Antoine Morand, vice-consul; Maj. Vincent Coyne, representing Gov. Hurley; Judge Raoul Boudreau of the superior court; William A. Reilly, fire commissioner; Dr. George H. Edgell, director of the Museum of Fine Arts; E. G. Holmes, president of the museum trustees; Profs. Louis J. A. Mercier, P. J. F. Baldensperger and J. D. M. Ford of Harvard; Morris Carter, host to the ambassador at a dinner in Fenway Court last night; Berry Belmont of Newport, Allan Forbes, Francophile president of the State Street Trust Company; Robert Brice, Joseph Doguin.

H. Ainslee Highman of the French Line; E. A. Van Haelst and Ralph Thibodeau of the French consulate, Charles R. Codman, Gilbert E. Fuller of Raymond Whitcomb, Dr. Richard P. Strong, who will entertain the ambassador this afternoon; Joseph McCarthy, city treasurer; Dr. Roger T. Doyle, John J. Spencer, Earl Carriere, George A. Hyland, Cornelius A. Reardon, Dr. Charles F. Wilinsky, Harry A. Higgins, Wallace Goodrich and Louis J. Brems.

The Symphony Hall reception took place in the foyer, where tea was served and 200 men and women gathered to greet the ambassador. As a picturesque but necessary touch, Dr. Koussevitzky, fresh from the stage, wore a cloak in the receiving line. Members of the orchestra, 35 of whom are French, took part in the reception. Ex-Gov. Alvan T. Fuller lent six French paintings, one by Pissarro and five by Renoir, to adorn the foyer.

A French Symphony Program

The Arts in Boston

French composers supplied the music for the fourth pair of Boston Symphony Orchestra concerts of the season, the first of which was given yesterday afternoon in Symphony Hall. His Excellency the French Ambassador, who was present, must have been immensely gratified by the sympathetic and virtuosic realization of the music creations of his countrymen; indeed he gave every evidence of pleasure in the performance. Where is there a conductor or an orchestra more capable of giving eloquent expression to French musical art?

The list which represented varied aspects of the French genius comprised Ravel's "Tombeau de Couperin" Suite, Debussy's Prelude to "L'Après-midi d'un Faune," Roussel's "Rapsodie Flamande," and Berlioz's "Fantastic" Symphony. The last two numbers had been included also in a French program given by the orchestra 18 months ago, when Roussel's piece had its first performance in the United States. On both occasions it was the least interesting and least rewarding item. The Flemish folk tunes employed again seemed commonplace and the treatment by the composer uninspired. Roussel, a greatly gifted artist, would have been more worthily represented by almost any other of his orchestral works.

The performance of the Debussy was extraordinary, even for this orchestra, in its beauty of tone, its grace of phrasing, its subtlety of nuance, and its delicacy of color. Both Mr. Laurent and Mr. Gillet—good Frenchmen—were called upon to take a bow in response to the applause.

The symphony likewise came to brilliant utterance. And despite its pages of redundancy and its overblown emotionalism and theatricalism, it is still enjoyable for its melodic charm, its harmonic justness, its original orchestraton. The performance was received with enthusiasm.

L. A. S.

NEW BRITAIN, CONN.
HERALD

OCT 26 1938

SYMPHONY MAY TOUR

Boston, Oct. 26 (UP)—The Boston symphony orchestra, under Dr Serge Koussevitzky, may make its long-contemplated European concert tour next year.

Trustees of the 110-piece orchestra were reported today to have voted to send it abroad in May. Such a tour was considered in 1929 but the idea was abandoned because of the depression.

Symphony In Salute To France

Oct. 30/38

B. Advertiser

By Ruth Marsters
Music Editor

IN recognition of the Boston visit of His Excellency Monsieur le Comte Rene de Saint-Quentin, Ambassador of the French Republic to the United States, the Boston Symphony concerts this weekend were French in program.

Dr. Koussevitzky's penchant for Debussy's Prelude a "L'Apres-midi d'un Faune," and Berlioz's Fantastic Symphony has been manifest before in performances of inspired excellence.

The exquisite Ravel Suite "Le Tombeau de Couperin," which opened the program, likewise had the benefit of a most sensitive reading on the part of the conductor, and top form response on the part of the orchestra.

Next weekend Ernst Krenek, Austrian composer recently resident in this country, will appear as soloist in the first American performances of his Second Piano Concerto. Krenek first achieved prominence by the production of his jazz opera, "Johny spielt auf." A more recent opera, "Karl V," produced at Prague last July, finds its harmonic basis in the twelve-tone scale, as does the piano concerto to be heard this week.

The program will include, in addition, Hadyn's Symphony in D major, No. 86, and Loeffler's "A Pagan Poem."

The second concert of the Boston Symphony series in Sanders Theater, Cambridge, will be given next Thursday evening. The program is the same as that of the Friday and Saturday concerts in Symphony Hall, excepting the substitution of Beethoven's Fifth Symphony for the Krenek work.

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Members of Society Throng Symphony for Friday Afternoon Concert

Program Arranged in Honor Of Count Rene de Saint-Quentin

French Ambassador to the United States Is Distinguished Guest—Reception Is Held Following Concert

By ALISON ARNOLD

Once again yesterday afternoon, Symphony Hall was thronged with members of society, who regularly set aside each Friday afternoon during the winter season for their beloved Symphony concerts. In the audience was a most distinguished guest, His Excellency Monsieur le Comte Rene Doynel de Saint-Quentin, French ambassador to the United States. In addition to the program of music by French composers, an exhibition of French paintings loaned through the courtesy of Mr. Alvan T. Fuller, was on view in the first balcony gallery, and following the concert a reception was held for the ambassador. The program opened with Ravel's "Le Tombeau de Couperin" suite, followed by the prelude to Debussy's "L'Apres-midi d'un Faun," and Roussel's stirring "Rapsodie Flamande." The Berlioz Fantastic Symphony concluded the concert and Dr. Serge Koussevitzky had to return again and again for the continued applause.

An early arrival was Mrs. Edwin S. Webster, her black coat collared with mink. Down near the front was Mrs. Charles Goddard Weld, who wore with her sable-trimmed suit of plum color, a plumed hat of the same becoming shade. With her was her sister, Mrs. Horace H. Soule. In her usual first balcony seat, which happened to be right next to where the ambassador sat, was Mrs. Robert Treat Paine, in smart black and white, which is her favorite combination.

With her slim black suit, Mrs. Moses Williams, Jr., wore a shell pink sweater, and in black with pearls was Miss Jane Ragle. Mrs. Guy Warren Walker looked very regal in black with touches of royal purple, and also in black with a pale pink veil on her hat was Mrs. Robert Morris. Mrs. H. Nickerson Sears, in a turquoise tweed suit and turban, was accompanied by her young daughter, Ann.

The debutantes seem to be turning out en masse for the Symphony this season and there were ever so many present yesterday. Miss Nancy Burrage, in a smart little suit of wine red, attended with her mother, Mrs. Albert Cameron Burrage, Jr., Miss Louisa Barbour, in a checked tweed tailleur, who promises to be as popular as her elder sister, was surrounded by a group of friends. With her green tweed coat, Miss Faith Kidder wore a twist of brown velvet about her hair, and Miss Beatrice Talbot wore a cherry red hat with her checked tweeds. Still another debutante we glimpsed was Miss Esmee de Menocal, in beige, who was chatting with her aunt, Mrs. Allan Forbes, in black with twin silver foxes.

Strolling about the foyer together during the intermission were Miss Elizabeth C. Leland, in black with a cluster of tiny chrysanthemums in her lapel, and Mrs. George Megrew, also in black. Miss Lucile Swift's black frock and silky black caracul jacket were brightened by touches of cerise, a color she seems to adore, and Miss Mary Coolidge topped her black skirt with a black and white checked jacket. Miss Dorothy West, in brown, and Miss Phyllis Forbes in a lovely combination of teal blue and fuchsia, were busily engaged in conversation during the intermission.

Mrs. Amor Hollingsworth, Jr., wore teal blue trimmed with squirrel, and Mrs. William Read, Jr., was in black with a leopard cape. Looking very pretty in a print frock was Miss Frances Lowell, and Miss Geraldine Field chose tan tweeds. With Mrs. Richard King Thorndike was her daughter, Miss Priscilla Thorndike. Mrs. Francis MacVeagh wore an emerald green blouse with her brown tweed tailleur.

Enjoying a cigarette in the foyer was Mrs. John Lavalle, in smart black. With her mist gray frock Mrs. William B. Long wore pearls, and Mrs. Robert H. Stevenson was all in navy blue. Mrs. Roswell Parish wore a sumptuous silver fox cape with her teal blue gown and Mrs. Hobart Spalding's black frock was belted with gold.

Among the many others present were Mrs. Edward Wigglesworth Grew, Jr., Mrs. Alvan T. Fuller, Mrs. Morton Prince, Miss Sylvia Winslow, Miss Jane Megrew, Miss Josephine Emery, Mrs. Alfred R. McIntyre, Miss Marian Minot, Mrs. Robert S. Coit, Mrs. Walter Atherton, Mrs. Palfrey Perkins, Mr. and Mrs. Henry Prout, Mrs. Charles Gaston Smith, Mrs. William Dana Orcutt, Mrs. Paul F. Clark, Mrs. Wilbur Higgins, Mrs. Edward C. Moore, Mrs. Charles Stratton French, Mrs. Frank M. Sawtell, Mrs. Carl Dreyfus, Mrs. Eben Ellison, Mrs. Jaffray de Hauteville Bell, Miss Gertrude Sands, Mrs. Frank H. Stewart and her daughter, Mrs. C. Stewart Black, Mrs. Sidney Conrad, Mrs. Chester Humphrey and Miss Rosamond Pier

29/38

JASCHA HEIFETZ
Appearing in violin recital at Symphony Hall on Sunday afternoon, Nov. 6.

LAWRENCE, MASS.
EAGLE

OCT 26 1938

BOSTON, Oct. 25—(AP)—Reports were published tonight that trustees of the Boston Symphony Orchestra had voted to send Dr. Serge Koussevitzky and the famous 110-piece orchestra abroad next May for a European concert tour. Members of the board, the Boston Herald said, admitted the long-discussed tour was "in the air" although Dr. Ernest B. Dane, trustee president, refused to confirm or deny the report after a meeting tonight. Only lack of a 100,000 guarantee prevented the trip in 1929, he said.

Symphony Concert

French Ambassador Hears Program Of Compositions by His Countrymen

B.T **By MOSES SMITH** Oct. 29/38

Serge Koussevitzky and the Boston Symphony Orchestra played the host at yesterdays concert to His Excellency, Monsieur le Comte Rene de Saint-Quentin, French Ambassador to this country, as gracefully as they might turn a musical phrase. Through the conret they made the distinguished visitor feel as much at home as they could by providing a program exclusively of French music. After the concert, when His Excellency was presented to a distinguished Bostonian company at a reception in the middle-floor gallery, he could look upon examples of paintings from his country provided by Alvan T. Fuller, one of the trustees of the Orchestra, who were joint hosts.

If, aside from such obvious matters as Symphony Hall itself and the Bostonian audience, there was one important detail which made His Excellency feel not at home, it was in the quality of the orchestral playing. Nowhere in France could he hear a native orchestra capable of playing with superb finish and elan displayed by the Boston orchestra in the program of yesterday. It is not a matter of offending a visitor by a vulgar display of one's possessions. Nor does one need to offer here the reason for the present condition, which finds America, by and large, with the best orchestras in the world and Boston with one of the best, if not the very best. One merely details a truism with a reasonable pride. After the concert the visitor himself could not refrain from expressing his enthusiasm and astonishment in that most charming of all manners—the language of a cultivated Frenchman.

* * *

Seated in the balcony behind a railing, which was the nearest to a makeshift box that the severe Symphony Hall could encompass, His Excellency—and 2500 others—heard a program traversing "Le tombeau de Couperin" by Ravel, "The Afternoon of a Faun" by Debussy, Roussel's "Flemish" Rhapsody and the "Fantastic" Symphony of Berlioz. From beginning to end the playing was in the best vein of the Boston Orchestra. The conductor, for his part, apparently keyed up more than usual by the occasion, performed miracles in the recreation of French music with which he has been so intimately associated in the past.

The delicacy and expressiveness of his many-voiced instrument have perhaps never been more manifest than in the performances of the pieces by Ravel and Debussy yesterday. The playing of the woodwind section had a wonderful surface in both works, particularly in the former, where the demands were so great. The Rock-of-Gibraltar steadiness of M. Gillet, the oboist, is taken for granted after these many years. But yesterday there seemed something exceptional in the sensitiveness and warmth of his phrasing Quite deservedly Dr. Koussevitzky singled him out at the end, as he was to do a little later to both M. Gillet and M. Laurent, the incomparable flutist.

Two men do not make an orchestra, though, and it was the perfection of ensemble, more than in the brilliance of individual playing, that (in his own words) so impressed the visitor from France via Washington, D. C. It is something which subscribers to the concerts of the Symphony Orchestra have come to take for granted, even though yesterday's exhibition was a little out of the ordinary.

The performance of the "Fantastic" Symphony was such as to engross one who has never found the intrinsic music—masterpiece though it may be—engrossing, some pages here and there excepted. As to the Rhapsody of Roussel, its heartiness and vigor called into play other talents of the virtuoso orchestra. The work itself (introduced here, it will be recalled, the season before last) seems destined to be a popular success, like many arhapsody before it. There are good tunes in it, and the workmanship—as almost inevitable with Roussel—is good. The present writer, however, can work up no enthusiasm for it. The composer is here paying tribute to his origins. Somehow the laudable gesture seems no concern of ours.

* * *

Since an ambassador is but the human symbol of the relation between nations, yesterday's program and the exceptional appurtenances to a weekly concert may be regarded as a friendly gesture to a sister republic. These are days when there are more ambassadors than there are legations. Emissaries of good-will come and go, as likely as not, without formal credentials. Often alas, the good-will turns out to be nothing but propaganda, with the emphasis on the shady aspect of that term. But this fact need not discredit the instiuion. In the best sense, good-will among nations is expressed by exchange of ideas as well as of commodities.

The point in all this moralizing is suggested by the rumor, which is on everybody's tongue and has even been dignified by publication, to the effect that the Boston Symphony Orchestra and its conductor are going to Europe, and specifically to France, shortly after the close of the present season. Whether there is anything more to the rumor now than there has been in the many years since the rumor has periodically bobbed up is not for the present observer to say. But concerning the timeliness of the present talk there can be little doubt. Both might well repay M. le Comte's visit as cultural ambassadors not merely from Boston but even from the United States of America.

Economic laws being, as we are constantly reminded, fairly inexorable, somebody is going to have to provide a lot of money before such a projected journey can become an actuality. It will be worth while.

Old Music, New Society

Beginning a Venture Rich in Promise

Under distinguished auspices the new Boston Society of Early Music has just issued its preliminary prospectus. The society has for aim the furtherance of "the understanding of the rich and seldom heard field of music before Bach and Handel as well as music of the eighteenth century." To this end the society will give concerts at which will be employed exclusively the instruments that the composers had in mind when they wrote their works. It will also have meetings at which early music will be discussed informally for the benefit of members, who will be invited to participate in the discussions. Professor G. Wallace Woodworth, for example, will speak at one of these meetings. The societ will even try to arrange special performance of works in which members are interested.

The society has been founded by Putnam Aldrich, resident harpsichordist, and Alfred Zighera, 'cellist of the Boston Symphony Orchestra, and familiar figure hereabouts in chamber music. Both of these musicians, it may be recalled, have taken part in concerts of ancient music here in recent seasons, Mr. Zighera's province being the viola da gamba. Together with Paul Federowsky, descant viol, Albert Bernard, treble viol and viole d'amour, and Gaston Dufresne, large bass viol—all members of the Boston Society of Ancient Instruments—they will constitute the performing nucleus for three concerts which the society will give in November, February and April at the Women's City Club. The program for the first of these, on Tuesday evening, Nov. 29, will consist of Telemann's Trio in F major for violin, viola da gamba and harpsichord; Diego Ortiz' Recercada for viola da gamba and harpsichord; Christopher Simpson's Variations on Two Grounds (from "The Division-ViVolist") for viola da gamba bons' Three-part Fantasy for desand harpsichord; Orlando Gibcant viol, treble viol and viol da gamba; Fresocbaldi's Partite "sopra l'aria della Romanesca" for harpsichord solo; Bach's Sonata in G major for harpsichord and viola da gamba and Gervaise's "Dancferies" for four viols and harpsichord.

Each of the other programs, too, will contain one of the Bach sonatas for harpsichord and viola da gamba. At one of the concerts Olga Averino will appear as assisting artist.

Membership, subscriptions at five dollars, entitling the member to admission to the three concerts and to the other meetings of the society, are now being solicited at the headquarters of the society, 277 Marlborough street.

ORCHESTRA TO EUROPE?

B. Her. Oct. 29/38

Bostonians would be as proud to have their great orchestra play in Europe next summer as they are confident that European audiences would be delighted to hear it. High as the reputation of Dr. Koussevitzky's organization now is, it would unquestionably acquire additional prestige by a successful tour of the major cities on the other side of the Atlantic. At the moment the enterprise appears to be at the "Barkis is willin'" stage. The conductor and his men are eager to go. The trustees have given their approval. The trip could be so arranged as to interfere only slightly with the orchestra's home engagements.

There remains, however, the inevitable question of financing. The trustees rightly believe that they should not assume any obligation which might increase the orchestra's annual deficit. They would also probably hesitate a long time before asking for any money here to pay for the trip. Thus the question pretty much resolves itself into what financial assurances may come from abroad. And, again, prospective guests cannot very well suggest to their prospective hosts what the terms of the visit should be.

Meanwhile the orchestra continues its almost year-round schedule of concerts in Boston, New York and other cities in the winter and on the Esplanade and at Stockbridge during the summer, and both its artistic reputation and the size of its public continue to grow. A European tour would be nice, but it is not precisely necessary.

CZECH COMPOSER TO PLAY HERE

B. Post, Oct. 30/38

BY WARREN STOREY SMITH

ERNST KRENEK, Czech-blooded Vienna-born composer, who will play his Second Pianoforte Concerto with the Symphony Orchestra at the concerts of this week-end, did not dare even to fly to Prague last summer to hear the world premiere of his opera, "Charles the Fifth," lest the forced landing of his plane in Germany might bring about his internment in a concentration camp. Like Paul Hindemith, Krenek is persona non grata with the Nazis because of his radical tendencies as a composer, not because of what they might regard as a racial taint.

In that invaluable volume of reference where the moderns are concerned, Slonimsky's "Music Since 1900," Krenek's advent into the world on Aug. 23, 1900, is thus noted: "Ernst Krenek, composer of Czech extraction, who more than any contemporary reflects the three principal tendencies of modern music—absolute (Atonal Symphony), urban (the jazz opera, Jonny Spielt Auf), and satiric (Der Diktator)—is born in Vienna."

"Der Diktator" was not, though one might easily guess the contrary, aimed at Der Fuehrer. The text and music of this political opera (Krenek wrote both) were completed, according to the omniscient Slonimsky, on Aug. 29, 1926, before Hitler came into power. This circumstance, however, would not make its author any more popular in a dictator-run country. The glorification of the Negro in "Jonny Spielt Auf"—even the Metropolitan had to turn Jonny into a black-faced white when the opera was produced in New York in 1929—would hardly delight the upholders of Aryan supremacy. Further damaging activity: the third of Krenek's operatic trilogy of political satires, of which "Der Diktator" is the first, bears the title "Heavyweight, or Pride of the Nation" and was inspired by a diplomat's assertion that "a prizefighter or channel swimmer does more for the glory of the German nation than all the artists and scientists put together."

And had these operas never been written, Krenek would still be in wrong with the Reichsmusikkammer because he insists on writing in the Schoenbergian 12-tone scale. In brief, Krenek is that dreaded thing, an atonalist. In an article once appearing in "Modern Music" he attacked the tonal system as an outgrown, outmoded altogether reactionary musical medium. By report the Concerto to be heard Friday afternoon and Saturday evening embodies Krenek's atonal faiths. It may be mentioned in passing, and without any intention of underselling the new work ahead of time, that a Suite for Piano heard at Jordan Hall

Continued on Page 27

1 LARGE ROOM, nicely furnished. Gardner st., Allston. Stadium 0870.
FURNISHED and unfurnished rooms, 214 Commonwealth ave. Kenmore 5377.
Dorchester—2 large rms., kit., porch, heat, h. w., gas, elec., $9 wk.; nr. trans. Tal. 1944.
407 MARLBORO ST., Apt. 3: Warm, attrac. rms., plenty hot water. Homelike. Ken. 3807.

MUSIC

Continued From Page 25

a few seasons ago proved rigorously atonal and as unremittingly ugly. On the other hand, the rather jazzy Little Symphony, conducted here by Dr. Koussevitzky in 1930, though flippant and disrespectful, was distinctly amusing. And we must remember that "Jonny" has been one of the few sensational successes in modern opera.

The coming performances will be the first in America, the work having previously been heard only in Amsterdam, Stockholm and London. The other numbers on Dr. Koussevitzky's programme are a Symphony of Haydn in D major, No. 86, heard here but twice before, in 1902 and 1931, and Loeffler's "A Pagan Poem," in which the assisting pianist will be Jesus Maria Sanroma.

CAMDEN, N. J.
COURIER
OCT 28 1938

Music's The Thing, Not Glamor, Names, Records Show Again

Arrangement of 'Pictures at Exhibition' Should Find Appreciation

More and more we are coming to the conclusion that names in music are losing their force and that the music performed is what counts more, as far as today's listeners are concerned. Before the education that came with radio that state of affairs wasn't as evident, but now, we are sure, there is no doubt about it.

There have been those who, from the beginning, have said, "I don't know very much about music but I like it." And, ordinarily, one could and can trust their judgment over many, many more. Now, however, there are countless listeners who have left that behind. They know a lot more about music and they like it much more.

Thus, perhaps, we are coming to a time when that elusive quality, glamor, means less in music. Conductors who have it will perhaps take a back seat while those who lack it go to town through the medium of good music well played. What have gesticulations to do with good music? What have podium gyrations? What have the affectations so carefully arranged to impress?

Thus we come to mention of the new orchestration of Lucien Cailliet of the "Pictures At An Exhibition" of Moussorgsky. M. Cailliet is not an imposing, pushing musician. He sits in the clarinet section of the Philadelphia Orchestra. And yet his orchestrations and arrangements are as fine as anything of the sort being produced today and, for some reason, he gets full credit for them with Mr. Ormandy at the helm. Into his work M. Cailliet pours a genius that is partly a sense of humor, a tremendous energy and an enviable knowledge of instrumentation.

We liked this arrangement of the Moussorsky opus, which Victor has released for October. We liked the Ravel arrangement, played by the Boston Symphony, too. But somehow there is more color in the new transcription, more contrasts, less glamor of name. The orchestra under Mr, Ormandy plays it well. (M-422).

Something of a reverse faces us in our consideration of the recording of the Brahms First by Bruno Walter and the Vienna Philharmonic. For no matter whose interpretation you like best, this set will have meaning in that Mr. Walter is an exile and the Vienna Philharmonic a thing of the past, due to Nazi coups and the Continental apologists. Mr. Walter, beyond all that, is a splendid conductor, and it is to be hoped that he will be heard in this country soon. (M-470.)

In a two-pocket album are presented the Polovetzki Dances from Prince Igor, arranged by Leopold Stokowski and played by the Philadelphia Orchestra. (M-499.)

Kirsten Flagstad, who is coming to Philadelphia soon in recital, is heard this month in "Thou Monstrous Fiend" from Beethoven's "Fidelio," which equals the singer's achievements in "Ah Perfido," released some time ago. Once again the Philadelphia Orchestra and Mr. Ormandy, among the artist's most enthusiastic supporters in the concert world, play the accompaniment—it is more than that—with the acoustical advantages of the Philadelphia Academy.

Also meriting your attention are the following:

George Copeland, American pianist, playing two Bach compositions, "Jesus Christ the Son of God" and the English Suite No. 5, including the three movements, Sarabande, Passepied I and Passepied II. (15183.)

John Charles Thomas singing "Au Pays" and "Requiem du Coeur" with Carroll Hollister at the piano. (15184.)

"Evening," sung by the Augustana Choir, conducted by Henry Veld, unaccompanied. The music, by Zoltan Kodaly, is loveliness itself. (1937.)

The "Bacchanale" from Samson and Delilah played by the Boston Pops Orchestra. (12318.)

Bruna Castagna singing "Near the Walls of Seville" and "Let Me Know My Fate," both from Bizet's Carmen and well suited to the singer's voice.

NEW BEDFORD, MASS.
MERCURY
OCT 26 1938

Boston Symphony In First Tuesday

Luboshutz and Nemenoff in Double Concerto; Bizet Centenary Observed

Yesterday afternoon a matinee concert by the Boston Symphony Orchestra opened the annual "Commuters' " series of six programs to be given once a month, omitting November. The soloists were Genia Nemenoff and Pierre Luboshutz, a married pair famous for their two-piano appearances. Civic subscribers of this locality will recall the enthusiasm that greeted their concert in the Newport series two seasons ago and again in the Fall River series last Winter. They combine a sense for the exquisite with a technique that can compass brilliance. These qualities served them well for the Mozart double piano concerto in E flat, not too frequently heard. Also on the program was Bizet's first L'Arlesienne Suite performed in observance of his 100th birthday and—a change from the original announcement of the Beethoven Fifth Symphony—a repetition of the Brahms' Fourth in E minor, which was played at the concerts of last Friday afternoon and Saturday evening.

In appearance, the paired pianists have changed within the year. Nemenoff has taken on almost fragility while Luboshutz has added a more admirably groomed polish to his pleasant personality. The delicately poised feminine contribution to the concerto was an absorbed poetic penetration of its lyric gentleness—the andante taken like a reflective improvization; the masculine, a watchful, exquisitely apt support as of a kindred thought. Mr. Luboshutz uses his hands in unobtrusive grace. For the serenities, the warm scoring of this particular phase of Mozart, Nemenoff and Luboshutz have attained a rare felicity. The Maier and Pattison performance of 1920 with the Boston Symphony may have shown a spirit and classic perfection, but this of yesterday was a personal realization. Dr. Koussevitsky held the men of the orchestra attuned in mood.

On November 10 in Pawtucket and on April 13 in Attleboro, Civic subscribers may hear this admired pair again.

A special feature of the program was the in memoriam performance of the L'Arlesienne suite—not heard from this orchestra since 1916. From small theater orchestras, we receive no such conceptions of its pastoral beauties and undercurrent tragedies as Dr. Koussevitzky expressed in his restraint of the darker voices while giving surface prominence to village simplicities. Except for the ominous significance of the Prelude, there is no kinship with Bizet's musical treatment of "Carmen." The Carillon paints in sound a locale. The instrumentation of the bell music is fascinating to follow from 'cello opening to percussion conclusion with a smoothly blended suggestion of bagpipe strains between. An excellent resume of Bizet's work as composer marks in the program book the centenary of his birth on October 25.

If there be any nobility in the Brahms Fourth Symphony in E minor, Dr. Koussevitzky has thought on these things and has brought them to revelation. His spurring of his forces to the sharply, swiftly joyous Allegro giocoso, borne along by sparkling measures suggesting all that creates gaity; the deep and exciting beauties of the final movement in form of a Chaconne stand out as most vital memories of this interpretation. Skillfully sharpened accents, softly rounded changes in mood lifted the variations into a marvel of inspired intuition and attained execution.

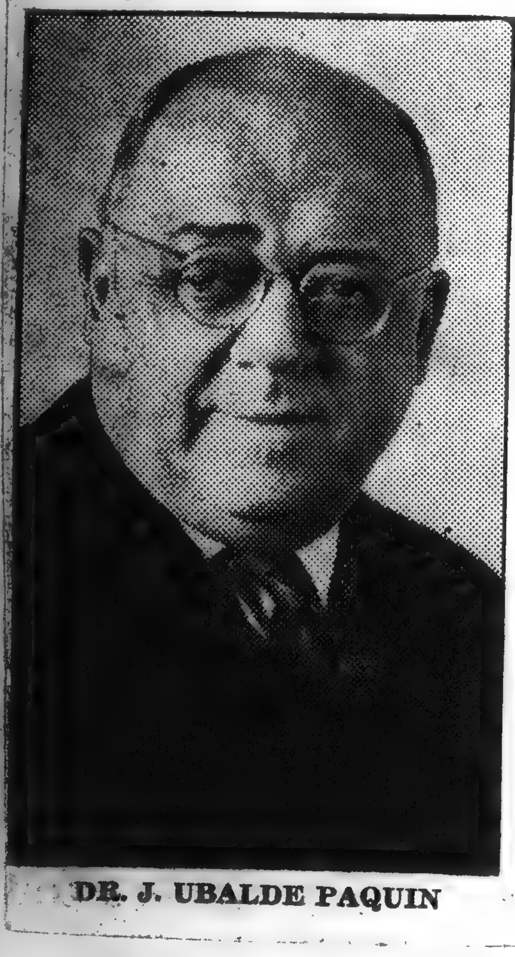
This supplementary series of six Monday evening and duplicated Tuesdays caters especially to out-of-town concert goers and the matinee time is set a half hour later than the Friday concerts to accommodate them. As the years go on, the series becomes more and more brilliant in its programs, and this year, besides four conducted by Serge Koussevitzky, there will be two with Igor Stravinsky and Georges Enesco as guest conductors—Stravinsky in his own works. The appearance of Myra Hess, eminent English pianist, also lends distinction to the concerts.

A number of New Bedford concert goers patronize the Tuesday series. Yesterday, there was a large representation of Tuckers and Pratts. Symphony Hall had few vacant seats.

A. C. R.

NEW BEDFORD, MASS
STANDARD-TIMES
OCT 25 1938

Dr. Paquin Will Preside at Dinner For French Ambassador to America



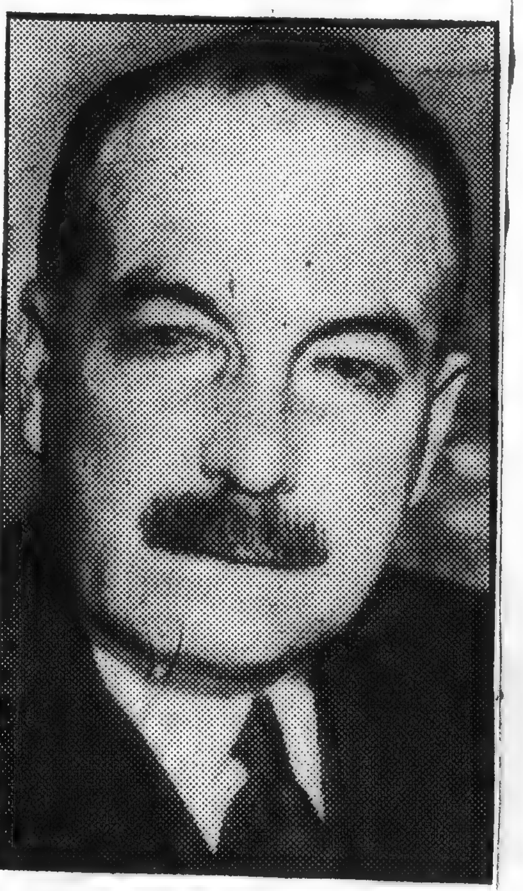
DR. J. UBALDE PAQUIN

DR. J. UBALDE PAQUIN of 1306 Acushnet Avenue, president of the Franco-American Historical Society, will officiate as master of ceremonies at a reception and banquet at 6:30 p. m. tomorrow at Hotel Statler, Boston, in honor of Count Rene Doynel de Saint Quentin, French Ambassador to the United States. A delegation of 39 New Bedford Franco-Americans also will attend the banquet.

Honor guests at the affair will include the Ambassador, French Consul and Mrs. Francois Briere of Boston, Msgr. Stephen El-Douaihy, curate of Notre Dame du Liban Church, Boston; Prof. Andre Morize of Harvard University and Mrs. Morize; Colonel Emile Vaillancourt of Montreal, honorary member of the Society and one of its former lecturers; Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, and Mrs. Koussevitzky; and Adolphe Robert of Manchester,

(Continued from Page 1)

N. H., president-general of the Canadian Society.



COUNT DE SAINT QUENTIN

600 Expected

Also Prof. James Geddes, formerly of Boston University; Vice-Consul Paul Morand of Boston; Judge Raoul H. Beaudreau of Belmont; Mrs. L. K. Rand of Cambridge, Harvard University; Prof. Fernand Baldensperger of Harvard University, and Joseph Bourgeois, representing the Franco-American Colony of New York. Dr. Omer E. Boivin of Fall River is president of the reception committee. More than 600 are expected to attend.

Dr. Paquin will give the address of welcome to the Ambassador and invited guests. Addresses are scheduled to be given by Msgr. El-Douaihy, Professor Morize, the Ambassador and Dr. Paquin. Following the banquet, the semi-annual business meeting and election of officers of the society will be held.

Delegations from several Franco-American, French and American Societies will be present. Harvard University, Wellesley College and the College of the Assumption, Worcester, will be represented by delegations. The Boston Symphony Orchestra also has been invited.

Will Visit Hurley

During his stay in Boston, the Ambassador is scheduled to visit Governor Hurley at the State House, dignitaries of the Roman Catholic Church in Boston and Harvard. Thursday he will visit Assumption College. Friday he is scheduled to lunch with Mayor Maurice J. Tobin of Boston and to attend a concert by the Symphony Orchestra. A luncheon with Governor Hurley an a reception by L'Alliance Francaise Saturday will complete his visit to Boston.

Dr. Paquin will be accompanied by Mrs. Paquin and a group of Franco-Americans from this city. Those who will attend include Mr. and Mrs. Rodolphe J. Carrier and daughter, Miss Laure-Anna Carrier, Mr. and Mrs. Albert Potvin and daughter, Miss Peatrice Potvin, Miss Doris Duchaine, Mr. and Mrs. Arthur Bouvier, Mrs. Oliver Prescott, Mr. and Mrs. Antonio Lemieux, Alderman Theodore Loranger, Francois Rousseau, Misses Theresa, Lorenza and Zorine Senecal, Dr. and Mrs. Raymond Senecal, Charles Senecal, Dr. and Mrs. Wilfred Rousseau, the Rev. Lorenzo Morais.

Also Dr. Hormidas LeClair, Henri Magnant, the Rev. A. Berube, George and Roger Bernique, Miss Laura Bessette, Mrs. Tona Colman, Mr. and Mrs. Albert Loranger, Alfred H. Saulnier, Zephyr D. Paquin, Miss Jeanne Paquin, Leopold Corriveau and Mrs. Frank Fahey.

SALT LAKE CITY, UTAH
DESERET NEWS
OCT 29 1938

Zlatko Balokovic Has Busy Schedule

ZLATKO BALOKOVIC, violinist, will be soloist with the Boston Symphony on March 3rd and 4th, the Detroit Symphony, March 18th and the Youngstown (Ohio) Symphony, April 20th, 1930.

His fall tour begins with a recital in Prague, Czechoslovakia, on October 7th. He will be soloist with the Philharmonic Orchestra of that city on October 9th, and will have a radio broadcast on October 10th. On October 11th he broadcasts from Warsaw, Poland, followed by three recitals there. In fact, his tour calls for seventeen recitals and seven orchestral concerts, taking him as far south as Athens, Greece.

45

LOWELL, MASS.
LEADER
OCT 26 1938

First Commuters Matinee Given by Boston Symphony

Pierre Luboshutz and Genia Nemenoff, Pianists, Play Mozart Concerto ---Brahms Fourth Symphony Feature

The Tuesday afternoon concerts of the Boston Symphony orchestra, known popularly now as the Commuters' Matinees, opened auspiciously before an audience which practically filled Symphony hall. These programs, set for the convenient hour of 3 o'clock this season, attract music lovers from all over New England. And interest in them has steadily increased.

Orchestral polish and virtuosity and pianistic subtleties and refinements inaugurated the season, with the latter characteristics displayed by Pierre Luboshutz and Genia Nemonoff, pairing their talents in the Mozart Concerto in E-flat for two pianofortes and orchestra.

As Georges Bizet was born in Paris 100 years ago to the day, Dr. Koussevitzky marked the anniversary by the performance of the first suite from his music to Daudet's play "L'Arlessienne." It is familiar by reason of frequent hearings over the air, played by groups of varying degrees of ability. Played by the Boston Symphony musicians it is revitalized, music of rare beauty and charm. If Dr. Koussevitzky took the Minuet at a brisk pace, that served only to bring out more effectively the contrast with the adagietto which follows in which the soft string effects were a sheer delight. The final carillon with its simulation of bell, tones and clangor was given with verve and spirit.

The solo pianists, not entire strangers to Boston, matched their skill evenly in the Mozart Concerto. Refinement characterized their playing. The musical adornments of the themes were lightly and brightly limmed. Runs were fluid and limpid. There was evident desire for beautiful tonal effects. At times it seemed as if a little less restraint might have been effective. But the composition is lyrical rather than heroic. And Dr. Koussevitzky adjusted his orchestral support accordingly.

For the Fifth Symphony of Beethoven originally announced for performance the Brahms Fourth was substituted, possibly because the Beethoven masterpiece has figured so conspicuously on the programs of other symphony orchestras at the opening of the season. Dr. Koussevitzky's way with Brahms is now an old story. And the Fourth gives him the opportunities for effects which appeal to him and to the audience. Nobody would have suspected that there was day in the history of the orchestra when the music of Brahms was rated as not worth hearing or playing. S. R. F.

Townsman
Andover, Mass
OCT 20 1938

Photos by Donald Surett

Top left: Dr. Koussevitzky, world-famous director of the Boston Symphony, examining some of the Prendergast paintings at a tea given in his honor at the Addison Gallery Sunday. Already having received very enthusiastic notices in Boston and New York papers, the gallery received last Thursday unstinted praise in Time magazine for having arranged the exhibit.

Top right: Punchard's Muller, just after intercepting a pass in the Concord game last Saturday.

Bottom: The Andover Brass band tooting its own horns as the new membership contest got underway last Monday night. Academy assistant music director, Whittredge Clark, is seen directing the efforts of Messrs. Newman, Dennison, Slate, Page, Yancey, Dufton, Wainwright, Wilson and Sayles.

NEW YORK, N. Y.
EVENING POST
OCT 28 1938

THE Conning Tower

It seems to us that Mr. Alfred L. Dennis, president of the Bach Society of New Jersey, is needlessly concerned over the swinging of classics. He calls it a high musical crime, and wants the Federal Communications Commission to penalize offenders with suspension of the radio station's license for the first offense, and revocation for the second. The Conning Tower dislikes swing, but it has consulted its attorney, and is willing to pass the legal advice on to Mr. Dennis. It is neither a misdemeanor nor a crime to turn off the radio. Of course, Mr. Dennis can take it to the Supreme Court. But the chances of swinging Bach's music are slight; a classic, to be swung, has to be familiar enough so that the audience can distinguish—though it isn't always easy—the original. And there aren't many of us who can whistle Bach, and some of those who can feel that the Constitution provides for Benny Goodman and Tommy Dorsey as well as for Eugene Ormandy and Serge Koussevitsky.

PHILADELPHIA, PA.
Evening Public Ledger
OCT 28 1938

Just Gossip About PEOPLE

—BY NANCY WYNNE—

First Dinner Party Cosmopolitan Dash Culture for All

WERE you among the hundreds of Forum members who were thrilled last night at the brilliant performance of the Wagnerian Singers at the Academy of Music? We hope so. . . Belonging to the forum means that you simply cannot afford to miss any of the marvelous programs on this outstanding platform of culture.

Distinguished men and women in every field bring to the Forum audience a thorough education in the arts, sciences, travel . . there are lectures and divertissements which fit into no set category. . . The Boston Symphony Orchestra ~~under~~ Koussevitzky, Andre Maurois, Elisabeth Schumann, Lawrence Tibbett, Elissa Landi, Carl Sandburg, Kathryn Meisle and Gregor Piatigorsky in a joint program, Paul van Zeeland, Stefan Zweig, Joseph Hofmann and the Curtis Symphony Orchestra . . are but a few of the vital experiences that Forum members have to look forward to this Winter.

BARRE, VT.
TIMES
OCT 27 1938

KOUSSEVITZKY MAPS TOUR.

May Take Boston Sympony Orchestra of 110 Pieces to Europe.

Boston, Oct. 27 (AP)—Dr. Ernest B. Dane, president of the trustees of the Boston Symphony orchestra, declined Wednesday to confirm or deny published reports the board had voted to send Dr. Sergei Koussevitzky and the 110 musicians to Europe for a concert tour next May. The Boston Herald said other trustees admitted the tour was "in the air."

Last summer when Dr. Koussevitzky returned from abroad he announced Europe was "clamoring" for the orchestra but lack of a $100,000 guarantee prevented the trip.

SANTA MONICA, CAL.
OUTLOOK
OCT 26 1938

L. NAZAR KURKDJIE

L. Nazar Kurkdjie, concert violinist and teacher, formerly of Boston, Mass., and Cleveland, O., now is permanently located in Santa Monica, with studios at 841 23rd st.

In the past 20 years Kurdjie has been active in musical circles in the two cities. In Boston he was a featured member of the Boston Symphony Orchestra. In Cleveland, he was dean of the violin department of Baldwin-Wallace College for a period of 15 years, was supervisor of instrumental music for the 17 schools in the Lakewood, O., area, a member of the Cleveland Symphony Orchestra and directed the Hotel Cleveland Ensemble for a period of 16 years.

Recognized as a master musician, Kurkdjie has had a wealth of teaching experience and now is available for beginners or advanced students who desire to study violin.

CHRISSY STAGE

Preparations for the annual Fall concert by the students of the Chrissy Stage Accordion Studios are under way, with finishing touches being added to the solo and band numbers, according to announcement by Chrissy Stage, director of the studios.

FLINT, MICH.
JOURNAL
OCT 25 1938

Music, Maestro, Please!—Enterprising cameraman gives you his lens impression of a well-known symphony orchestra conductor at work. The conductor is Dr. Sergei Koussevitzky, who is starting his 15th consecutive year on the Boston podium.

45

LOWELL, MASS.
LEADER
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Pierre Luboshutz and Genia Nemenoff, Pianists, Play Mozart Concerto ---Brahms Fourth Symphony Feature

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Orchestral polish and virtuosity and pianistic subtleties and refinements inaugurated the season, with the latter characteristics displayed by Pierre Luboshutz and Genia Nemonoff, pairing their talents in the Mozart Concerte in E-flat for two pianofortes and orchestra.

As Georges Bizet was born in Paris 100 years ago to the day, Dr. Koussevitzky marked the anniversary by the performance of the first suite from his music to Daudet's play "L'Arlessienne." It is familiar by reason of frequent hearings over the air, played by groups of varying degrees of ability. Played by the Boston Symphony musicians it is revitalized, music of rare beauty and charm. If Dr. Koussevitzky took the Minuet at a brisk pace, that served only to bring out more effectively the contrast with the adagietto which follows in which the soft string effects were a sheer delight. The final carillon with its simulation of bell, tones and clangor was given with verve and spirit.

The solo pianists, not entire strangers to Boston, matched their skill evenly in the Mozart Concerto. Refinement characterized their playing. The musical adornments of the themes were lightly and brightly limmed. Runs were fluid and limpid. There was evident desire for beautiful tonal effects. At times it seemed as if a little less restraint might have been effective. But the composition is lyrical rather than heroic. And Dr. Koussevitzky adjusted his orchestral support accordingly.

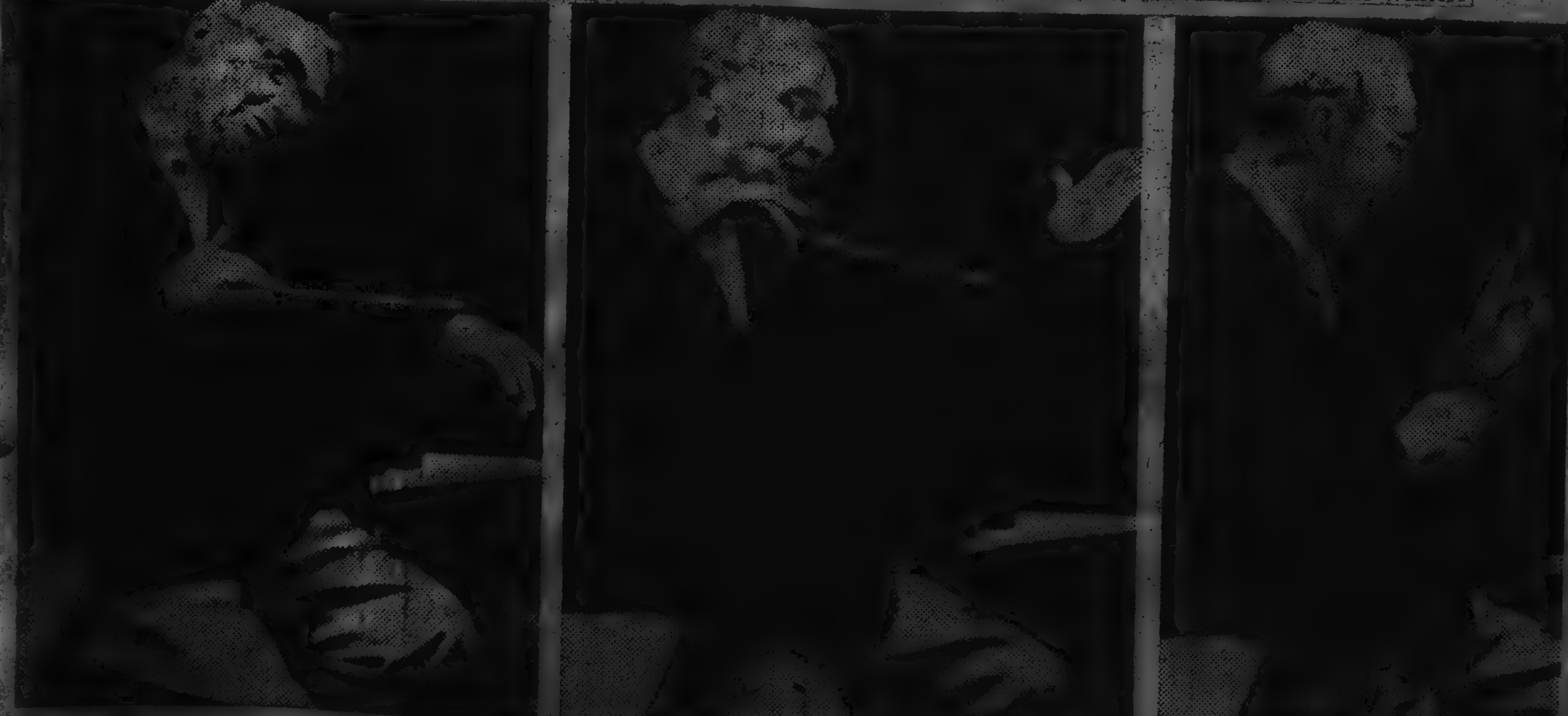
For the Fifth Symphony of Beethoven originally announced for performance the Brahms Fourth was substituted, possibly because the Beethoven masterpiece has figured so conspicuously on the programs of other symphony orchestras at the opening of the season. Dr. Koussevitzky's way with Brahms is now an old story. And the Fourth gives him the opportunities for effects which appeal to him and to the audience. Nobody would have suspected that there was day in the history of the orchestra when the music of Brahms was rated as not worth hearing or playing. S. R. F.

NEW YORK, N. Y.
EVENING POST
OCT 28 1938

THE Conning Tower

It seems to us that Mr. Alfred L. Dennis, president of the Bach Society of New Jersey, is needlessly concerned over the swinging of classics. He calls it a high musical crime, and wants the Federal Communications Commission to penalize offenders with suspension of the radio station's license for the first offense, and revocation for the second. The Conning Tower dislikes swing, but it has consulted its attorney, and is willing to pass the legal advice on to Mr. Dennis. It is neither a misdemeanor nor a crime to turn off the radio. Of course, Mr. Dennis can take it to the Supreme Court. But the chances of swinging Bach's music are slight; a classic, to be swung, has to be familiar enough so that the audience can distinguish—though it isn't always easy—the original. And there aren't many of us who can whistle Bach, and some of those who can feel that the Constitution provides for Benny Goodman and Tommy Dorsey as well as for Eugene Ormandy and Serge Koussevitsky.

FLINT, MICH.
JOURNAL
OCT 25 1938



Music, Maestro, Please!—Enterprising cameraman gives you his lens impression of a well-known symphony orchestra conductor at work. The conductor is Dr. Sergei Koussevitzky, who is starting his 15th consecutive year on the Boston podium.

Townsman
Andover, Mass
OCT 20 1938

Photos by Donald Surett

Top left: Dr. Koussevitzky, world-famous director of the Boston Symphony, examining some of the Prendergast paintings at a tea given in his honor at the Addison Gallery Sunday. Already having received very enthusiastic notices in Boston and New York papers, the gallery received last Thursday unstinted praise in Time magazine for having arranged the exhibit.

Top right: Punchard's Muller, just after intercepting a pass in the Concord game last Saturday.

Bottom: The Andover Brass band tooting its own horns as the new membership contest got underway last Monday night. Academy assistant music director, Whittredge Clark, is seen directing the efforts of Messrs. Newman, Dennison, Slate, Page, Yancey, Dufton, Wainwright, Wilson and Sayles.

PHILADELPHIA, PA.
Evening Public Ledger
OCT 28 1938

Just Gossip About
PEOPLE
BY NANCY WYNNE

First Dinner Party
Cosmopolitan Dash
Culture for All

WERE you among the hundreds of Forum members who were thrilled last night at the brilliant performance of the Wagnerian Singers at the Academy of Music? We hope so. . . Belonging to the forum means that you simply cannot afford to miss any of the marvelous programs on this outstanding platform of culture.

Distinguished men and women in every field bring to the Forum audience a thorough education in the arts, sciences, travel . . there are lectures and divertissements which fit into no set category. . . The Boston Symphony Orchestra under Koussevitzky, Andre Maurois, Elisabeth Schumann, Lawrence Tibbett, Elissa Landi, Carl Sandburg, Kathryn Meisle and Gregor Piatigorsky in a joint program, Paul van Zeeland, Stefan Zweig, Joseph Hofmann and the Curtis Symphony Orchestra . . are but a few of the vital experiences that Forum members have to look forward to this Winter.

BARRE, VT.
TIMES
OCT 27 1938

KOUSSEVITZKY MAPS TOUR.

May Take Boston Sympony Orchestra of 110 Pieces to Europe.

Boston, Oct. [illegible] (AP)—Dr. Ernest B. Dane, president of the trustees of the Boston Symphony orchestra, declined Wednesday to confirm or deny published reports the board had voted to send Dr. Sergei Koussevitzky and the 110 musicians to Europe for a concert tour next May. The Boston Herald said other trustees admitted the tour was "in the air."

Last summer when Dr. Koussevitzky returned from abroad he announced Europe was "clamoring" for the orchestra but lack of a $100,000 guarantee prevented the trip.

SANTA MONICA, CAL.
OUTLOOK
OCT 26 1938

L. NAZAR KURKDJIE

L. Nazar Kurkdjie, concert violinist and teacher, formerly of Boston, Mass., and Cleveland, O., now is permanently located in Santa Monica, with studios at 941 23rd st.

In the past 29 years Kurdjie has been active in musical circles in the two cities. In Boston he was a featured member of the Boston Symphony Orchestra. In Cleveland, he was dean of the violin department of Baldwin-Wallace College for a period of 15 years, was supervisor of instrumental music for the 17 schools in the Lakewood, O., area, a member of the Cleveland Symphony Orchestra and directed the Hotel Cleveland Ensemble for a period of 16 years.

Recognized as a master musician, Kurkdjie has had a wealth of teaching experience and now is available for beginners or advanced students who desire to study violin.

CHRISSY STAGE

Preparations for the annual Fall concert by the students of the Chrissy Stage Accordion Studios are under way, with finishing touches being added to the solo and band numbers, according to announcement by Chrissy Stage, director of the studios.

ARDMORE, PA.
WEEKLY CHRONICLE

OCT 21 1938

46

Metropolitan Music

A Review of Outstanding Contributions by Florence Leonard

The curious and the eager for novelties and for revivals of old favorites have been scanning the news columns in search of plans for the season already begun, in some cities.

Among the orchestras the Boston Orchestra under Koussevitsky seems to promise some, at least, of the most modern productions. Stravinsky—who, however, will not arrive in this country till spring—will appear with this orchestra as guest conuctor in his own music, and will also play his new piano concerto in its American premiere. Ernst Krenek, remembered of many for his opera, "Johnny Spielt Auf," will also conduct compositions of his own and will play his piano concerto, also new. This orchestra will present, besides, novelties in a piano concerto by Duklsky and one for string quartet and orchestra by Berezowsky, second violin of the organization. John Alden Carpenter will be represented by his own violin concerto. As a balance to these novelties, perhaps ,the predominating compositions of the winter will be those composed by one Beethoven, for whose works the world has not yet grown weary.

Chicago stands first among the cities which have kept the same conductor for a long period of years. Frederick A. Stock began his thirty-fourth year with this group, last week. Stravinsky and Krenek will appear as conductors and soloists with this orchestra, and a major revival in the concert series will be Mahler's "Das Lied von der Erde."

The New York Philharmonic will have as its only guest conductor, George Enesco, the Roumanian artist, and he will bring out his latest orchestral work, "La Villageoise," just completed during Enesco's summer vacation. In December, a new piano concerto by Anis Fuleihan, New York composer, will be played.

For the opening concerts, some of which may be heard over the radio, two interesting revivals are promised, 'Return of Lemminkaien' by Sibelius, which has not been heard in New York since 1902, and a composition by Mozart. "Adagio and Fugue for Strings." This work was played in New York in its original version in the season of 1913-14, and also in the orchestral arrangement in 1929, when Toscanini introduced it into the repertory of the Philharmonic. The fugue was written first of all for two pianos, in 1783. Five years later Mozart arranged it for strings, and completed it by adding an Adagio. It was published in this form with a sub-title, "27th Quartet." But the manuscript of the Fugue, according to Mr. Barbirolli's investigations, was plainly intended for string orchestra and not for quartet, for the parts were so marked as to indicate this plan. The manuscript of the Fugue is in the British Museum but the whereabouts of the manuscript of the Adagio is not known. The evidence of the composition itself is plainly that it was intended for string orchestra, since as Barbirolli tells us, "the whole piece sounds as unsatisfactory for string quartet as it is magnificent for orchestra."

If we think of the Fugue as chiefly a possession of Johann Sebastian Bach, and merely by accident belonging also to the styles of other composers, it is with a surprised sense of the beauty of fugues that we listen to what Mozart has to say in this frame of musical thoughts. Barbirolli says that this particular fugue is "a marvel of contrapuntal felicity," but we can look even further than to mere felicity for Mozart's message. Especially if it is to be delivered to us by the full string choir of the Philharmonic. And the Adagio after the manner of Mozart's Adagios, is sure to speak of nobility, of those qualities of spirit which withstand the assaults of material strength and of ravaging time.

HERALD TRIBUNE N.Y.

OCT 30 1938

Mrs. Henry Joralemon Davenport will give a tea at her Monroe Place home on Tuesday for members of the Brooklyn committee for the Boston Symphony Orchestra. The [illegible] five symphonic concerts will open at the Brooklyn Academy of Music on November 18.

PHILADELPHIA, PA.
~~ENQUIRER~~
Inquirer

OCT 30 1938

Music 25 Years Ago

The Philadelphia - Chicago Grand Opera Company opened the opera season at the Metropolitan Opera House Nov. 3 with "Tosca," featuring Mary Garden, Giovanni Martinelli in his American debut, and Vanni Marcoux. "The Barber of Seville" was given Nov. 3, with Titta Ruffo as the Barber for the first time in America; Jenny Dufau, Aristodamo Giorgini and Henri Scott.

Geraldine Farrar was soloist with the Boston Symphony Orchestra, Karl Muck, conductor, on Nov. 3.

LEADER
Oakmont-Pa

OCT 21 1938

The Spectator

Dan Baker

The Philadelphia Orchestra, with Eugene Ormandy, conductor, will have the distinction of opening the symphony season in Pittsburgh with two concerts at Syria Mosque on Saturday evening, November 5th, and Sunday afternoon, November 6th.

This concert is sponsored by the Pittsburgh Orchestra Association which holds a record of achievement that is unique in American symphonic music. The association is entering its 23rd season of presenting visiting orchestras to the Pittsburgh public. During its years of service in Pittsburgh the association has brought to this city all the major orchestras of the country, including a visit of the Paris Symphony under the greatest orchestra conductor of the century, Arturo Toscanini.

This year the association will sponsor five concerts, two by the Boston Symphony, directed by Serge Koussevitsky, and three by the Philadelphia under the baton of Eugene Ormandy.

For the opening concerts, Mr. Ormandy has chosen for the Saturday evening program, "Weber's "Euryanthe Overture". Other important works include "Don Juan Poem" by Strauss, Debussy's "Iberia" and the Brahms Symphony No. 1 in G Minor. The Sunday afternoon concert will be an all Wagnerian program.

B. Trans. Oct. 26/38

MUSIC

Programs and Prospects For Boston Music Halls

The first performances of Ernst Krenek's new Piano Concerto will take place at the concerts of the Boston Symphony Orchestra under Serge Koussevitzky on Friday afternoon and Saturday evening of next week, with the composer as soloist. The program will open with Haydn's Symphony in D major (No. 86) and close with "A Pagan Poem" by Loeffler.

Krenek, who is temporarily resident in this city, will be recalled as the composer of the jazz opera, "Jonny spielt auf," which had considerable vogue a decade ago and even entered the sacred portals of the Metropolitan Opera House in New York City. Subsequently Krenek through in his lot with the Schoenberg School; and the Concerto, as well as the opera "Charles V," produced at Prague last summer, is composed in the twelve-tone system.

At the concert of the Symphony Orchestra in Sanders Theater, Cambridge, on Thursday evening of next week, the program will consist of the aforementioned symphony of Haydn and tonepoem of Loeffler and of the Beethoven Fifth Symphony.

NEW LONDON, CONN.
DAY

OCT 28 1938

Announces New Concert Series

A new series of concerts to be held in the auditorium of the Chapman Technical High school during the winter months was announced today by Byron Hatfield, well known artist and voice teacher. The announcement indicates that the series will be sponsored by the Friends of Music, a society now being formed to promote fine music in this community.

One of the outstanding features of the new movement is the presentation in the afternoon of a complete concert exclusively for students of the elementary and secondary schools. Cooperating in the project, the officers of both the public and the private schools have made it possible for the students to hear the same artists at a nominal fee.

The first concert which is to be given on the evening of Nov. 8 will be a joint recital by Mr. Hatfield, baritone, and Henry Brynan, violinist. Both men have been acclaimed by New London music lovers on many occasions for their concert and solo work. Mr. Hatfield has sung full programs in many large cities of the east, and has been active here in making good music available to larger groups of people. Mr. Brynan is widely known for his activities in connection with the Philharmonic String quartet of Hartford.

On Jan. 31, the Friends of Music will hear Ludwig Juht, a member of the Boston Symphony orchestra, who is generally recognized as the greatest virtuose of the contra-bass. He was heard at the Mystic Art gallery a year ago by many who expressed great admiration for his handling of an instrument rarely used for solo work.

Miss Virginia Blair, dramatic soprano of New York, will be presented on the same program with Herr Juht. Her intrepretations are well received by those who have heard her in Mystic, and in Plainfield, N. J., where she is soloist in the Presbyterian church where Miss Roberta Bitgood is the organist.

A trio will be presented on March 7 with a varied program for voice, violin, and piano. Miss Blanche Haskell, soprano, and Miss Mildred Taylor Shaw, violinist, both well known to Boston audiences will be assisted by Carl Lamson at the piano. Mr. Lamson regularly accompanies Fritz Kreisler on his American tours and was heard in New London a year ago when the violinist was here.

The new series will replace the recitals formerly held at the Lighthouse inn under the name of the Lighthouse Musicales. A more spacious hall conveniently located will make excellent music available to greater numbers at new reduced rates. Membership cards are being distributed from Mr. Hatfield's studio at 38 Green street.

N. ADAMS, MASS.
TRANSCRIPT

OCT 27 1938

Trustees Of Festival Decline Lenox Offer

Business Offices to be Continued in Stockbridge, With Leading Citizens of Latter Community Prepared to Give Land and Erect Building for Permanent Quarters—Plans Are Made for First Annual Harvest Ball on Nov. 5—Report is Made on Membership Campaign, Which Closes Nov. 1.

The Berkshire Symphonic Festival trustees have voted unanimously not to accept the "gracious invitation" of the seelctmen of Lenox to tion" of the selectmen of Lenox to town hall. The Lenox officials had offered the former postoffice quarters under a three-year lease at $1 per year with heat and light.

After action had been taken on the Lenox proposal, it was revealed that leading citizens of Stockbridge are prepared to give land and erect a building as permanent office quarters for the Festival. To help raise funds for this project or for some other project that will assist the Festival, Stockbridge citizens will conduct "the first annual harvest Festival ball" at Red Lion inn, Nov. 5.

The meeting of the Festival trustees was called to act on the Lenox proposal, to hear a report on the membership campaign for the 1939 concerts by the Boston Symphony orchestra which closes Nov. 1 and to transact routine business. It was held at the home of Mrs. Charles Robinson Smith in Glendale. The reply delivered to the Lenox selectmen today and signed by Miss Gertrude Robinson Smith, president, was as follows:

"At a meeting of the board of trustees of the Berkshire Symphonic Festival, Inc., held yesterday, your gracious invitation to use office space in the Lenox town hall was considered with deep appreciation of the proffered hospitality and of the kind expressions accompanying it.

"After earnest discussion it was resolved that this generous offer must be declined.

"The trustees are sure that you will understand and sympathize with the compelling reasons for this decision. Among others are the unwillingness to seem indifferent to the years of unfailing hospitality from Stockbridge and—of outstanding importance—the great business advantage to the Festival of continuing the office address used since its inception.

"With renewed thanks for your thoughtful and neighborly action.

"Miss Gertrude Robinson Smith."

A petition signed by 200 residents of Stockbridge was presented, but not until after action had been taken on the Lenox offer. This petition read: "We, the citizens of Stockbridge, appreciating the enduring significance of the Berkshire Symphonic Festival, petition the trustees that the Festival, which originated in Stockbridge, continue to maintain its headquarters in Stockbridge village."

Then a second petition signed by 11 residents of the town, headed by Selectmen William G. MacClintic, Clinton Foster and Fred B. Williams, was presented. This petition, addressed to Miss Gertrude Robinson Smith, Festival president, read:

"We understand finances are influencing consideration of a change of the Festival headquarters. If the trustees of the Berkshire Symphonic Festival so desire, citizens of Stockbridge will furnish the Festival with office quarters, rent free, rather than permit Stockbridge to be deprived of offering continuing hospitality to the Festival."

Other signers of this petition were Henry W. Dwight, president of the Housatonic National bank and Festival treasurer, Charles A. Acly, Stanley Harrod, Henry V. Rathbun, Miss Anna King, Bernhard Hoffmann, Heaton I. Treadway and Harold Williams.

NORTHAMPTON, MASS.
GAZETTE

OCT 27 1938

Berkshire Festival Membership Lists to Close Nov. 1st

The Berkshire Symphonic Festival reports an ever increasing number of members for the 1939 concerts by the Boston Symphony orchestra at the new Tanglewood shed on Route 183 between Stockbridge and Lenox. Memberships, limited to 3,000, are available only until Nov. 1. All seats will be reserved next year, but prices will not be advanced.

Trustees point to advantages of membership as follows:

An appreciative saving in the cost of tickets. Members pay about 50% of what tickets would cost if bought singly. Under the membership plan it is possible to attend concerts for less than a dollar.

First choice of seat locations.

Attendance at no cost of a rehearsal by the orchestra.

Trustees have issued a brochure to all who have contributed to the building calling attention to accomplishments at Tanglewood—erection of the music shed at a cost of $91,193.95 which includes fees to the architect and engineer and chairs for the front section. The building contract. according to the brochure was completed under the contract price and one month ahead of schedule.

More than 82% of the donations came from people living within a radius of 50 miles of Tanglewood and the trustees themselves contributed more than 40% of the total. It is estimated that $75,000 more will be necessary to complete the shed and drain and level the parking area and install adequate lighting. An item of extreme urgency according to the trustees is the enclosing of the shed immediately with roll curtains for protection in winter and for the audience in case of storms during concerts.

Membership blanks may be obtained from the office in Stockbridge and contributions to the building fund may be addressed here, too.

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LOWELL, MASS.
COURIER - CITIZEN

OCT 27 1938

First Concert by Symphony Well Attended

Series of "Commuters' Matinees" by Boston Orchestra Opens Auspiciously—Bizet Anniversary Noted.

The Tuesday afternoon concerts of the Boston Symphony orchestra, known popularly now as the Commuters Matinees, opened auspiciously before an audience which practically filled Symphony hall. These programs, set for the convenient hour of 3 o'clock this season, attract music lovers from all over New England. And interest in them has steadily increased.

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S. R. F.

HUDSON, N. Y.
DAILY STAR

OCT 28 1938

BOSTON SYMPHONY MAY TOUR EUROPE

The Boston Symphony Orchestra and its famed conductor, Dr. Serge Koussevitzky, may tour Europe in May as well as make its annual appearance later at the Berkshire Symphonic Festival in August, according to reports from Boston, Mass.

Prospects for such a trip, seriously considered in 1929 and later dropped because of the depression, were revived last June when Dr. Koussevitzky returned from his annual trip abroad with assurances that only the lack of a $100,000 guarantee prevented the trip. He added that Europe was not only ready but "clamoring" for concerts by the Boston Symphony.

Ernest B. Dane, president of the board of trustees, declined to deny or confirm the report, while several other members of the board, when questioned, retorted they "couldn't say a word."

Questioning of some members, however, drew admissions that the board had met and that a tour abroad for the orchestra was discussed.

HARTFORD, CONN.
COURANT

OCT 28 1938

Music in Hartford

The season for music is at hand. On Sunday Mr. Rachmaninoff will cross the stage of the Bushnell Memorial to open the Kellogg Concert Course of 1938-39. Two days later the Hartford Symphony Orchestra will make its first appearance under the baton of its new conductor, Mr. Barzin, with Mr. Spalding as soloist, and two weeks later the Bushnell Concert Series will open under the welcome auspices of the Boston Symphony Orchestra and Dr. Koussevitzky.

From then until spring the horns and the fiddles, the pianos and the drums will not long be silent in Hartford. Since 1930, when the Bushnell was opened, the musical fare of the city has grown increasingly richer and more varied. The Ballet Russe has already been announced for two evenings, and the Metropolitan Opera Association will make at least its usual two appearances. The field of choral music will not be neglected; the Oratorio Society has held its first trials and announced its first program, and the Choral Society has had its first rehearsals. Only chamber music seems to be lacking in proper quantity but before the season is over some enterprising group may join the Musical Club in sponsoring a performance or two.

Fortunately, with so much to hear, Hartford is not failing to develop its educational resources. The first event in the Junior Concert Series has already been given, and two more for the benefits of the children in the schools are still to come. The Layman's Music Course is about to resume its enlightenment of adults. Meantime, the schools of music are teaching more young people than ever before in the art of making music, many of them on scholarships made possible by the generosity of the music lovers of the community. Moreover, plans are now being shaped by a committee representing the schools and the private music teachers and the Board of Education to make possible instrumental instruction in the schools at prices within the reach of virtually every child.

Clearly the reputation lately gained by Hartford as an outstanding center of musical activity is not undeserved. The maintenance of its present renown depends upon the support that it continues to give to its many musical agencies. The claims of its schools, and particularly of its orchestra, which gives promise of being among the finest in the country, are particularly appealing. Their contributions to the culture of the city in the past have been so great as to leave small doubt of their adequate support in the future.

RICHMOND, VA.
NEWS LEADER

OCT 28 1938

The Theatre and Music
HERE AND THERE

By HELEN DeMOTTE.

WHEELER BECKETT, former conductor and founder of the Richmond Symphony Orchestra, is now in Boston, where he is giving a series of orchestra concerts for the children of the city with the co-operation of about seventy members of the Boston Symphony Orchestra. The series, which opened to a capacity house last week in Symphony Hall is distinctive, according to reports from Boston, in some important aspects.

First, with the aid of a generous group of sponsors, Mr. Beckett was able to offer 400 subscriptions at 60 cents for the entire series, which were quickly taken by twenty-five Boston Settlements. Some 1,800 seats were taken by public school students at $1 for the series and the rest went to private schools.

The other departure is that Mr. Beckett has decided to throw overboard demonstration of instruments, stereoscopic slides and long explanations. Instead, he has prepared music notes to be sent in advance to the young subscribers. It is said that musical Boston is keenly interested in the outcome of this series as a test in a hitherto uncertain field of endeavor.

PATERSON, N. J.
CALL

OCT 28 1938

Pianists To Open "Y" Music Series

Luboshutz And Nemenoff To Appear Here On Nov. 22

Luboshutz and Nemenoff, duo-pianists, will open the Y.M.-Y.W. H.A. music series of 1938-1939 on Tuesday evening, Nov. 22.

Joseph Thieberg, chairman of the "Y" music committee, has announced that the Philharmonic Symphony String Quartet and the Ancient Instrument Players will also appear on this year's music series.

Both of the duo-pianists, Luboshutz and Nemenoff, have been playing ensemble music since they were children. Pierre Luboshutz was one of a family of three gifted children who played together as a trio on concert tours throughout Russia. At the age of 4, Pierce Luboshutz had already won the distinction of being a fine concert violinist. At that time, through the influence of an older sister, he began to study piano. He progressed so rapidly on the piano that at the age of 12, when he was sent to the Conservatory of Music, he received the highest honors to be awarded at Moscow.

Fritz Kreisler visited Moscow to present a series of concerts and arrived without an accompanist. He had heard Luboshutz playing and engaged the boy to accompany him. So, at the age of 14, Pierre Luboshutz had accompanied Fritz Kreisler. In 1912 Luboshutz made an auspicious debut as the guest soloist with the Koussevitsky Orchestra, Koussevitsky himself, conducting.

When Luboshutz conducted a masters course in Paris, Genia Nemenoff enrolled as a pupil and they were married two years later. From that time on, the formed a partnership of duo-pianists. Last year they played 60 engagements and were acclaimed by all leading music critics as having given "a perfect performance."

Due to the popularity of the individual concerts, a limited number of series tickets will be sold at a reduced price.

JOURNAL
Hingham, Mass

OCT 28 1938

SYMPHONY—

A large and enthusiastic audience greeted Dr. Serge Kousevitsky as he conducted the first concert of the Monday-Tuesday Symphony series. Tuesday afternoon in Symphony Hall, Boston. The Monday and Tuesday concerts, usually slightly more conventional than the Friday and Saturday programs, have been combined this season to the same program. The first number was Bizet's Suite No. 1 from "L'Arlesienne" and the symphony for the afternoon was Symphony No. 4 in E-minor by Brahms. Pierre Luboshutz and his wife Genia Nemenoff, pianists were the guest soloists and their splendid rendition of Mozart's Concerto for two Pionofortes, in E-flat, was warmly received by the Boston audience.

Hingham subscribers to the Tuesday afternoon concerts, of which there are six, include Mrs. J. H. Bacheller, Jr., Mrs. Dudley M. Baker, Mrs. John Barnard, Mrs. John L. Barry, Miss Emily J. Blaney, Mrs. Clarence S. Burr and Mrs. Jonathan Chace. Other Tuesday subscribers are Mrs. Alice Connelly, Mrs. Richard M. Everett, Mrs. Rufus C. Folsom, Mrs. Bartlett Guild, Mrs. Herbert T. Hand, Jr., Mrs. Sydney Harrison, Mrs. John T. Hollis, Mrs. Gordon P. Marshall, Mrs. Mayo A. Shattuck, Miss Dorothy Shaw, Mrs. Robert Spencer and Mrs. Edward Wilder.

The Friday afternoon series is another popular choice for many Hingham people and among those attending are Mrs. Charles B. Barnes, Mrs. L. G. Bruggemann, Mrs. George K. Gardner, Mrs. Frederick R. Hall, Mrs. G. H. Hartwell, Mrs. T. S. Murfitt, Mrs. Walter H. Newey and Mrs. F. Morton Smith. Monday subscribers include Miss Bertha A. Garran and Miss Molly Pitcher, while the Saturday night subscribers include Mr. Foster M. Trainer, Mrs. Walter S. Fox and Mr. Walter S. Fox, Jr.

Natalie North

NEWARK, N. J.
NEWS

OCT 29 1938

Musical Recordings

Mention has been made here before of the credit due recording companies for their unwillingness to rest content with a single performance of the major classics. This recognition of the fact that great music has vital qualities which find varied expression as they pass through the interpretive ministrations of divers artists is exemplified by the issuance this month of new recordings of two Brahms symphonies, both of which had been recorded previously.

Columbia and Victor share in the plaudits which the two new releases undoubtedly will evoke from Brahms lovers. Victor issues the C Minor (No. 1) with Bruno Walter conducting the Vienna Philharmonic (M-470). Columbia's offering is the E Minor (No. 4) with Felix Weingartner directing the London Symphony (Set No. 335).

Both new sets face stiff competition. The Brahms First already has been recorded for Victor by Stokowski and the Philadelphians (M-301), for Columbia by Weingartner and the Royal Philharmonic (Set No. 103) and for Decca by Otto Klemperer and the Berlin Philharmonic (Nos. 25487 to 25492, inclusive). The Brahms Fourth previously has been recorded for Victor by Stokowski (M-185) and for the same company by Walter and the British Broadcasting Corp. Orchestra (M-242).

New Levels

It may be stated without further ado that both new recordings fully measure up to the earlier releases as to performance and excel in production. Certainly the Vienna Philharmonic's rendering of the magnificent Fourth Movement of the C Minor and the noble strength of the London Symphony's string choir in the First Movement of the E Minor set new levels in the field of recorded music.

Another instance of duplication, and again within the same company, is afforded by Victor's new release of Moussorgsky's entertaining program suite, "Pictures at an Exhibition." Koussevitzky and the Boston Symphony recorded the work for Victor in M-102 and the present release is by Ormandy and the Philadelphia Orchestra (M-442).

For those who have wondered at the inspirational source of the suite it may be of interest to know that one of Moussorgsky's dearest friends was a painter, Victor Hartman, who died at the age of 39. Friends arranged a memorial exhibition of his work and the composer wrote the descriptive suite as his tribute.

Originally composed for piano, the work had rich orchestral possibilities that induced the late Maurice Ravel to make a transcription in 1923, at the urging of Koussevitzky, who used that transcription in his recording. The present release is of a second transcription, made in 1936 by Lucien Caillet of the Philadelphia Orchestra, whose work in that line has won him international repute.

ALBANY, N. Y.
KNICKERBOCKER NEWS

OCT 29 1938

Festival Unit Remains at Stockbridge

THE Berkshire Symphonic Festival trustees have voted not to accept the 'gracious invitation" of the selectmen of Lenox to move the festival office to Lenox Town Hall. The Lenox officials had offered the former postoffice quarters under a three-year lease at $1 a year, with heat and light.

After action had been taken on the Lenox proposal it was revealed leading citizens of Stockbridge are prepared to give land and erect a building as permanent office quarters for the festival. To help raise funds for this project or for some other project that will assist the festival Stockbridge citizens will conduct "the first annual harvest festival ball" at Red Lion Inn Nov. 5.

The meeting of the festival trustees was called to act on the Lenox proposal, to hear a report on the membership campaign for the 1939 concerts by the Boston Symphony Orchestra, which closes Nov. 1, and to transact routine business. It was at the home of Mr. Charles Robinson Smith, Glendale.

CAMDEN, N. J.
POST

OCT 29 1938

Music's The Thing Not Glamor, Names, Records Show Again

Arrangement of 'Pictures at Exhibition' Should Find Appreciation

More and more we are coming to the conclusion that names in music are losing their force and that the music performed is what counts more, as far as today's listeners are concerned. Before the education that came with radio that state of affairs wasn't as evident, but now, we are sure, there is no doubt about it.

There have been those who, from the beginning, have said, "I don't know very much about music but I like it." And, ordinarily, one could and can trust their judgment over many, many more. Now, however, there are countless listeners who have left that behind. They know a lot more about music and they like it much more.

Thus, perhaps, we are coming to a time when that elusive quality, glamor, means less in music. Conductors who have it will perhaps take a back seat while those who lack it go to town through the medium of good music well played. What have gesticulations to do with good music? What have podium gyrations? What have the affectations so carefully arranged to impress?

Thus we come to mention of the new orchestration of Lucien Cailliet of the "Pictures At An Exhibition" of Moussorgsky. M. Cailliet is not an imposing, pushing musician. He sits in the clarinet section of the Philadelphia Orchestra. And yet his orchestrations and arrangements are as fine as anything of the sort being produced today and, for some reason, he gets full credit for them with Mr. Ormandy at the helm. Into his work M. Cailliet pours a genius that is partly a sense of humor, a tremendous energy and an enviable knowledge of instrumentation.

We liked this arrangement of the Moussorsky opus, which Victor has released for October. We liked the Ravel arrangement, played by the Boston Symphony, too. But somehow there is more color in the new transcription, more contrasts, less glamor of name. The orchestra under Mr. Ormandy plays it well. (M-422).

Something of a reverse faces us in our consideration of the recording of the Brahms First by Bruno Walter and the Vienna Philharmonic. For no matter whose interpretation you like best, this set will have meaning in that Mr. Walter is an exile and the Vienna Philharmonic a thing of the past, due to Nazi coups and the Continental apologists. Mr. Walter, beyond all that, is a splendid conductor, and it is to be hoped that he will be heard in this country soon. (M-470.)

In a two-pocket album are presented the Polovetzki Dances from Prince Igor, arranged by Leopold Stokowski and played by the Philadelphia Orchestra. (M-499.)

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PHILADELPHIA, PA.
Evening Public Ledger

OCT 29 1938

The Critic Talks to
MUSIC LOVERS

By SAMUEL L. LACIAR

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, is of the opinion that a composer, when creating a work, transfuses it not only with his musical power but with the entire meaning of his life—the essence of his being. That is why we can and we must find a "central line" in the creation of every composer. This "central line" is the meaning of his life and ideals, which he brings to us through the medium of his music. With Bach the central line is religion, and we find in his whole life, his praise of God and the exaltation of heaven and divinity. Haydn's line, on the other hand, is joyfulness and humor, which he wants to share with others, and we feel it in every symphony, in every minuetto and allegro, while Mozart gives us pure tonal harmony and absolute purity of musical form.

If the creative work of Mozart be analyzed we will find how free he was of every outward influence. He believes in music for the sake of music, sound for sound and beauty for beauty. But Beethoven's central line is transcendality, for he reflects universal emotion in music. When Beethoven grieves he grieves with the world; when he is joyful it is universal joy; when he feels a tragedy it is a world tragedy. We can well say that the central line of Beethoven's art is the unifying element of universality. The central line of Wagner's art is love and devotion, which is apparent in all his creative work; Senta in "The Flying Dutchman," Elizabeth in "Tannhauser," King Marke in "Tristan und Isolde," et cetera. And so is found in the work of each master a central line expressed in sound.

* * *

HERE emerges, says Dr. Koussevitzky, the truth of interpretative art. When the artist-interpreter is able to perceive the central line, the inner meaning of a composition, he will find in himself the right and illuminating emotion to perform it. It is not difficult for a musician to analyze a score externally, to determine its form, its melodic and harmonic plan and its entire structure. But this takes us only half way; this is only the surface part of the central line, which will give us no true understanding of the depth and emotion of either work or composer. The most important part is that which can neither be read nor learned; it rests in the interpreter himself, in his own emotion, depth and feeling.

Today we often hear musical "authorities" declare when discussing a performance: "Let the music speak for itself." That up-to-date motto is dangerous, because it paves the way for mediocre performers to play a composition accurately from beginning to end and then claim that they "let the music speak for itself." The argument is also not correct because a talented artist, no matter how accurately he follows the markings in the score, renders the composition through his own prism, his own perception of the music and his own temperament and emotion. And the deeper the emotion of the interpreter, the greater and more vivid the performance.

* * *

A PERFECT interpretation may have two different aspects, each equally faithful to the score. One may be called mechanically perfect, the other organically perfect. The first gives the beauty of mathematical balance, symmetry and clarity; the second is the indivisible, living, pulsating "elan vital" of the composition. One aims to present a beautified surface or reflection of the composition; in the other the work—its central idea—lives as a reality. One is always enjoyable, pleasant and delightful, but remains, like a beautiful scene, external to the listener. The other carries him into the living spirit of the work and makes him colive and coexperience this vital feeling. Like a mystic experience, the organic interpretation puts the hearer in direct touch with the absolute reality hidden in a great piece of music.

Approaching the matter of orchestral performance, Dr. Koussevitzky finds that at no time has the standard of musical performance been set so high as it is in America today. This is not a mere verbal statement, because these facts speak for themselves. In Europe, even in the best of the old days, the symphony orchestra had not nearly the same possibilities as we have, nor was there the same intensity of work and interest. As an example, Dr. Koussevitzky cited the Berlin Philharmonic Orchestra, one of the oldest in all Europe. "How many concerts did that orchestra give in the course of one season under the leadership of a great conductor?" he inquired.

* * *

THE answer sounds amazing to us today, accustomed as we are to long seasons and concerts every week. Dr. Koussevitzky answered his own question by saying that "in its most brilliant period the Berlin Philharmonic gave ten concerts with Nikisch conducting and the remaining concerts were led by different and indifferent conductors. Yet that was the foremost orchestra of its time." He then spoke of the "heroic" period of musical Vienna, when Gustav Mahler was at the head of the Vienna Opera Orchestra. The same orchestra also gave concerts and was known as "The Philharmonic." But it was in the first place an opera orchestra, the concerts coming in between, and there were perhaps eight or ten concerts in a season, also led by different conductors.

The possibilities in America are infinitely better, declared Dr. Koussevitzky in conclusion, and give a new idea of orchestral performances. "It is a mistake," says the Boston conductor, "to think that musical life in America develops only because of America's wealth. This is wrong. Musical life in this country grows because there is the need for music. That need for music today has an explanation; men need an outlet for their best and deeper emotions, and they find it in music. For music is the recovered word of true feeling, liberated from the banality, hypocrisy and cruelty of life. Music is to help the souls of men. It is the pure language, regenerating like the mountain air."

This is the second of two articles discussing Dr. Koussevitzky's article, "Poetry and Music; Musical Interpretation; and Some Remarks About American Orchestras," written for the American Academy of Arts and Sciences. The first section was discussed in this column last Saturday.

NEW YORK CITY, N. Y., TIM
OCTOBER 30, 1938

BOSTON MAY SEND SYMPHONY ABROAD

Project for European Tour in Spring Under Koussevitzky Revived for Orchestra

Special to THE NEW YORK TIMES.

BOSTON, Oct. 29.—Trustees of the Boston Symphony Orchestra are understood to have voted to send the organization of 110 men, under the direction of Dr. Serge Koussevitzky, abroad in May for its long-contemplated European concert tour.

Prospects for such a trip, seriously considered in 1929 and later dropped because of the depression, were revived last June when Dr. Koussevitzky returned from his annual trip abroad with assurances that only the lack of a $100,000 guarantee prevented the trip. He added that Europe was not only ready but "clamoring" for concerts by the Boston Symphony.

Ernest B. Dane, president of the board of trustees, declined to deny or confirm the report, while several other members of the board, when questioned, retorted they "couldn't say a word."

Some members, however, admitted that the board had met and that a European tour for the orchestra was taken up.

It was understood here that the contemplated trip of Dr. Koussevitzky and his men would cover Great Britain, France and Belgium. Cities where concerts would be given would be London, Paris and Brussels, and possibly others would be added to the itinerary.

This would be the first trip abroad for the Boston Symphony Orchestra as a unit. The New York Philharmonic-Symphony Orchestra made a European tour ten years ago under the direction of Arturo Toscanini to immense acclaim.

KRENEK TO BE SYMPHONY GUEST ON FRIDAY

Ernst Krenek, the Austrian composer who has recently made his residence in America, will be the guest at the Boston Symphony concerts of next Friday afternoon and Saturday evening in Symphony hall, appearing as soloist in his new piano concerto. The composer's second work in this form will then have its first performance in this country. The name of Krenek came to the fore a decade ago on account of his opera in the jazz idiom, "Jonny spielt auf." His latest opera "Karl V," produced at Prague last July, marks a return to the twelve-tone technique of his earlier years. This system is also the basis of the new piano concerto.

Serge Koussevitzky will open the programme with Haydn's Symphony in D major, No. 86, one of the group which was composed for performance in Paris. Its last performance at the Boston Symphony concerts was in 1931. The third number will be Loeffler's "A Pagan Poem," for orchestra with pianoforte, English horn, and three trumpets obbligati.

SYMPHONY AT CAMBRIDGE

The Boston Symphony Orchestra will give the second concert of the series in Sanders theatre, Cambridge, next Thursday evening at 8 o'clock. Dr. Serge Koussevitzky announces this programme: Haydn's Symphony in D major, No. 86; Loeffler's "A Pagan Poem" (after Virgil); and Beethoven's Fifth Symphony in C minor.

It would take about 42 cents of every dollar spent in retail purchases in the United States last year to pay the cost of all governments.

Lowell Telegram -
Oct. 30/38

RICHMOND, VA.
TIMES-DISPATCH

OCT 30 1938

Symphony Program Announced

Richmond's musical interest has been focused on the program arranged by Dr. Hans Kindler for the season's initial concert of the National Symphony Orchestra at the Mosque November 15.

The program has been announced here as follows by Samuel H. Gellman, secretary of the Symphony Society of Richmond and chairman of its music committee: Overture "Solonnell" (Glazounow), Symphony No. 1 (Bizet), allegro vivo, adagio, allegro vivace, allegro vivace; intermission; Symphony No. 2 in D Major (Brahms), allegro non troppo, adagio non troppo, allegretto grazioso, allegro con spirito.

Much of the fire and vivacity, color and drama that Georges Bizet imparted to his great opera, "Carmen," will be found in his symphonic creation, which the National Symphony will give for its first performance in Richmond. Though virtually unknown in the United States outside professional music circles, the Bizet symphony has long been a signal favorite in Europe. The selection of this work by Dr. Kindler is a marked tribute to his Richmond audience by a conductor who has carried his organization to rank as "one of the major American symphony orchestras."

Whenever the National Symphony goes on tour it crosses the paths of other great American orchestras, such as the Philadelphia Orchestra, the New York Philharmonic-Symphony and the Boston Symphony. At Hartford, Conn., the Washington orchestra's reception there has always been enthusiastic.

The National Symphony's Richmond series this season will be under the auspices of the Symphony Society of Richmond, which is endeavoring to place symphony on a permanent basis here. The National Symphony is scheduled for four concerts—November 15, January 16, February 13 and March 27—all to be conducted by Dr. Kindler. Only financial success of this premiere series will assure future symphony seasons for Richmond on a community basis, according to officials of the society, and a determined effort is being made to obtain sufficient season subscriptions to consummate the program. Subscriptions may be entered at the society's office in the New Leader Building or by telephone. Dial 3-3001.

NEW YORK, N. Y.
Sunday Journal & American

OCT 30 1938

Symphonic 'Births' Celebrated

By GRENA BENNETT

Symphonic orchestras all over the country are declaring this an "anniversary" season.

America's oldest organization in that group, the New York Philharmonic-Symphony, having begun its 97th year, is facing its centenary, its first public concert having been given Dec. 7, 1842, in the downtown Apollo Rooms.

The Boston Symphony entered its 58th year early this month and is celebrating the 15th anniversary of the appointment of Serge Koussevitzky as conductor, the longest record for a batonist with the Hub Band.

Chicago Celebrates, Too

Chicago is looking forward to observing the 50th anniversary of the founding of its Symphony Orchestra, which recently began its 48th season, with almost 100 concerts on its schedule. Dr. Stock, the permanent director of the orchestra, has held that post for more than 30 years.

The orchestra from Philadelphia will be 40 years old this time next year. Anticipating the celebration of the birth of a nation's important musical unit, the group from Pennsylvania will make visits to a greater number of cities than have ever before been included in its itinerary.

Many of the orchestras that operate under the banner of the Federal Music Project will spread the cause of music in towns and cities that have been unable to support such ensembles.

Cincinnati has patronized its Symphony for 44 years and the Minneapolis Orchestra will commence its 36th season this week.

Three conductors will have charge of the Cleveland orchestra during the Winter. They are Artur Rodzinski, Georges Enesco and Albert Stoessel, who will share the podium in the coming-of-age season of the band. In the District of Columbia, the National Symphony Orchestra will begin its 17th season today, conducted by the founder, Hans Kindler. Texas has enrolled as one of the country's most progressive States in sponsoring orchestral music with organizations devoted to symphonic programs functioning in Dallas, El Paso and Tyler.

Tucson's 10th Year

Tucson, Arizona, boasts of a symphony orchestra which will celebrate its 10th anniversary this year.

Indiana supports similar groups in Indianapolis, Terre Haute, Evansville, Fort Wayne and South Bend. Omaha and Lincoln represent Nebraska's quota to the cause; and Missouri is in line with the Kansas City Philharmonic.

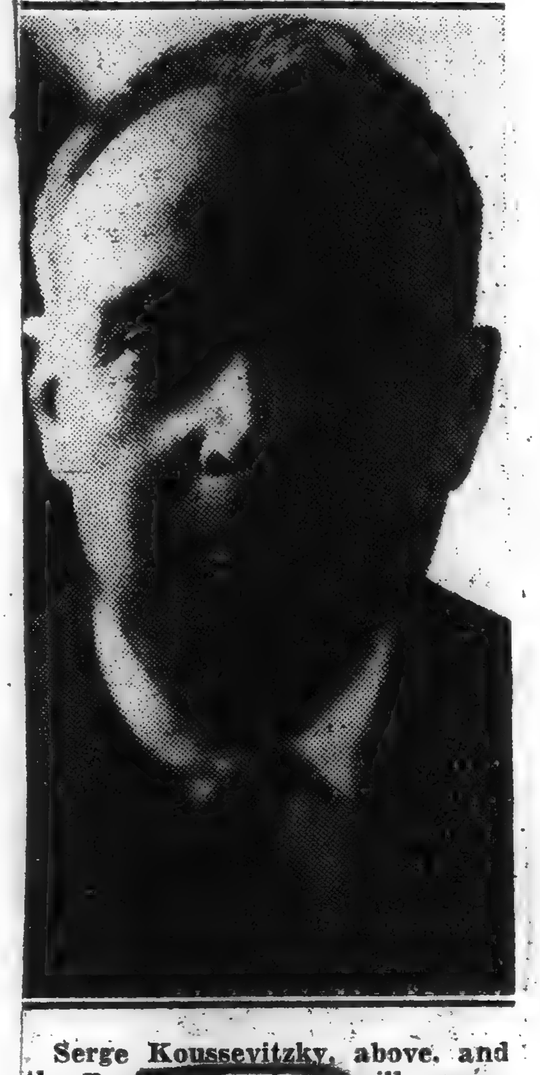
In the Far West, the Los Angeles Philharmonic will begin its jubilee season this week. The first symphony orchestra in San Francisco offered its initial concert in 1854, performing sporadically for 25 years. The present active band will open the season shortly after New Year's day, with Pierre Monteux on the podium and Jose Iturbi, solo pianist.

Seattle and Portland have maintained orchestras for many years under celebrated leaders and Detroit will celebrate its silver jubilee this season under Franco Ghione.

PITTSBURG, PA.
PRESS

OCT 30 1938

Coming Here



Serge Koussevitzky, above, and the Boston Symphony will appear in evening and matinee concerts at Syria Mosque on Dec. 10 and 11 respectively.

BROOKLYN, N. Y.
EAGLE

OCT 30 1938

Boston Symphony Local Committee Will Meet

Mrs. Henry J. Davenport will entertain at a tea at her home, 40a Monroe Place, Tuesday afternoon, for members of the Brooklyn Committee for the Boston Symphony Orchestra. This will be the first meeting this Fall of the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Davenport acting chairman. The 1938-39 season of five symphonic concerts will open at the Academy of Music Friday evening, Nov. 18. The concerts, which are now in their 53d year, are presented under the auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president, the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn Committee.

Auxiliary chairmen are being appointed in different sections of the borough to assist the Brooklyn Committee in its activities. Mrs. Thomas F. Casey, a member of the Brooklyn Committee, is serving as chairman of this new regional committee. Mrs. Edward C. Blum is serving as chairman of boxes again this season.

Reports will be given by Mrs. Davenport, Mrs. Blum, Mrs. M. Preston Goodfellow, chairman of the membership committee; Mrs. William G. James, Junior League Committee chairman; Mrs. Casey, and Miss Irene Miles, acting director of the Institute at the Academy of Music.

PROVIDENCE, R. I.
JOURNAL

OCT 30 1938

To Lecture on Symphony

John Archer will give the second lecture of the season on the Boston Symphony Orchestra's Providence programs in the Providence Public Library next Sunday afternoon at 4 o'clock. The lecture, under the auspices of the Monday Morning Musical Club, is free to the public. This is the eighth consecutive season the club has sponsored these talks.

HARTFORD, CONN.
COURANT

OCT 30 1938

World In Music

By PIERRE KEY

Wise words drop now and again from lips that rarely utter them; and the lady was one hundred per cent right when she remarked to her escort, at the first breathing spell of the Philadelphia Orchestra's first New York concert a few evenings ago: "It's a great band, isn't it?"

One of the world's three greatest, without a doubt; the other two being the Boston Symphony and New York's Philharmonic-Symphony. I believe the newly-formed NBC Symphony (recently improved by sixteen replacements) is advanced by its satellites as one of the world's greatest; but that claim seems to me to be a bit too previous. You don't make a great symphony orchestra in a few weeks, or even months, and though splendidly personneled now, the NBC orchestra must be moulded into a plastic unit . . . something that requires time.

The Philadelphia Orchestra opened the New York season in Carnegie with Eugene Ormandy hitting some high spots in the Beethoven "Leonore" No. 3 overture and second Schumann concerto, and missing a few in the rugged second symphony of Sibelius. Gene has gone back to using a baton this season, which is as it should be.

There is a noble orchestra for you. An array of strings only one other band can match, and reeds and brasses that glow with emotional warmth.

Barbirolli and Philharmonic.

John Barbirolli is moving on and up. An abler conductor last season than during his introductory period as guest, he is improved over his final appearances here last spring. He got a hearty reception when he appeared on the Philharmonic-Symphony rostrum just forty-eight hours after the Philadelphians had given their Carnegie Hall concert. He was warmly applauded, too, after each composition on the program.

For me the Philharmonic-Symphony has vitality and virtuosity more than richness of tone. But it is a great orchestra and Barirolli is finding it increasingly responsive to his demands as he grows.

I heard some complaints about the arrangements of the compositions—which put the "Eroica" symphony of Beethoven in the second half, immediately following the Mozart adagio and fugue for strings which had been preceded by Weber's "Der Freischutz" overture, two tone poems of Sibelius, and Stravinsky's "Fire-Bird" suite. Program making is an art few conductors appear able to master.

Also, no conductor can hope to satisfy much more than fifty-one per cent of any audience.

Television and Music.

Television has emerged from "just around the corner" to a place out in the open. At least, it will be operating in New York within a comparatively brief time; for the proving ground is to be the nation's metropolis. No one yet knows what direction television will take, nor how it will operate to aid the cause of music. But in time—and it will by no means be in the immediate future—television will probably add to the contribution sound-broadcasting has to music.

What should be understood is that television will not be well developed commercially for several years—and it may be quite a few years. The expense of transmitting pictures beyond fifty mile distances makes chain television something a considerable distance away.

Finally, there is the rule set up by the Federal Radio Commission which prohibits television broadcasting from being commercially sponsored. Just how the economic side of the problem is to be solved remains to be determined. But television will soon be with a few of us . . . for our sampling and subsequent verdict.

Opera and Dancing.

Opportunity to dance to the music of a popular band is now being used as an inducement to swell the gate receipts of a performance being given in the former Manhattan Opera House by an organization known as New York Grand Opera. Its manager is Amadeo Passeri and "La Traviata" was the first work offered a few evenings ago in this altogether unique endeavor in the field of lyric drama.

Shades of Oscar Hemmerstein! Not that that resourceful impressario would have been above letting his patrons dance after one, or more than one, performance until two o'clock next morning. But I can not forget that the Manhattan Opera House was the one-time scene of great opera given with great singing artists.

This venture is popular-priced. Like most of those ventures it is indeterminable but if performances continue up to the level set at the opening, it is quite possible that we may have a permanent addition to the swelling ranks of our popular-priced opera organizations. Cesare Sodero's authoritative conducting lent dignity even to an occasion wherein serious music had to compete with its lowlier, but livelier, distant cousin for audience favor.

As one conductor remarked, this fine musician (Mr. Sodero) "seemed to realize that Verdi's tunes had the power to survive if given half a chance." That "half" was just about the utmost that could be hoped for on a program that billed those strange companions, grand opera and "swing," as "two attractions for the price of one . . . no extra charge."

Lines-O'-News.

It is good to have Ernest Schelling back in musical harness again, after his withdrawal from activities for the entire season last year because of an eye injury and the pressure of other personal affairs. After four appearances in The Netherlands this month, leading the Concertgebouw Orchestra on one occasion and appearing with that body as star soloist under Willem Mengelberg's direction on three other occasions, Mr. Schelling has returned to America. Soon he will make several hundred young Philharmonic-Symphony admirers of "Uncle Ernest" very happy when he picks up the baton to preside again over the Society's Children's Concerts.

CHARLOTTE, N. C.
OBSERVER

OCT 30 1938

MUSIC COMMENT

BY LAURA HOWELL NORDEN.

THIS FESTIVAL idea has taken firm hold in America. The question in my mind is just what is a festival? Sometimes it seems as if it could be defined something like this: "Concert—a public performance of music. Festival—the plural of concert," since two or more concerts invariably are classified as a festival, when they occur consecutively at the same place, given under the same auspices.

The Salzburg Festival has for years been the mecca for musicians and musical tourists. Now, sad to say, it has been completely demoralized by political changes in Central Europe. Give it time to find its balance again and it may resume its musical priority. At present, however, there is considerable speculation in America as to whether some one of our numerous festivals may not assume world leadership in that field. Even in North Carolina promoters of the Asheville Mozart Festival have expressed this hope.

New England with her many festivals seems determined to capture the title of "American Salzburg." The Berkshire Symphonic Festival, which has been directed for five years by Dr. Serge Koussevitzky, has, according to The New York Times "all that is needed to attract an immense public from all parts of the country," since it has developed adequate facilities and owns its permanent site. Its director, a very famous leader in matters musical, is ambitious to make it "the greatest music and art center in the world."

Oct. 25/38

Reviews and Previews

SYMPHONY HALL—The Monday and Tuesday series, which opened here last night, features the paired pianists, Pierre Luboschutz and Genia Nemenoff, who perform Mozart's Concerto for two pianofortes, in E flat major. The fourth pair of weekend concerts, to be conducted by Serge Koussevitzky Friday afternoon and Saturday evening Oct. 28-29, will be devoted to a program of music by French composers. Included will be the suite "Le Tombeau de Couperin", and "Rhapsodie Flamande". Jascha Heifetz will play here on Sunday afternoon, Nov. 6.

12 Cont.

ELMIRA, N. Y.
TELEGRAM

OCT 30 1938

MajorSymphonyOrchestras To Spend Five Millions On Programs This Season

By JOHN SELBY
Associated Press Arts Editor

New York—The 16 leading symphony orchestras of the country are getting ready to spend almost five million dollars to give their communities the music they want.

This figure does not include budgets of many excellent secondary orchestras. Thanks to music project efforts, there now is no city of the United States of 50,000 or better without some sort of orchestra. Many smaller cities also have them.

It does not touch the money spent on hundreds of college orchestras nor the cost of the high school orchestras which now number in the thousands.

The total spent for symphonic music in America has been estimated as high as 40 millions. Whatever it is, the record shows the communities like it.

Only one American city, Seattle, is reducing its symphony budget—and that is because of a peculiar local situation which may be changed with the advent of the new Seattle conductor, Dr. Nikolai Sokoloff.

MOST BUDGETS remain the same, although four cities will spend a little more this winter: Washington, Pittsburgh, Indianapolis and Rochester, which will spend more money on soloists.

Eleven of the 16 key cities report better ticket sales than last season, when most found attendance had improved over the preceding winter. Cleveland, where a new women's organization has got into the field, reports the largest advance sale in the orchestra's history, and even Boston, where big audiences have been the rule more than 50 years, is five per cent ahead.

Only Philadelphia reports a decrease, and that is "slight, and not alarming," according to Alfred Reginald Allen, manager. Philadelphia is one of three cities reporting changes in the status of its conductor. Eugene Ormandy is now "musical director," which means that he controls absolutely the personnel and the programs; Stokowski will appear as guest only, next spring.

IN PITTSBURGH Fritz Reiner becomes permanent conductor, his first similar berth since his days with the Cincinnati Symphony. In Seattle, Dr. Sokoloff replaces Dr. Basil Cameron, and although Eugene Goosens remains permanent conductor in Cincinnati, he will be late arriving, and Jose Iturdi, conductor of the Rochester Philharmonic, will take the first three pairs of the 20 comprising the season. Longest tenure among practicing conductors goes to Frederick Stock, now beginning his 34th season in Chicago.

Philadelphia will have the longest season—30 weeks, of which four will be spent on tour. Seattle has the shortest, 12 concerts. Kansas City, where Karl Krueger has built an excellent orchestra since 1933, adds 10 concerts to its season; Pittsburgh adds three weeks.

THE ONLY major departure from standard symphony practice is at Rochester, where the 50 men of the well known "civic" orchestra are engaged for a 28-week season, and are augmented by 35 more players for a concentrated symphony season of 12 weeks.

Twenty men have been added to four orchestras—newest additions being at Boston where one more double base will be found; most in Washington, where Hans Kindler will have 10 new men. Only one orchestra has reduced personnel. This is St. Louis, where three men have resigned, and have not been replaced as yet.

Philadelphia will play the most concerts, 118. Seattle plans fewest, only 13. But Boston, where the symphony has not only its regular season, but a spring popular season and several weeks of free concerts out of doors, as well as a festival in the Berkshires, will do all told more than 200 concerts, a unique record in American music. More than half will be directed by the permanent conductor, Dr. Serge Moussevitzky.

THE 16 ORCHESTRAS plan 1,315 concerts in their regular seasons. The budget total is $4,782,605. This is exactly $3,636.96 a concert. Approximately a quarter of this is returned through ticket sales; some orchestras are lucky, and have fairly extensive endowments, or (as in Detroit) radio contracts.

For most orchestras, however, October is the beginning of a battle. On one side is symphonic music, which the nation demands in larger and larger quantities. On the other is the big bad wolf—the deficit.

BRIDGEPORT, CONN.
TELEGRAM

NOV 1 - 1938

Encouraging Symphony Orchestras

We sympathize with the efforts of the Hartford Symphony society to establish a self-supporting orchestra in Hartford and to make it the assured nucleus of symphonic concerts in that area. However, we have a slight feeling of resentment over both the name and slogan of the society. The name given to it at least in its literature is "Connecticut's Own Orchestra," and President Frances Goodwin of the society is quoted as saying:

"In addition to providing good music for Connecticut the Symphony Society is concerned with the provision of employment for worth while musicians residing in the state."

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NEW YORK, N. Y.
TIMES

OCT 30 1938

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Ernest B. Dane, president of the board of trustees, declined to deny or confirm the report, while several other members of the board, when questioned, retorted they "couldn't say a word."

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HARTFORD, CONN.
COURANT

OCT 30 1938

World In Music

By PIERRE KEY

Wise words drop now and again from lips that rarely utter them; and the lady was one hundred per cent right when she remarked to her escort, at the first breathing spell of the Philadelphia Orchestra's first New York concert a few evenings ago: "It's a great band, isn't it?"

One of the world's three greatest, without a doubt; the other two being the Boston Symphony and New York's Philharmonic-Symphony. I believe the newly-formed NBC Symphony (recently improved by sixteen replacements) is advanced by its satellites as one of the world's greatest; but that claim seems to me to be a bit too previous. You don't make a great symphony orchestra in a few weeks, or even months, and though splendidly personneled now, the NBC orchestra must be moulded into a plastic unit . . . something that requires time.

The Philadelphia Orchestra opened the New York season in Carnegie with Eugene Ormandy hitting some high spots in the Beethoven "Leonore" No. 3 overture and second Schumann concerto, and missing a few in the rugged second symphony of Sibelius. Gene has gone back to using a baton this season, which is as it should be.

There is a noble orchestra for you. An array of strings only one other band can match, and reeds and brasses that glow with emotional warmth.

Barbirolli and Philharmonic.

John Barbirolli is moving on and up. An abler conductor last season than during his introductory period as guest, he is improved over his final appearances here last spring. He got a hearty reception when he appeared on the Philharmonic-Symphony rostrum just forty-eight hours after the Philadelphians had given their Carnegie Hall concert. He was warmly applauded, too, after each composition on the program.

For me the Philharmonic-Symphony has vitality and virtuosity more than richness of tone. But it is a great orchestra and Barirolli is finding it increasingly responsive to his demands as he grows.

I heard some complaints about the arrangements of the compositions,—which put the "Eroica" symphony of Beethoven in the second half, immediately following the Mozart adagio and fugue for strings which had been preceded by Weber's "Der Freischutz" overture, two tone poems of Sibelius, and Stravinsky's "Fire-Bird" suite. Program making is an art few conductors appear able to master.

Also, no conductor can hope to satisfy much more than fifty-one per cent of any audience.

Television and Music.

Television has emerged from "just around the corner" to a place out in the open. At least, it will be operating in New York within a comparatively brief time; for the proving ground is to be the nation's metropolis. No one yet knows what direction television will take, nor how it will operate to aid the cause of music. But in time—and it will by no means be in the immediate future—television will probaly add to the contribution sound-broadcasting has to music.

What should be understood is that television will not be well developed commercially for several years—and it may be quite a few years. The expense of transmitting pictures beyond fifty mile distances makes chain television something a considerable distance away.

Finally, there is the rule set up by the Federal Radio Commission which prohibits television broadcasting from being commercially sponsored. Just how the economic side of the problem is to be solved remains to be determined. But television will soon be with a few of us . . . for our sampling and subsequent verdict.

Opera and Dancing.

Opportunity to dance to the music of a popular band is now being used as an inducement to swell the gate receipts of a performance being given in the former Manhattan Opera House by an organization known as New York Grand Opera. Its manager is Amadeo Passeri and "La Traviata" was the first work offered a few evenings ago in this altogether unique endeavor in the field of lyric drama.

Shades of Oscar Hemmerstein! Not that that resourceful impresario would have been above letting his patrons dance after one, or more than one, performance until two o'clock next morning. But I cannot forget that the Manhattan Opera House was the one-time scene of great opera given with great singing artists.

This venture is popular-priced. Like most of those ventures it is indeterminable but if performances continue up to the level set at the opening, it is quite possible that we may have a permanent addition to the swelling ranks of our popular-priced opera organizations. Cesare Sodero's authoritative conducting lent dignity even to an occasion wherein serious music had to compete with its lowlier, but livelier, distant cousin for audience favor.

As one conductor remarked this fine musician (Mr. Sodero) "seemed to realize that Verdi's tunes had the power to survive if given half a chance." That "half" was just about the utmost that could be hoped for on a program that billed those strange companions, grand opera and "swing," as "two attractions for the price of one . . . no extra charge."

Lines-O'-News.

It is good to have Ernest Schelling back in musical harness again, after his withdrawal from activities for the entire season last year because of an eye injury and the pressure of other personal affairs. After four appearances in The Netherlands this month, leading the Concertgebouw Orchestra on one occasion and appearing with that body as star soloist under Willem Mengelberg's direction on three other occasions, Mr. Schelling has returned to America. Soon he will make several hundred young Philharmonic-Symphony admirers of "Uncle Ernest" very happy when he picks up the baton to preside again over the Society's Children's Concerts.

CHARLOTTE, N. C.
OBSERVER

OCT 30 1938

MUSIC COMMENT

BY LAURA HOWELL NORDEN.

THIS FESTIVAL idea has taken firm hold in America. The question in my mind is just what is a festival? Sometimes it seems as if it could be defined something like this: "Concert—a public performance of music. Festival—the plural of concert," since two or more concerts invariably are classified as a festival, when they occur consecutively at the same place, given under the same auspices.

The Salzburg Festival has for years been the mecca for musicians and musical tourists. Now, sad to say, it has been completely demoralized by political changes in Central Europe. Give it time to find its balance again and it may resume its musical priority. At present, however, there is considerable speculation in America as to whether some one of our numerous festivals may not assume world leadership in that field. Even in North Carolina promoters of the Asheville Mozart Festival have expressed this hope.

New England with her many festivals seems determined to capture the title of "American Salzburg." The Berkshire Symphonic Festival, which has been directed for five years by Dr. Serge Koussevitzky, has, according to The New York Times "all that is needed to attract an immense public from all parts of the country," since it has developed adequate facilities and owns its permanent site. Its director, a very famous leader in matters musical, is ambitious to make it "the greatest music and art center in the world."

SYMPHONY HALL—The Monday and Tuesday series, which opened here last night, features the paired pianists, Pierre Luboschutz and Genia Nemenoff, who perform Mozart's Concerto for two pianofortes, in E flat major. The fourth pair of weekend concerts to be conducted by Serge Koussevitzky Friday afternoon and Saturday evening Oct. 28-29, will be devoted to a program of music by French composers. Included will be the suite "Le Tombeau de Couperin", and "Rhapsodie Flamande". Jascha Heifetz will play here on Sunday afternoon, Nov. 6.

COMPLIMENTS OF
The Tech
Oct. 25/38
Reviews and Previews

Cont.

ELMIRA, N. Y.
TELEGRAM

OCT 30 1938

Major Symphony Orchestras To Spend Five Millions On Programs This Season

By JOHN SELBY
Associated Press Arts Editor

New York—The 16 leading symphony orchestras of the country are getting ready to spend almost five million dollars to give their communities the music they want.

This figure does not include budgets of many excellent secondary orchestras. Thanks to music project efforts, there now is no city of the United States of 50,000 or better without some sort of orchestra. Many smaller cities also have them.

It does not touch the money spent on hundreds of college orchestras nor the cost of the high school orchestras which now number in the thousands.

The total spent for symphonic music in America has been estimated as high as 40 millions. Whatever it is, the record shows the communities like it.

Only one American city, Seattle, is reducing its symphony budget—and that is because of a peculiar local situation which may be changed with the advent of the new Seattle conducter, Dr. Nikolai Sokoloff.

MOST BUDGETS remain the same, although four cities will spend a little more this winter: Washington, Pittsburgh, Indianapolis and Rochester, which will spend more money on soloists.

Eleven of the 16 key cities report better ticket sales than last season, when most found attendance had improved over the preceding winter. Cleveland, where a new women's organization has got into the field, reports the largest advance sale in the orchestra's history, and even Boston, where big audiences have been the rule more than 50 years, is five per cent ahead.

Only Philadelphia reports a decrease, and that is "slight, and not alarming," according to Alfred Reginald Allen, manager. Philadelphia is one of three cities reporting changes in the status of its conductor. Eugene Ormandy is now "musical director," which means that he controls absolutely the personnel and the programs; Stokowski will appear as guest only, next spring.

IN PITTSBURGH Fritz Reiner becomes permanent conductor, his first similar berth since his days with the Cincinnati Symphony. In Seattle, Dr. Sokoloff replaces Dr. Basil Cameron, and although Eugene Goosens remains permanent conductor in Cincinnati, he will be late arriving, and Jose Iturdi, conductor of the Rochester Philharmonic, will take the first three pairs of the 20 comprising the season. Longest tenure among practicing conductors goes to Frederick Stock, now beginning his 34th season in Chicago.

Philadelphia will have the longest season—30 weeks, of which four will be spent on tour. Seattle has the shortest, 12 concerts. Kansas City, where Karl Krueger has built an excellent orchestra since 1933, adds 10 concerts to its season; Pittsburgh adds three weeks.

THE ONLY major departure from standard symphony practice is at Rochester, where the 50 men of the well known "civic" orchestra are engaged for a 28-week season, and are augmented by 35 more players for a concentrated symphony season of 12 weeks.

Twenty men have been added to four orchestras—newest additions being at Boston where one more double base will be found; most in Washington, where Hans Kindler will have 10 new men. Only one orchestra has reduced personnel. This is St. Louis, where three men have resigned, and have not been replaced as yet.

Philadelphia will play the most concerts, 118. Seattle plans fewest, only 12. But Boston, where the symphony has not only its regular season, but a spring popular season and several weeks of free concerts out of doors, as well as a festival in the Berkshires, will do all told more than 200 concerts, a unique record in American music. More than half will be directed by the permanent conductor, Dr. Serge Moussevitzky.

THE 16 ORCHESTRAS plan 1,315 concerts in their regular seasons. The budget total is $4,782,605. This is exactly $3,636.96 a concert. Approximately a quarter of this is returned through ticket sales; some orchestras are lucky, and have fairly extensive endowments, or (as in Detroit) radio contracts.

For most orchestras, however, October is the beginning of a battle. On one side is symphonic music, which the nation demands in larger and larger quantities. On the other is the big bad wolf—the deficit.

NEW YORK, N. Y.
TIMES

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BRIDGEPORT, CONN.
TELEGRAM

NOV 1 - 1938

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Vol. LVIII, No. 16

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Founded in 1898 by John C. Freund

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Underwood & Underwood

Serge Koussevitzky

Toppo

Arturo Toscanini

Mitchell

John Barbirolli

© Rembrandt

Eugene Ormandy

Photography, Inc.

Frederick Stock

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Artur Rodzinski

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(*Continued on page* 13)

Boston Symphony Launches Season

(*Continued from page* 3)

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Conductor's Fifteenth Year in Boston

Fifteen years is a considerable time for the listener to think back and recall with any degree of accuracy the minutiae of a symphonic performance, but even the most superficial listener must have been impressed with Dr. Koussevitzky's constantly expanding musicianship. During this decade and a half, he has spared neither himself nor his men. He has ruled his orchestra with an unfaltering hand; he has been as exacting a drill-master as Dr. Muck who preceded him by almost two decades, and he has brought the Boston Symphony to what may be termed the highest point in its artistic career. To be sure, he had the advantage of a large group thoroughly and well trained under estimable conductors over a long period of time, yet had Dr. Koussevitzky possessed a lesser talent for leadership, our orchestra would not occupy its present enviable position as one of the great orchestras of the world.

Of this season's opening program, in the Vivaldi and the Brahms the orchestra reached new heights in the realm of nuance and finesse, especially in the Largo of the concerto and in the delicacy of touch in the sixth and seventh variations by Brahms, and while the program as a whole would not tempt the seasoned concertgoer who likes a dash of spice, it nevertheless furnished good fare for an exceptional beginning of the musical season of 1938-'39 in Boston.

Novelties on Second Program

One first performance in Boston and a first performance at these concerts marked the program of the second Friday concert conducted by Dr. Koussevitzky on Oct. 14 in Symphony Hall. The program:

Divertimento in B Flat (K. 287)	Mozart
'El Salon Mexico'	Copland
Symphony No. 5 in E Minor	Dvorak

According to a program note by John N. Burk, upon whose shoulders has fallen the mantle of Philip Hale as editor of the Boston Symphony's program books, the Mozart had a performance as recently as last November in Town Hall, New York City, under the auspices of the New Friends of Music, at which time a half dozen of the Boston Symphony players under Arthur Fiedler, performed the work in its original form as a sextet. Those who heard it may consider themselves fortunate.

The Boston Symphony gave an unusually smooth performance, and one which gave a certain pleasure, once the uncommon volume of sound had been related to experience. Unfortunately, the piece does not gain anything through augmentation; rather, it loses that distinguishing delicacy which is fully revealed by a more intimate group.

Copland Music Well Received

As readers of the July issue of Musical America are aware, Aaron Copland's 'El Salon Mexico' was conducted in London last summer by Sir Adrian Boult (pleasantly remembered by Bostonians). By report, the piece made a considerable success. This afternoon, there was the customary applausive response, as there is to any work which keeps the orchestra very, very busy. Even our conservative Friday audience appeared to enjoy the excitement, observing its orchestra in lively action.

Although Mr. Copland's newest opus is of slight intrinsic value, it should furnish good entertainment for a Pops audience. It is pictorial music of a sort, in which the composer attempts to suggest "the Mexico of the tourist" to quote Mr. Copland, instead of "the more profound side of Mexico; the Mexico of the ancient civilizations or the revolutionary Mexico of today.' Incidently, Mr. Copland's harmonic scheme has been much modified; 'El Salon Mexico' presents no harmonic complications. The complications arise on the rhythmic side, complications in cross rhythms which demand all the concentration possible from the players. Despite a brilliant performance, however, the piece was singularly unimpressive, although the audience demanded the presence of Mr. Copland upon the stage several times.

The superficial brilliancy of the Copland opus brought into relief the more solid material of the Dvorak symphony. By radio and phonograph as well as concert hall, this work has become familiar to a listening public. It has become too familiar to the reviewer, yet as set forth by Dr. Koussevitzky this afternoon, it became endowed with unsuspected attributes and in performance brought well merited and applausive response from an obviously delighted audience.

Grace May Stutsman

Tuesday, November 1, 1938

Reviews and Previews

SYMPHONY—A busy week for the Boston Symphony starts Thursday evening when a concert including Haydn's Symphony in D major, No. 86, Loeffler's "A Pagan Poem," and Beethoven's Fifth will be given in Sanders Theatre. The weekend series in Symphony Hall will feature the appearance of Ernst Krenek, who will be soloist for his new piano concerto. The first two numbers listed for the Thursday concert will be given at this series also. Heifetz' recital on Sunday will include Bach's Prelude, Brahm's Sonata in D-minor, Paganini's Concerto and American Group, and Tchaikovsky's Valse and Siherzo.

NEW YORK, N. Y.
TIMES
Brooklyn.
OCT 30 1938

GROUP IN BROOKLYN PLANS SYMPHONY

Committee Will Meet Tuesday to Prepare for Boston Orchestra

BOY TO GIVE RECITAL

Six Chamber Music Ensembles Are Formed at the Queens College

A tea for members of the Brooklyn committee for the Boston Symphony Orchestra will be held at the home of Mrs. Henry J. Davenport at 40A Monroe Place, Brooklyn, Tuesday afternoon, according to an announcement yesterday. The gathering will be the first this Fall of the committee, of which Mrs. Davenport is acting chairman.

The 1938-39 season of five symphonic concerts will open at the Brooklyn Academy of Music Friday night, Nov. 18. The sponsors are the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn and the Brooklyn committee.

Mrs. Thomas F. Casey is serving as chairman of a new regional committee for special activities to promote the 1938-39 season. Other chairmen are Mrs. Edward C. Blum, boxes; Mrs. M. Preston Goodfellow, membership committee, and Mrs. William G. James Jr., Junior League committee.

NEW YORK, N. Y.
DAILY WORKER
OCT 31 1938

By Martin McCall

In 1934, the Soviet composer Prokofieff wrote the music for what seems to have been a very amusing Russian movie, "Lieutenant Kije." A Suite has since been extracted from the movie's music. The music is irresistible and bouncing, and has been played often in Moscow, Paris, London, Boston and New York. The Boston Symphony Orchestra under Koussevitzky introduced the Suite to America, and their recording of it is now available (Victor Album M-459). The Set's odd side includes the popular March and Scherzo from Prokofieff's "Love for Three Oranges."

When the London impresario, Salomon, contracted in 1790 for Haydn to visit the city, the understanding was that the composer make three separate visits and produce a separate set of three symphonies each time. Haydn visited London only twice, and the twelve symphonies which he composed have become known as the "Salomon" set. His best orchestral works are among these; one, the Symphony No. 93 in D major (Salomon Set No. 2), never previously recorded, is now available in a recording by Beecham and the London Philharmonic (Columbia Set No. 336).

William Primrose, one of the greatest living viola soloists, has done a creditable arrangement of Brahms's Clarinet Sonata in E flat major, and he plays it with distinction and quality (Victor Album M-422). All the 19 Chopin Nocturnes are now out in a new recording by Arthur Rubinstein. Rubinstein plays these night pieces with superb lack of excess, and a careful recording job contributes to the worth of the two Albums (Victor Albums M-461, M-462).

Handel's Suite No. 5 in E major for Harpsichord, of which the last movement is better known as a separate piece ("Harmonious Blacksmith"), is played deftly and cleanly in a first complete domestic recording by Ernst Victor Wolf (Columbia Set, No. X-101).

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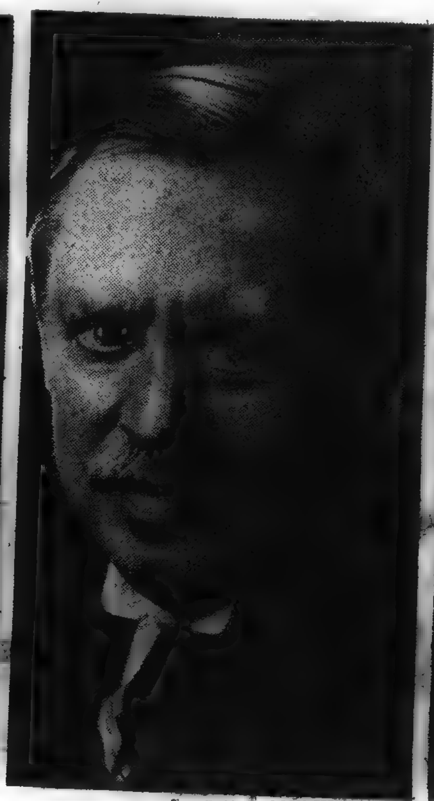
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pearance, and which he selected to replace the announced Scriabin and Honegger items, originally intended for performance this afternoon.

Conductor's Fifteenth Year in Boston

Fifteen years is a considerable time for the listener to think back and recall with any degree of accuracy the minutiae of a symphonic performance, but even the most superficial listener must have been impressed with Dr. Koussevitzky's constantly expanding musicianship. During this decade and a half, he has spared neither himself nor his men. He has ruled his orchestra with an unfaltering hand; he has been as exacting a drill-master as Dr. Muck who preceded him by almost two decades, and he has brought the Boston Symphony to what may be termed the highest point in its artistic career. To be sure, he had the advantage of a large group thoroughly and well trained under estimable conductors over a long period of time, yet had Dr. Koussevitzky possessed a lesser talent for leadership, our orchestra would not occupy its present enviable position as one of the great orchestras of the world.

Of this season's opening program, in the Vivaldi and the Brahms the orchestra reached new heights in the realm of nuance and finesse, especially in the Largo of the concerto and in the delicacy of touch in the sixth and seventh variations by Brahms, and while the program as a whole would not tempt the seasoned concertgoer who likes a dash of spice, it nevertheless furnished good fare for an exceptional beginning of the musical season of 1938-'39 in Boston.

Novelties on Second Program

One first performance in Boston and a first performance at these concerts marked the program of the second Friday concert conducted by Dr. Koussevitzky on Oct. 14 in Symphony Hall. The program:

Divertimento in B Flat (K. 287)	Mozart
'El Salon Mexico'	Copland
Symphony No. 5 in E Minor	Dvorak

According to a program note by John N. Burke, upon whose shoulders has fallen the mantle of Philip Hale as editor of the Boston Symphony's program books, the Mozart had a performance as recently as last November in Town Hall, New York City, under the auspices of the New Friends of Music, at which time a half dozen of the Boston Symphony players under Arthur Fiedler, performed the work in its original form as a sextet. Those who heard it may consider themselves fortunate.

The Boston Symphony gave an unusually smooth performance, and one which gave a certain pleasure, once the uncommon volume of sound had been related to experience. Unfortunately, the piece does not gain anything through augmentation; rather, it loses that distinguishing delicacy which is fully revealed by a more intimate group.

Copland Music Well Received

As readers of the July issue of MUSICAL AMERICA are aware, Aaron Copland's 'El Salon Mexico' was conducted in London last summer by Sir Adrian Boult (pleasantly remembered by Bostonians). By report, the piece made a considerable success. This afternoon, there was the customary applausive response, as there is to any work which keeps the orchestra very, very busy. Even our conservative Friday audience appeared to enjoy the excitement, observing its orchestra in lively action.

Although Mr. Copland's newest opus is of slight intrinsic value, it should furnish good entertainment for a Pops audience. It is pictorial music of a sort, in which the composer attempts to suggest "the Mexico of the tourist" to quote Mr. Copland, instead of "the more profound side of Mexico; the Mexico of the ancient civilizations or the revolutionary Mexico of today." Incidently, Mr. Copland's harmoni

scheme has been much modified; 'El Salon Mexico' presents no harmonic complications. The complications arise on the rhythmic side, complications in cross rhythms which demand all the concentration possible from the players. Despite a brilliant performance, however, the piece was singularly unimpressive, although the audience demanded the presence of Mr. Copland upon the stage several times.

The superficial brilliancy of the Copland opus brought into relief the more solid material of the Dvorak symphony. By radio and phonograph as well as concert hall, this work has become familiar to a listening public. It has become too familiar to the reviewer, yet as set forth by Dr. Koussevitzky this afternoon, it became endowed with unsuspected attributes and in performance brought well merited and applausive response from an obviously delighted audience.

GRACE MAY STUTSMAN

COMPLIMENTS OF
The Tech
Tuesday, November 1, 1938

Reviews and Previews

SYMPHONY—A busy week for the Boston Symphony starts Thursday evening when a concert including Haydn's Symphony in D major, No. 86, Loeffler's "A Pagan Poem," and Beethoven's Fifth will be given in Sanders Theatre. The weekend series in Symphony Hall will feature the appearance of Ernst Krenek, who will be soloist for his new piano concerto. The first two numbers listed for the Thursday concert will be given at this series also. Heifetz' recital on Sunday will include Bach's Prelude, Brahm's Sonata in D-minor, Paganini's Concerto and American Group, and Tchaikovsky's Valse and Siherzo.

NEW YORK, N. Y.
TIMES
Brooklyn
OCT 30 1938

GROUP IN BROOKLYN PLANS SYMPHONY

Committee Will Meet Tuesday to Prepare for Boston Orchestra

BOY TO GIVE RECITAL

Six Chamber Music Ensembles Are Formed at the Queens College

A tea for members of the Brooklyn committee for the Boston Symphony Orchestra will be held at the home of Mrs. Henry J. Davenport at 40A Monroe Place, Brooklyn, Tuesday afternoon, according to an announcement yesterday. The gathering will be the first this Fall of the committee, of which Mrs. Davenport is acting chairman.

The 1938-39 season of five symphonic concerts will open at the Brooklyn Academy of Music Friday night, Nov. 18. The sponsors are the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn and the Brooklyn committee.

Mrs. Thomas F. Casey is serving as chairman of a new regional committee for special activities to promote the 1938-39 season. Other chairmen are Mrs. Edward C. Blum, boxes; Mrs. M. Preston Goodfellow, membership committee, and Mrs. William G. James Jr., Junior League committee.

NEW YORK, N. Y.
DAILY WORKER
OCT 31 1938

By Martin McCall

In 1934, the Soviet composer Prokofieff wrote the music for what seems to have been a very amusing Russian movie, "Lieutenant Kije." A Suite has since been extracted from the movie's music. The music is irresistible and bouncing, and has been played often in Moscow, Paris, London, Boston and New York. The Boston Symphony Orchestra under Koussevitzky introduced the Suite to America, and their recording of it is now available (Victor Album M-459). The Set's odd side includes the popular March and Scherzo from Prokofieff's "Love for Three Oranges."

When the London impresario, Salomon, contracted in 1790 for Haydn to visit the city, the understanding was that the composer make three separate visits and produce a separate set of three symphonies each time. Haydn visited London only twice, and the twelve symphonies which he composed have become known as the "Salomon" set. His best orchestral works are among these; one, the Symphony No. 93 in D major (Salomon Set No. 2), never previously recorded, is now available in a recording by Beecham and the London Philharmonic (Columbia Set No. 336).

William Primrose, one of the greatest living viola soloists, has done a creditable arrangement of Brahms's Clarinet Sonata in E flat major, and he plays it with distinction and quality (Victor Album M-422). All the 19 Chopin Nocturnes are now out in a new recording by Arthur Rubinstein. Rubinstein plays these night pieces with superb lack of excess, and a careful recording job contributes to the worth of the two Albums (Victor Albums M-461, M-462).

Handel's Suite No. 5 in E major for Harpsichord, of which the last movement is better known as a separate piece ("Harmonious Blacksmith"), is played deftly and cleanly in a first complete domestic recording by Ernst Victor Wolff (Columbia Set No. X-101).

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Symphony Concert

American Premiere of Concerto By Krenek, Burgin Conducting

B. Trans. **By MOSES SMITH** Nov. 5/38

Two measures of the Second Piano Concerto of Ernst Krenek had not passed in the first American performance at yesterday's matinee concert of the Boston Symphony Orchestra before people began to squirm. The public, which is a difficult subject for generalization, may not know what it likes, but it seems to know pretty well what it doesn't like. The uneasiness of yesterday's audience in the presence of an uncompromising composition in the twelve-tone system persisted through most of the performance, to the point that a few persons left the hall. But there was not much fuss, and certainly less than had been expected by one familiar with the Concerto from rehearsal and private conversation with the composer.

The fact was that the matinee audience maintained its customary restraint. There was even enough applause at the end to bring the composer back three times—applause stimulated principally, I have little doubt, not by *admiration* for the new music or its performance, but by the custom that this was the thing to do. It was hard to decide whether to be grateful for an audience sufficiently civilized and tolerant to hear a new voice out or to lament the lack of feeling necessary to create a demonstration of honest disapproval such as a Continental audience might emit in similar circumstances.

* * *

By a curious coincidence Richard Burgin, concert master and assistant conductor of the Boston Orchestra, who had in 1930 presided over the introduction of Krenek's "Little" Symphony, the only previous work of Krenek's previously played at these concerts, also conducted yesterday's performance of the Concerto by reason of the indisposition of Serge Koussevitzky. Mr. Burgin, who will also conduct tonight's concert, was greeted by the audience as an old friend; went to his task in his customary business-like fashion; and, by the time the concert was over, had frequently reminded us of his interpretative as well as executive powers.

Haydn's Symphony in D major (No. 86), one of the less rarely heard works of the master, was presented with admirable precision, poise and feeling. The performance of the Concerto sounded remarkably good. It was not only that the notes seemed to be in the right place—a difficult task in itself—but also that the orchestral expression achieved an unexpected intensity. The 'cellos sounded their series of notes in the introduction as if they meant it as a tune. There was a dramatic character to the outburst of the brass just before the beginning of the allegro. . . . Before the afternoon was over Krenek had himself expressed pleasure with the performance.

The only other number on the program, Loeffler's "Pagan Poem," was beautifully played. Once again we were reminded of the superb instrument Dr. Koussevitzky has fashioned for himself and occasionally others to play on. The gorgeously-colored tonal fabric of Loeffler seemed to have been made to order for the present Boston Symphony Orchestra (even though Loeffler's original version was for a much smaller group). Jesus Maria Sanroma played the piano part, which has almost the range and difficulty of the solo part in a concerto, efficiently, stylistically and poetically. The English horn of Louis Speyer contributed the dolorous (Philip Hale's word) mood. Other solo instruments and the several sections were perfectly attuned to one another and to the conductor, who, if memory serves, has never before commanded such eloquent expression.

* * *

There remains the problem of "disposing" of the Concerto, a problem to which I address myself because it is the customary thing for a reviewer to do, not because I can pretend to have a judgment at such short notice about a difficult work in a language still strange to frequenters of the Bostonian concert-halls. About one thing I have tentatively made up my mind, at the risk of being relegated to the category of a minority of one. I liked the Concerto and found much in it that was stimulating if also much that was puzzling. And I should cheerfully have heard the whole thing all over again as soon as the performance had done.

The "easiest" section to like was the introductory andante, its pervading mood and quiet beauty having a quality similar to that in parts of the Violin Concerto of Alban Berg, one of the few other works of the Schoenberg school that has been heard here. The excitement familiar from the music of the past was generated by the first allegro in a strange vocabulary. Similarly, it was possible to admire the writing for the solo instrument, convincingly played by the composer, in the cadenza at the end of the movement, and later, in a different way, in the glinting allegro that serves for finale. It was the third-movement andante (there was no break between the movements) that was the hardest nut for the listener to crack. As in the rest of the Concerto what serves for thematic material was distributed usually among the instruments, not welded into a continuous line for a single instrument or section of instruments. This procedure, difficult for the listener because of its unfamiliarity in most music of the past, was at least compensated in the two allegros by the rhythmic drive of the music and, in the opening andante, by the establishment of a mood more readily grasped. Very likely some such mood (or series of moods) in the third movement and even perhaps the musical significance of the material itself will be made clear on subsequent hearings, if such opportunities are ever forthcoming. But for the present one was puzzled by the evident scrappiness and disjointedness of the line.

One impression it was hard to avoid: What few orchestral works of the twelve-tone composers we have heard in Boston seem to create similar moods, and all seem clearly to stem from Mahler. By virtue of this fact—if it is a fact—the music of the twelve-tone school, far from being a rebellion against impressionism, as Krenek says he desires, seems actually to rededicate the spirit of that movement. And instead of widening the range of musical expression—an avowed object of Schoenberg in creating his system and an object plausibly attained by the employment of the twelve tones of the chromatic scale as equals—the system would thus seem actually to limit it. . . . But closer familiarity and the passage of time will clear up these speculations, one way or another.

COMPOSER SOLOIST AT SYMPHONY

B. — Post

American Premiere of Krenek's Concerto Featured

Nov. 5/38

BY WARREN STOREY SMITH

In Richard Burgin the Boston Symphony Orchestra possesses both an able concertmaster and an assistant conductor who can take matters in hand whenever the need arises. Thus the sudden, though not serious, illness of Dr. Koussevitzky affected neither the programme of yesterday's concert nor the performance of it. As on other similar occasions, Mr. Burgin took over the reins and carried on with complete success.

PREMIERE OF CONCERTO

Aside from the eleventh-hour change in conductors, yesterday's concert was an eventful one, offering, as it did, the American premiere of Ernst Krenek's Second Piano Concerto, with the exiled Austrian composer as soloist. A formidable composition in the atonal style of Schoenberg and his disciples, the Concerto demanded a background of more readily assimilated music, and thanks to Dr. Koussevitzky it received such a setting. Before it came a Symphony of Haydn, one of the less familiar ones, No. 86 in D major, and after it the Pagan Poem of Loeffler, a daring piece in its own day, but one which yesterday must have provided solid satisfaction for those who are puzzled and perplexed or possibly irritated and annoyed by Mr. Krenek's uncompromising keylessness.

As is the case with all novel music of importance, the new Concerto had both supporters and detractors yesterday. Save for a momentary feeling that the third of the four movements, a would-be expressive Adagio, was not getting anywhere in particular, this reviewer found himself numbered with the piece's admirers.

Upside Down and Back-End-To

The vagueness, inseparable from all 12-tone music, seemed altogether appropriate in the improvisational, rhapsodical introduction, and in the two Allegros the element of rhythm supplies the necessary propulsion. The first of these, marked "con ferocita," lives up to its name; the second has a lightness and vivacity, a brightness of effect which appeared quite at variance with the usual studied character of the atonal technique. It may be explained that the Schoenbergians work with a series of 12 different notes, which may also be presented upside down and back-end-to, and the reversion may also be inverted.

To look for conventional melody or conventional harmony in a work of this character would be vain and futile, but no more futile than to look for Mozartian melody and harmony in Wagner's "Tristan." It is a question of a wholly different language.

Plays Like a Virtuoso

Like Alban Berg, whose music is not unknown here, Mr. Krenek seems to use the 12-tone system more cogently and persuasively than does Schoenberg himself. And not only is he a master of orchestral color; he also treats the piano with a sympathy rarely found in modernist concertos. Although not a professional pianist, Mr. Krenek gave yesterday a virtuoso performance.

The answering applause was sufficient to return him twice to the stage, and considering the nature of his music a more general and pronounced enthusiasm was hardly to be expected.

Loeffler's Masterpiece

The Symphony of Haydn, heard here but twice before, in 1902 and 1931, is chiefly remarkable for its slow introduction and its surprisingly modern Largo. The performance of Loeffler's most enduring, most significant orchestral piece was one of uncommon eloquence.

In this general commendation are included Messrs. Sanroma and Speyer, who played the solo piano and English horn parts, respectively, the three trumpeters "off-stage" and, of course, Mr. Burgin. Haydn, Krenek and Loeffler stand for three widely different eras in music and Mr. Burgin proved himself at home with all three.

B. Her.

MUSIC

Nov 5/38

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The fifth concert by the Boston Symphony Orchestra, Richard Burgin conducting, was given yesterday afternoon in Symphony hall. Ernst Krenek, composer and pianist, was the soloist. The program was as follows:

Haydn.......Symphony in D major No. 86
Krenek.......Piano Concerto No. 2 Op. 81
Loeffler...."A Pagan Poem" (after Virgil) Op. 14

Even with the aid of the composer's considerable lecture on the subject of the 12-tone system and his venture into this curious, geometric world, it was impossible to extract any pleasure from listening to the Krenek Concerto. As sound it was horrid and as an intellectual puzzle it was too hard a nut to crack at one sitting.

The trouble is Mr. Krenek wants to have it both ways. In one breath he tells us that we are confronted with intellectual music of the most complicated nature and in the next that it is only the effect of the whole that counts. In brief he says to us: "Here's a tough problem for you, but don't bother to solve it."

We are quite prepared to admit that, score in hand, there might be a good deal of fun for the brain in this Concerto. As "Augenmusik" it may be a monument of art, but to listen to at the moment it is sheerly excruciating. There are, of course, examples of music not in the 12-tone system that are fully as discordant, but they are relieved or propelled by a strong sense of rhythm. Mr. Krenek, on the other hand, seems to have deliberately avoided any rhythmic attraction in this music. Even his "dance-like" finale is so described by courtesy.

Mr. Gerald Abraham in his very interesting book, "A Hundred Years of Music," says: "Genuine atonal music is inevitably amorphous, backboneless but Schoenberg saw that it might be given a sort of artificial backbone by basing the contrapuntal parts on certain frequently recurrent patterns." That is a fair statement of the reason for the 12-tone system. To the ear, though, a piece rigidly following out tihs system frequently sounds amorphous in spite of all. Take it by and large, amorphous is perhaps the kindest word we can find for the Concerto.

The best thing one can say of Loeffler's "A Pagan Poem" is that it is extraordinarily evocative and sensuous music; the worst that it is over-blown d'Indy, the "Symphony on a Mountain Air" got out of hand. The luscious beauty of this tone poem, the revelling in tone for tone's sake, was, naturally, more than welcome after the astringency of the preceding work. Had it been placed on a program with works of the same period and general tendency, would one be tempted to say that the score dated? Possibly, but by no means positively. Loeffler was a fine craftsman and he had a vivid, artistic imagination. His music is really poetic, and that kind of inspiration will not be bogged down in arguments about periods and influences.

It is odd to note in the program book that Loeffler once arranged this work for two pianos and three trumpets. Surely it must have sounded flat in that form, for if ever a work cried out for the full sweep and sparkle of orchestral tone it is this. Yesterday Mr. Burgin conducted a good performance, in which he was most ably and sensitively assisted by Messrs. Sanroma and Speyer in the piano and English horn parts.

"Leading the music back to the remoteness whence it came," as Mr. Krenek so feelingly and originally remarked, we may at last return to a piece of music that seems more as though it were played last week. The Haydn Symphony was the perfect, unspoiled work of art on the program, music of geniality and wit, of spotaneity and grace. Would that we could hear it soon again!

The concert will be repeated tonight. Next week Mr. Hill's new violin concerto will be heard, together with Beethoven's second symphony and Sibelius's fifth.

B. Trans. Nov. /38

MUSIC

News of Music

An indisposition prevented Serge Koussevitzky from conducting the concert of the Boston Symphony Orchestra in Sanders Theater, Cambridge, last night, as also the concerts in Symphony Hall this afternoon and tomorrow evening. Richard Burgin, concert-master and assistant conductor, has taken his place.

The program for the Symphony concerts of next Friday and Saturday will contain the new Violin Concerto of Edward Burlingame Hill, with Ruth Posselt for soloist. Beethoven's Second Symphony and Sibelius's Fifth will round out the program.

* * *

The program of the second of the Youth Concerts under the direction of Wheeler Beckett, in Symphony Hall next Wednesday afternoon, will traverse "Morning" from Grieg's "Peer Gynt" music; "Forest Murmurs" by Wagner; the last two movements of Beethoven's "Pastorale" Symphony; Smetana's symphonic poem, "The Moldau"; excerpts from Rimsky-Korsakov's "Scheherazade" and two movements from Respighi's "Pines of Rome,"

B. Globe

MUSIC

Nov 5 1938

SYMPHONY HALL

Boston Symphony Orchestra

The Second Piano Concerto by Ernst Krenek, Czech composer now living in Boston, was performed for the first time in America yesterday afternoon by the Boston Symphony Orchestra. Mr. Krenek was soloist. Richard Burgin conducted, as he will again tonight, in place of Dr. Serge Koussevitzky, who is sick. The program began with a relatively unfamiliar symphony by Haydn, that in D major, No. 86, and ended with the late Charles Martin Loeffler's fantasy, "A Pagan Poem."

Mr. Krenek's Concerto, finished a year ago last August, is written in an atonal style according to the so-called "12-tone technic." Its form is unconventional, and there are four connected movements. As in many a contemporary work, the piano is not set off and contrasted according to classical principles of the concerto, but fits into the general structure of the whole.

"Atonality," which simply means music without any definite key, and "12-tone technic," a term indicating a particular method of writing music without any key, continue to baffle and annoy, even horrify, conservative listeners. That is quite natural because atonal music is full of dissonance, some of it agreeable, some of it downright unpleasant. Atonal music theoretically ought to be heard as a new medium of art, without pre-conceived notions. And that, in turn, is quite impossible for most people who have technical interest in music, and to whom music means enjoyable sounds and emotional expression.

The effectiveness of any style of music depends upon the talent of the composer. In theory there is no reason why great masterpieces should not be founded upon the atonal style. But most of the atonal music this reviewer has heard has sounded dry, cerebral and mathematical rather than inspired. Two notable exceptions come to mind, the "Lulu" suite of Arnold Schoenberg (who invented "12-tone technic"), and the Violin Concerto of his pupil, Alban Berg. Each of these was emotionally forceful.

With the best will, this reviewer cannot add Mr. Krenek's Concerto to that list, despite interesting pages and striking details in the piano part.

Haydn's 86th Symphony, the fifth written for the Concert de la Loge Olympique in pre-revolutionary Paris, is so utterly charming it is incredible that there have been only two previous performances by the Boston Symphony. To some extent it suggests Mozart more than Haydn, though the seal of illustrious Franz Joseph is conspicuous enough.

Loeffler was a rare figure, a scholarly, aristocratic musician of great imagination and extremely refined taste, who built his own individual style upon the classic past and the general tendencies of his time. Yet creatively he dwelt apart, finding much inspiration in ancient literature. Self-searching, he left behind comparatively few but treasurable compositions. "A Pagan Poem," based upon an eclogue of Virgil, is characteristic and an enduring masterpiece. A brilliant performance—as did an equally brilliant one of Haydn's Symphony—again testified to the growing powers as conductor of Mr. Burgin. C. W. D.

Křenek Symphony Soloist

Monitor Nov. 5/38

The Arts in Boston

Ernst Křenek, distinguished exponent of the Schönberg 12-tone technique, is the guest of the Boston Symphony Orchestra in this week's pair of concerts. He is playing his own Pianoforte Concerto No. 2, Op. 81, which had its first American performance yesterday afternoon. In the unavoidable absence of Dr. Koussevitzky, Richard Burgin is acting as conductor for these concerts.

Křenek is chiefly known in America by his opera, "Jonny Spielt Auf," heard in New York in 1929, and his "Little Symphony," played by the Boston orchestra in 1930. In those compositions, however, he did not employ the strict 12-tone method. In this work he does, and he has supplied an elaborate program note explaining the selection of the 12-tone series and the resultant 48 basic patterns, in the apparent belief that this is all news to Boston.

He does, however, give a very clear and illuminating account of the construction of this concerto, which is in four connected movements. What is even more interesting, he confesses that the 12-tone technique is not intended to do more than regulate the technical side of composition, and that "the artistic, emotional and spiritual value of a work remains unaffected by it and depends still upon the same criteria as in all other music." For those of us who have long been insisting on precisely that point, this is welcome support.

His music, therefore, is to be judged as music, and not as a demonstration of a musical theory. Looking at it from this viewpoint, it must be said at once that it is far more interesting than the "jazz" opera and the "Little Symphony" already referred to. Those were both musical potpourris; this is an integral piece of music, consistent in style and fascinating in musical structure, from the atmospheric Introduction through the Allegro, the Adagio, and the final Allegretto. The composer attributes a concerto-grosso form to the Allegro, describes the Adagio as a canon in inversion, and calls the Allegretto a very free kind of passacaglia. In other words, he has leaned on classical forms, just as Berg did in his opera "Wozzeck," for example, which is one of the notable examples of music written according to the Schönberg formula.

Unhappily, the composer's musical ideas do not strike us as comparable to his musical scholarship. He has not produced distinguished material to match the brilliance of his composition. His concerto remains more a cerebral product than a spontaneous creation.

Nevertheless, it is interesting to note the way in which the essential affinity of these so-called atonal composers always comes to the top. It cannot be concealed, whether in Schönberg's "Glückliche Hand," Berg's "Wozzeck" or "Lulu," or even his Violin Concerto. For they are, all these Schönbergians, fundamentally neo-Romanticists. However harsh their dissonances (those of this concerto of Křenek's are not unduly harsh) their artistic ancestry shows through. In the end, no doubt, we shall yawn over their works. But the method they are employing may very probably become a recognized part of the equipment of the composer of the future.

The new concerto, which so far as one could judge was excellently performed, was coolly received by the Friday afternoon audience. The concert opened with Haydn's Symphony in D, No. 86, in a rather pedestrian performance, and closed with Loeffler's "Pagan Poem," with Mr. Sanromá at the piano and Mr. Speyer playing the English horn. The performance was good, but the colors of this poem, alas, have begun to fade.

L. A. S.

Reviews and Previews

SYMPHONY—Jascha Heifetz played here Sunday to an audience that refused to go home until the violinist had obliged them with no less than five encores. Violin lovers will have another opportunity to hear string music in the week-end series this Friday and Saturday. Ruth Posselt will appear as soloist in the first performance of a Violin Concerto by Edward Burlingame Hill. Two symphonies will also be given—the Second by Beethoven in D major, and the Fifth of Sibelius in E flat.

HARTFORD, CONN.
TIMES
SEP 1 0 1938

Music:

A Great Orchestra In Its Best Period

By CARL E. LINDSTROM

To speak of the Golden Age of anything is to recognize that the ink is dry on the minutes of a treasurable record and that history's page has been turned in the inexorable progress of more prosaic events.

There was once a disposition to think of the days of Gericke and Nikisch and Muck as a sort of Golden Age of the Boston Symphony Orchestra but fortunately no one gave the period that deadly designation, for important things began to happen back in the autumn of 1924 and after 15 years they have not ceased to eventuate.

A Repeat Performance

Dr. Serge Koussevitzky has been leader of the Boston artists longer by far than any previous conductor and when the orchestra begins its 58th season at Symphony Hall on Oct. 7 the concert will be a sort of anniversary celebration. Three of the numbers appeared on his first American program—Vivaldi's D minor Concerto, Berlioz' "Roman Carnival" Overture and the Haydn Variations of Brahms. That's all there will be of birthday cake cutting. Actually Dr. Koussevitzky will be cutting out a new job of another hundred concerts for himself. During his Boston career he has conducted a total of not less than 1,400 performances.

George E. Judd, Boston Symphony manager, faced a dozen New England music chroniclers at a Harvard Club luncheon in Boston this week and talked informally of the orchestra's plans. There was no ballyhoo and big words, no claims for past achievements, nor fulsome promises. But one got the pulse of this proud and democratic organization which has its being very much in today. It wants patronage and asks for it with dignity. It wants to be useful, stimulating, idealistic, but it makes only considered and hard-headed plans.

For and of New England

The orchestra belongs to all New England but feels it does not need to lose its civic identity. Hartford, New Haven, Providence and other cities are visited and return visits by devotees in all these places are encouraged because they are found mutually warming.

The prospectus of this orchestra would be the basis of sensational reclame in many another quarter. Between the Tanglewood concerts, the "Pops" and the Esplanade series the body of the ensemble will be playing nearly all of next summer under the orchestra's official auspices. The Esplanade concerts were initated by Arthur Fiedler and carried along mainly on his responsibility but with the encouragement of the symphony administration. These concerts are now to have the official backing of the orchestra.

Esplanade Shell

On the Esplanade will be constructed a new shell costing about $250,000 donated by Maria E. Hatch of Brookline which is to be the last word in acoustical science. There will be no electrical amplification but every resource of sound engineering will be mobilized to bring outdoor music as near to perfection as possible. A large part of the orchestra will be at Lenox for several extra weeks next summer in the interest of the academical plan outlined at the opening Tanglewood concert last month.

For two weeks during the winter season at Symphony Hall Igor Stravinsky will appear as composer-conductor, as well as piano soloist in performances of his own works. Before Dr. Koussevitzky returns from France where he has been vacationing at Bourget-du-lac, he will confer with Stravinsky about the programs, although it is understood that one will include a revival of "Oedipus Rex."

Guests and Soloists

Georges Enesco and Eugene Goosens will each be guests of a single week. Soloists for the 24 pairs of concerts in Boston have been chosen with regard for important concertos. Jascha Heifetz will play the Beethoven Concerto, Zlatko Balokovic the violin concerto of Carpenter and Jesus Maria Sanroma, Boston Symphony's pianist, a new concerto by Dukelsky. Artur Rubinstein, Myra Hess, Rudolph Serkin, Ruth Posselt and Gregor Patigorsky will also be heard. Nicolai Berezowsky's Concerto for string quartet and orchestra will be performed with the assistance of the Coolidge Quartet and Ernst Krenek will appear in a piano concerto of his own.

Speaking as we were of Golden Ages, the Boston Symphony is undoubtedly in the midst of its greatest period today. It is not customary to take press agent releases at their face value but in order to weigh the present position of the Boston musicians there is no need whatever to find better words, or to put a discount on them, than these which are quoted from the circular in hand: "As Serge Koussevitzky opens his fifteenth season the Orchestra stands at the very height of its virtuosity and tonal beauty, the fulfillment of its leader's loftiest aim."

LOWELL, MASS.
SUNDAY TELEGRAM
OCT 3 0 1938

KRENEK TO BE SYMPHONY GUEST ON FRIDAY

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LOWELL, MASS.
LEADER
NOV 4 - 1938

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BOSTON SUNDAY GLOBE FOR NOVEMBER 6, 1938 Page 9

These Children Are Listening to Music

The youth of the land are not all jitterbugs. A good many of them prefer so-called "classical" music, and actually play it in school orchestras and bands. Children in the United States in most cases receive musical instruction in the public schools (for which they can thank Lowell Mason who just 100 years ago fought successfully to have music included in Boston public schools), and there are a few Summer camps for those with especial talent. The percentage of young Americans, not many years out of high school, in the symphony orchestras of this country is increasing every year. These pictures, taken at the first Youth Concert in Symphony Hall this month, show some Greater Boston youngsters enjoying symphonic music. They like opera, too, as the packed audience for the special "Faust" matinee at the Boston Opera House last Spring proved.

(Griffin, Globe Staff)

Krenek Symphony Soloist

Monitor Nov. 5/38

The Arts in Boston

Ernst Krenek, distinguished exponent of the Schönberg 12-tone technique, is the guest of the Boston Symphony Orchestra in this week's pair of concerts. He is playing his own Pianoforte Concerto No. 2, Op. 81, which had its first American performance yesterday afternoon. In the unavoidable absence of Dr. Koussevitzky, Richard Burgin is acting as conductor for these concerts.

Krenek is chiefly known in America by his opera, "Jonny Spielt Auf," heard in New York in 1929, and his "Little Symphony," played by the Boston orchestra in 1930. In those compositions, however, he did not employ the strict 12-tone method. In this work he does, and he has supplied an elaborate program note explaining the selection of the 12-tone series and the resultant 48 basic patterns, in the apparent belief that this is all news to Boston.

He does, however, give a very clear and illuminating account of the construction of this concerto, which is in four connected movements. What is even more interesting, he confesses that the 12-tone technique is not intended to do more than regulate the technical side of composition, and that "the artistic, emotional and spiritual value of a work remains unaffected by it and depends still upon the same criteria as in all other music." For those of us who have long been insisting on precisely that point, this is welcome support.

His music, therefore, is to be judged as music, and not as a demonstration of a musical theory. Looking at it from this viewpoint, it must be said at once that it is far more interesting than the "jazz" opera and the "Little Symphony" already referred to. Those were both musical potpourris; this is an integral piece of music, consistent in style and fascinating in musical structure, from the atmospheric introduction through the Allegro, the Adagio, and the final Allegretto. The composer attributes a concerto-grosso form to the Allegro, describes the Adagio as a canon in inversion, and calls the Allegretto a very free kind of passacaglia. In other words, he has leaned on classical forms, just as Berg did in his opera "Wozzeck," for example, which is one of the notable examples of music written according to the Schönberg formula.

Unhappily, the composer's musical ideas do not strike us as comparable to his musical scholarship. He has not produced distinguished material to match the brilliance of his composition. His concerto remains more a cerebral product than a spontaneous creation.

Nevertheless, it is interesting to note the way in which the essential affinity of these so-called atonal composers always comes to the top. It cannot be concealed, whether in Schönberg's "Glückliche Hand," Berg's "Wozzeck" or "Lulu;" or even his Violin Concerto. For they are, all these Schönbergians, fundamentally neo-Romanticists. However harsh their dissonances (those of this concerto of Krenek's are not unduly harsh) their artistic ancestry shows through. In the end, no doubt, we shall yawn over their works. But the method they are employing may very probably become a recognized part of the equipment of the composer of the future.

The new concerto, which so far as one could judge was excellently performed, was coolly received by the Friday afternoon audience. The concert opened with Haydn's Symphony in D, No. 86, in a rather pedestrian performance, and closed with Loeffler's "Pagan Poem," with Mr. Sanromá at the piano and Mr. Speyer playing the English horn. The performance was good, but the colors of this poem, alas, have begun to fade.

L. A. S.

Reviews and Previews

SYMPHONY—Jascha Heifetz played here Sunday to an audience that refused to go home until the violinist had obliged them with no less than five encores. Violin lovers will have another opportunity to hear string music in the week-end series this Friday and Saturday. Ruth Posselt will appear as soloist in the first performance of a Violin Concerto by Edward Burlingame Hill. Two symphonies will also be given—the Second by Beethoven in D major, and the Fifth of Sibelius in E flat.

HARTFORD, CONN.
TIMES
SEP 10 1938

Music:

A Great Orchestra In Its Best Period

By CARL E. LINDSTROM

To speak of the Golden Age of anything is to recognize that the ink is dry on the minutes of a treasurable record and that history's page has been turned in the inexorable progress of more prosaic events.

There was once a disposition to think of the days of Gericke and Nikisch and Muck as a sort of Golden Age of the Boston Symphony Orchestra but fortunately no one gave the period that deadly designation, for important things began to happen back in the autumn of 1924 and after 15 years they have not ceased to eventuate.

A Repeat Performance

Dr. Serge Koussevitzky has been leader of the Boston artists longer by far than any previous conductor and when the orchestra begins its 58th season at Symphony Hall on Oct. 7 the concert will be a sort of anniversary celebration. Three of the numbers appeared on his first American program—Vivaldi's D minor Concerto, Berlioz' "Roman Carnival" Overture and the Haydn Variations of Brahms. That's all there will be of birthday cake cutting. Actually Dr. Koussevitzky will be cutting out a new job of another hundred concerts for himself. During his Boston career he has conducted a total of not less than 1,400 performances.

George E. Judd, Boston Symphony manager, faced a dozen New England music chroniclers at a Harvard Club luncheon in Boston this week and talked informally of the orchestra's plans. There was no ballyhoo and big words, no claims for past achievements, nor fulsome promises. But one got the pulse of this proud and democratic organization which has its being very much in today. It wants patronage and asks for it with dignity. It wants to be useful, stimulating, idealistic, but it makes only considered and hard-headed plans.

For and of New England

The orchestra belongs to all New England but feels it does not need to lose its civic identity. Hartford, New Haven, Providence and other cities are visited and return visits by devotees in all these places are encouraged because they are found mutually warming.

The prospectus of this orchestra would be the basis of sensational reclame in many another quarter. Between the Tanglewood concerts, the "Pops" and the Esplanade series the body of the ensemble will be playing nearly all of next summer under the orchestra's official auspices. The Esplanade concerts were initated by Arthur Fiedler and carried along mainly on his responsibility but with the encouragement of the symphony administration. These concerts are now to have the official backing of the orchestra.

Esplanade Shell

On the Esplanade will be constructed a new shell costing about $250,000 donated by Maria E. Hatch of Brookline which is to be the last word in acoustical science. There will be no electrical amplification but every resource of sound engineering will be mobilized to bring outdoor music as near to perfection as possible. A large part of the orchestra will be at Lenox for several extra weeks next summer in the interest of the academical plan outlined at the opening Tanglewood concert last month.

For two weeks during the winter season at Symphony Hall Igor Stravinsky will appear as composer-conductor, as well as piano soloist in performances of his own works. Before Dr. Koussevitzky returns from France where he has been vacationing at Bourget-du-lac, he will confer with Stravinsky about the programs, although it is understood that one will include a revival of "Oedipus Rex."

Guests and Soloists

Georges Enesco and Eugene Goosens will each be guests of a single week. Soloists for the 24 pairs of concerts in Boston have been chosen with regard for important concertos. Jascha Heifetz will play the Beethoven Concerto, Zlatko Balokovic the violin concerto of Carpenter and Jesus Maria Sanroma, Boston Symphony's pianist, a new concerto by Dukelsky. Artur Rubinstein, Myra Hess, Rudolph Serkin, Ruth Posselt and Gregor Patigorsky will also be heard. Nicolai Berezowsky's Concerto for string quartet and orchestra will be performed with the assistance of the Coolidge Quartet and Ernst Krenek will appear in a piano concerto of his own.

Speaking as we were of Golden Ages, the Boston Symphony is undoubtedly in the midst of its greatest period today. It is not customary to take press agent releases at their face value but in order to weigh the present position of the Boston musicians there is no need whatever to find better words, or to put a discount on them, than these which are quoted from the circular in hand: "As Serge Koussevitzky opens his fifteenth season the Orchestra stands at the very height of its virtuosity and tonal beauty, the fulfillment of its leader's loftiest aim."

LOWELL, MASS.
SUNDAY TELEGRAM
OCT 30 1938

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LOWELL, MASS.
LEADER
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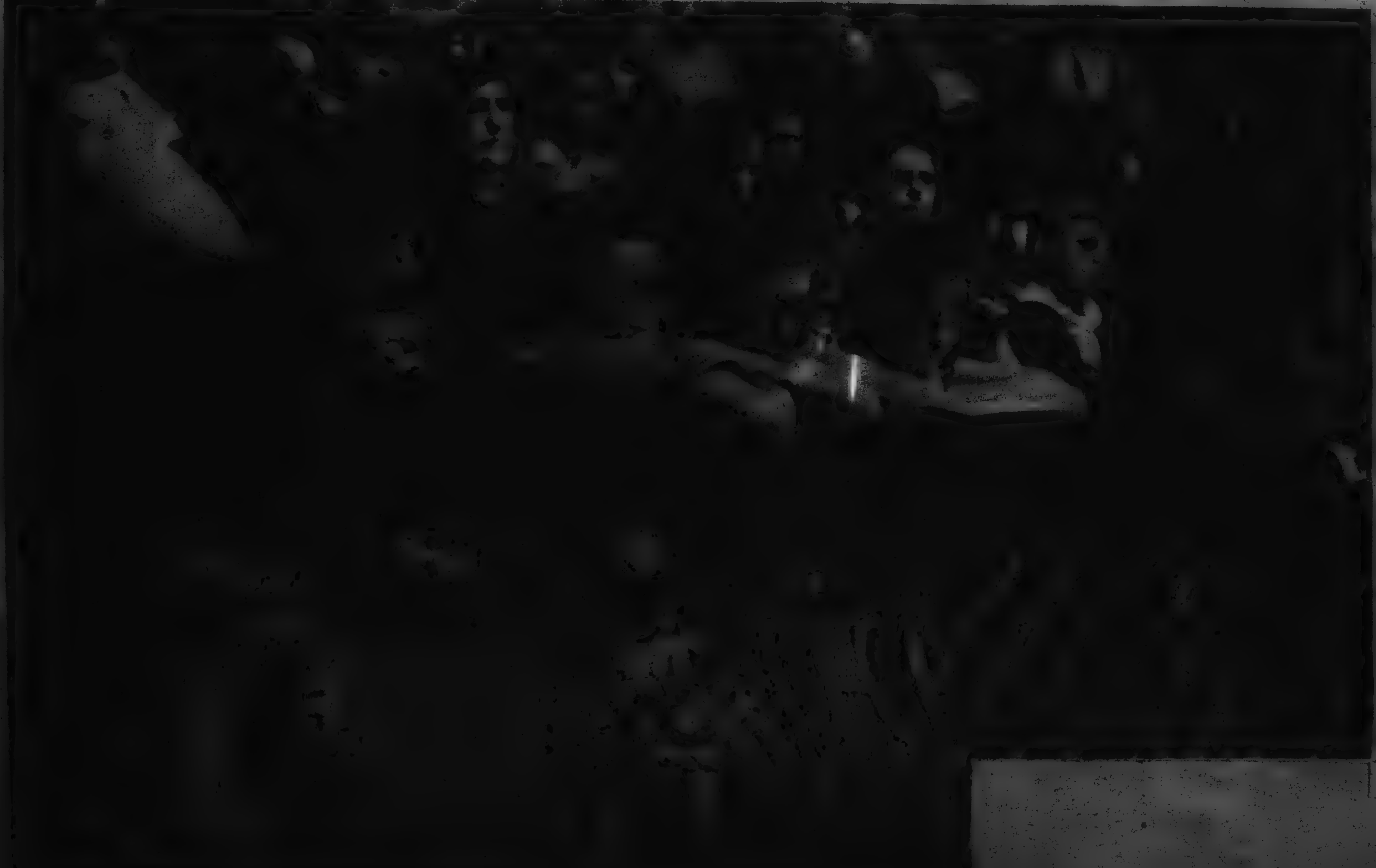
BOSTON SUNDAY GLOBE FOR NOVEMBER 6, 1938

These Children Are Listening to Music



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(Griffin, Globe Staff)

The Critic Talks to Ledger - Oct. 22/38

MUSIC LOVERS

Philadelphia **By SAMUEL L. LACIAR** Pa.

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, recently contributed a paper to the Proceedings of the American Academy of Arts and Sciences, entitled "Poetry and Music; Musical Interpretation, and Some Remarks About American Orchestras." Naturally, from Dr. Koussevitzky's high position among the great orchestral conductors of the world, anything that he says about the matter of musical interpretation and about orchestras, either American or foreign, must be received with the greatest respect. Music, he says, gave rise to the art of interpretation, thus creating in its own sphere a second and auxiliary art which poetry does not know at all. In poetry, interpretation is very artificial and changes into a dramatic pose—a pose because it appears an imitation of theatrical art from which poetical interpretation must borrow, for in poetry's own sphere as an organic art it cannot arise.

Interpretation as an auxiliary art is above all most closely connected with music. Dr. Koussevitzky asserts that interpretation, especially the art of conducting, is still very young, when we consider that Berlioz, Mendelssohn and Wagner, who appeared at about the same time as the leading conductors of their epoch, were, indeed, the first conductor-interpreters. In fact, they founded a new school, and he says that Wagner was the first conductor who turned his back to the audience when leading an orchestra. Before him, conductors stood "a trois quart," facing the public. "You can well imagine," says the Boston conductor, "what little influence a conductor could have on an orchestra, standing with his back to the musicians. But in those days the art of interpretation in conducting was not known."

* * *

CONDUCTORS were then mostly "time beaters," who did not even trouble to rehearse, assigning the concertmaster to this duty, from which arose that title and the public performance consisted simply of playing in time without consideration for detail or perfection. Any virtuoso player having a solo passage to play, performed it with the utmost individuality, disregarding the whole conception of the work, its general meaning or line. It was Wagner and Mendelssohn who created the revolution in the sphere of conducting. They no longer "beat time" alone; they built up the musical phrase. Yet this was still far from the modern art of conducting. The geniuses of Mendelssohn and Wagner were totally opposite; Wagner was essentially romantic, Mendelssohn essentially constructive.

Dr. Koussevitzky believes that Mendelssohn's art of conducting is nearer to our day than the art of Wagner, because Mendelssohn's approach to musical compositions was more abstract than Wagner's approach. However, he calls attention to the fact that, in their time, almost the entire younger generation followed Wagner, and not Mendelssohn; because Wagner reflected his epoch immeasurably more than did Mendelssohn. It is also interesting to mark the difference of their conceptions of musical compositions. At this point in his address the Allegretto Scherzando from Beethoven's Eighth Symphony and the "Freischeutz" overture of Weber were played on a piano to illustrate the difference of tempo.

* * *

MENDELSSOHN'S interpretation was shown to be faster, more rigid and more precise; Wagner's was freer and more emotionally expressive in its phrasing. At the close of this illustration Dr. Koussevitzky asked: "Which of the two was right?" and answered his own question with "We cannot say.". Here, he said, we actually come to the problems of interpretation. Before the World War interpretative art was strongly influenced by the romantic school. That is, the interpreter regarded a musical composition as an artist-painter would regard a landscape; to him it was an "aspect of nature" which he took and reflected as he saw, felt and understood it. Therefore one and the same landscape in the hands of two artists will have a different reflection.

In all ages, continued Dr. Koussevitzky, artists have been the prophets of either the rise or the downfall of a culture, and thus, in the pre-war period, leading artists

to such proportions that

were the lights and shadings distorted, but the form itself was lost. At the same time, artists in other countries, also instinctively foreseeing that decline, attempted to straighten the distorted line of classical art.

* * *

DR. KOUSSEVITZKY deals at length with the right of musical performers to interpret compositions freely, and they hold that right from the composer himself. As illustration, he mentioned Bach, in whose works "we frequently find no nuances," but that positively does not mean that Bach intended to have his works played without nuances; he simply left that freedom to the performers. Thus, also, in the classical concertos of Mozart and Beethoven there are few if any cadenzas written by the composer, who left that to the interpreter. Wagner also intentionally wrote no exact definition of tempo, because, as he said in his book on conducting, the talented conductor will find the right tempo and the untalented one will never find it, even if printed in the score.

In this connection Dr. Koussevitzky related a personal experience with Sibelius regarding the fourth symphony of that composer. Failing either to feel or to understand a tempo mark of the scherzo he wrote the composer about it, and Sibelius replied that "the right tempo is the one that the artist feels." So, inquires Dr. Koussevitzy, "where is, after all, the truth of interpretation, and how can an artist justify that truth?"

That part of Dr. Koussevitzy's paper relating to the "central line" of the greatest composers and to American orchestras will be discussed in this column next Saturday.

NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 5 - 1938

LATEST PHONOGRAPH RECORDS

A number of important recordings have been released recently by the various companies, indicative, perhaps, of the listening public's manifold interests. They are presented here under the names of their composers, and in alphatical order:—

Bach Sonata No. 1, in G major for Harpsichord and Viola da Gamba. Played by Ernst Victor Wolff and Janos Scholz (Columbia).

Two twelve-inch discs are required to encompass this little known work. There is, undeniably, a musicianly give-and-take working smoothly between these two artists, each considerate of the other and both of the composer. The piece has some interesting moments, but the combined tone of harpsichord and viola da gamba is, to judge from this case, not a happy union for phonographic purposes.

Bach-Busoni Chaconne. Played by Johana Harris (Victor).

The pianist shows that she has ideas concerning this version of the famous composition. Her conception of it is in a non-epic frame, infatuated, more or less, with lyrical details. The execution is usually clean.

Beethoven Serenade-Trio, op. 8. Played by the Pasquire Trio (Columbia).

This gifted group delivers a persuasive reading of a work that possesses much charm. One overlooks the occasional inaccuracies in technique.

Brahms Symphony No. 1. Played by Bruno Walter and the Vienna Philharmonic (Victor).

One might describe this reading as definitive. Bruno Walter conducts with authority, precision, sweep and finesse. There are some startlingly beautiful effects in the harmonic modulations of the first movement. In general Brahms speaks expansively, thanks to a thoroughly sympathetic interpreter.

Brahms Symphony No. 4. Played by Felix Weingartner and the London Symphony (Columbia).

Issue might be taken with the renowned director's choice of a tempo in the first movement. But, hearing the whole performance, one is apt to agree with Mr. Weingartner's restraint at the beginning. He is continually building throughout, having in mind a completed structure and not a piecemeal fragmentation. A second hearing is even more convincing.

Cont.

De Falla "Three-Cornered Hat" Suite. Played by Arthur Fiedler and the Boston "Pops" Orchestra (Victor).

These ever popular excerpts are engagingly done by Mr. Fiedler and his men. The playing is replete with Spanish gusto and ping.

PROVIDENCE, R. I.
BULLETIN

OCT 31 1938

Ballet Composer Reveals "Little Marks" Mean Work

By George Y. Loveridge

Walter Piston, prominent American composer, came to town yesterday to sit in on a rehearsal of his music for "The Incredible Flutist," which the Providence Symphony Orchestra and the Hans Wiener ballet will present in Metropolitan Theatre on Nov. 22.

With the manuscript score balanced on the arm of his chair, Mr. Piston followed the rehearsal carefully, conferred now and then with the conductor, Dr. Wassili Leps, and at the conclusion expressed "agreeable surprise" at the quality of the orchestra.

Wrote For Radio

Mr. Piston is an associate professor of music at Harvard. His First Symphony was performed by the Boston Symphony Orchestra last season, and that orchestra and others have played several earlier compositions. He has had both the John Knowles Paine and Guggenheim Fellowships, and was one of the first six American composers commissioned by a radio company to write a work for radio broadcast. "The Incredible Flutist" was written specifically for the Boston "Pops" and had three performances at those concerts last season, with Arthur Fiedler conducting.

Mr. Piston can hardly be called a talkative man, least of all on the subject of his own work, but he was prevailed upon to give some of the facts concerning the writing of the ballet. It seems that the necessity of fulfilling a contract was a considerable help to inspiration.

"The contract was signed and the dates were set before a note had been written," he smiled. "Hans had the story, and we worked together on the ballet. I improvised at the piano while he worked out the dancing. He has a faculty of seeing things of that sort just about as they will be when they are completed. Now and then, as the work progressed, he would make suggestions such as reminding me that at a certain place the music would not last long enough to give a dancer time to get from the wings to the centre of the Symphony Hall stage, few meas-

had been -hand arrangement for one piano, and Mr. Fiedler and I played it. Hans had a recording instrument at his studio. We made records of the piano version. He used them in rehearsing his dancers. But the records weren't very good, and they got so much wear that after a while you couldn't make much out of them.

"Meanwhile, I was scoring the music. As soon as one section was finished, it was sent off to the copyist, so he could prepare the parts for the players. Just before the score was to be delivered for rehearsal by the orchestra I started at 8 o'clock one night to finish the last pages. At 8 the next morning I was still working. The copyist sent around to ask for the rest of the music. I told him to send again in an hour. I finished it by then. I guess he had to work all that day and night to get the parts ready. It's surprising how long it takes to make all those little marks on paper.

"The orchestra got the music just in time. All the dancers went to sit in the balcony during the rehearsal. That was the first time they heard the music, except for what was on the records."

All of which indicates that a composer of music cannot simply dwell among roseate clouds far from all earthly considerations. Not if he wants anybody else to hear his music.

Fiedler Addresses Clef on Concerts

"Pops" Leader Tells Of Music In Esplanade Shell; Greene Talks

Arthur Fiedler, well-known conductor of the Pops Symphony orchestra, was guest speaker at a meeting held by the Clef last Friday in Room 6-120.

Fiedler, who is also famous for his Esplanade Concerts, spoke on his work there. He said that the state is planning to erect a huge shell on the Esplanade which would include a stage as large as that of the Boston Symphony Hall. Fiedler claimed that it is possible to educate the masses to good music merely by exposing them to it, and that his aim is to arouse music appreciation by that method. The success of the Esplanade Concerts has proved his point.

Professor Greene Also Speaks

Professor William C. Greene spoke on "Tech Students and the Arts," also claiming that exposure will result in appreciation. Both speakers were introduced by Edward C. Bishop, '41, president of the Clef.

The organization intends to have meetings every two weeks at which the members will discuss the various phases of music. Plans are being made to invite more speakers from time to time.

PROVIDENCE, R. I.
JOURNAL

NOV 6 - 1938

Today—Free lecture on Boston Symphony Orchestra program, John Archer; auspices Monday Morning Musical Club, Providence Public Library, 4 p. m. Recital, Ernest Ferdinand L'Heureux, boy soprano; Earl C. Snow, accompanist; Knights of Columbus Hall, evening.

ENGLEWOOD, N. J.
WEEKLY PRESS

OCT 20 1938

Philharmonic-Symphony League Releases Program

At a tea held at Mrs. Daniel E. Pomeroy's home on Wednesday, October 12, Mrs. Merredith Langstaff, secretary of the Philharmonic Symphony League, explained about the privileges offered by the league. Bruno Sabate gave a delightful program on his oboe.

A course of six lectures on symphonic music will be presented by the Philharmonic Symphony League for it's members this fall. The first lecture will be given by John Barbirolli, the orchestra's conductor, on Tuesday evening, November 1. Marion Rous, who is well known here through her explanatory lecture-recitals on the Philharmonic's programs, will give the second and third lectures on Thursday mornings, November 10 and December 1. Emil Kahn, who came here from Germany two years ago and is musical instructor and conductor of the New Jersey State Teachers College in Montclair and conductor of the Montclair Orchestra, will speak on Tuesday morning, January 10.

Provides Background

Nadia Boulanger, noted French musician and teacher, who was the first woman to conduct concerts of the Boston Symphony Orchestra, will lecture on Tuesday evening, January 31. The closing lecture, Tuesday evening, February 28 will be given by Harrist D. Johnson, artist director of the Layman's music courses.

The general purpose of the lectures is to help to provide a background of musical education and understanding which will give the listener greater appreciation of the music played by the Philharmonic Symphony Orchestra in its Carnegie Hall programs.

Members of the league also will be entitled to tickets to two private concerts held exclusively for them, monthly bulletins about the societies activities and a special recording of an unusual orchestral work made for league members only.

Information regarding membership may be obtained from Mrs. Malcolm S. Mackay, Jr., 256 Speer avenue, chairman. Other members are Mrs. Clarence D. Kerr, Mrs. Artur Nikoloric, Mrs. Eugene Homans, Mrs. Charles Richardson and Mrs. Malcolm Mackay.

Already Joined

Among those who have already subscribed are Mesdames R. Fenby Bausman, Dwight Beebe, LeRoy Clark, Douglas Coleman, Donald Cruse, Harvey Dunn, A. A. Harden, Herbert Johnson, Clarence D. Kerr, Robert R. Laidlaw, Abram A. Lebson, Malcolm S. Mackay, Malcolm S. Mackay, Jr., Dwight Whitney Morrow, William McIntire, Artur Nikoloric, Hugh Peters, William Rippon, C. Horace Tuttle, Hunter Goodrich, Daniel E. Pomeroy, Robert Westaway and Miss Elizabeth Sherwood.

A first meeting for members and potential members which was largely attended by those interested in the organization from most of the cities and towns in the environs of New York was held yesterday at the Hotel Plaza. Mrs. Clarence D. Kerr was among those who entertained at luncheon at the Plaza. She had among her guests Mrs. Gerardus L. Miller, Mrs. Charles G. DuBois, Mrs. Frederick B. Reinmund, Mrs. Arthur C. Sherwood, Miss Elizabeth Sherwood and Mrs. LeRoy B. Pitkin.

HARTFORD, CONN.
COURANT

NOV 5 - 1938

SYMPHONY OPENING

Mr. Spalding Complimented Orchestra On Fine Performance

To the Editor of The Courant:—

Last night I attended the opening of the Hartford Symphony series. This morning I read a review of the performance which sounded like a post-mortem. I understand that this particular program is a great favorite of T. H. P. who wrote the review and that he considers the performance of this program by Serge Koussevitzky's orchestra to be the acme of perfection.

Our dear E. N. C. considers that Irving's "Hamlet" is the finest theatrical performance that she has witnessed. This predilection, however, would not prevent her from heaping praise on the good points of any other "Hamlet."

I appreciate honest criticism and know that a good critic must tell the truth as he sees it. But why not praise all the many virtues of last night's performance instead of comparing it with one that we all agree can hardly be equalled? It may interest T. H. P. to know that Mr. Spalding said he was amazed at the excellence of an orchestra that kept him on his toes every minute.

Let me urge everyone who formed his or her idea of the Hartford Symphony's execution (using this word with apologies to T. H. P., who of course is the official executioner) from T. H. P.'s review, to go to the next performance with an expectation of an evening of musical delight.

M. V. RICE.

Hartford.

NEW YORK, N. Y.
EVENING POST

NOV 5 - 1938

BOSTON SYMPHONY HERE NOVEMBER 17

The Boston Symphony Orchestra will open its series of five pairs of concerts in Carnegie Hall on Thursday evening, November 17, and Saturday evening, November 19. The present season is the fifteenth of the orchestra under the conductorship of Serge Koussevitsky. At the Saturday concert, Dr. Koussevitzky will perform Aaron Copland's Rhapsody "El Salon Mexico," which had its first public performance in the United States recently by this orchestra in Boston. The Saturday program will also include Mozart's Divertimento for Strings and Horns, K. No. 287, performed by the string orchestra, and Dvorak's "New World" Symphony. The Thursday evening program will consist of Ravel's Suite, "Le Tombeau de Couperin," the Fifth Symphony of Sibelius, and the Fifth Symphony of Beethoven.

PROVIDENCE, R. I.
JOURNAL

NOV 6 - 1938

Tuesday—Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor; Jascha Heifetz, violinist, soloist; Metropolitan Theatre, 8:30 p. m.

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The Critic Talks to Oct. 23/38

MUSIC LOVERS

Philadelphia Pa.

By SAMUEL L. LACIAR

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, recently contributed a paper to the Proceedings of the American Academy of Arts and Sciences, entitled "Poetry and Music; Musical Interpretation, and Some Remarks About American Orchestras." Naturally, from Dr. Koussevitzky's high position among the great orchestral conductors of the world, anything that he says about the matter of musical interpretation and about orchestras, either American or foreign, must be received with the greatest respect. Music, he says, gave rise to the art of interpretation, thus creating in its own sphere a second and auxiliary art which poetry does not know at all. In poetry, interpretation is very artificial and changes into a dramatic pose—a pose because it appears an imitation of theatrical art from which poetical interpretation must borrow, for in poetry's own sphere as an organic art it cannot arise.

Interpretation as an auxiliary art is above all most closely connected with music. Dr. Koussevitzky asserts that interpretation, especially the art of conducting, is still very young, when we consider that Berlioz, Mendelssohn and Wagner, who appeared at about the same time as the leading conductors of their epoch were, indeed, the first conductor-interpreters. In fact, they founded a new school, and he says that Wagner was the first conductor who turned his back to the audience when leading an orchestra. Before him, conductors stood "a trois quart," facing the public. "You can well imagine," says the Boston conductor, "what little influence a conductor could have on an orchestra, standing with his back to the musicians. But in those days the art of interpretation in conducting was not known."

* * *

CONDUCTORS were then mostly "time beaters," who did not even trouble to rehearse, assigning the concertmaster to this duty, from which arose that title andethe public performance consisted simply of playing in time without consideration for detail or perfection. Any virtuoso player having a solo passage to play, performed it with the utmost individuality, disregarding the whole conception of the work, its general meaning or line. It was Wagner and Mendelssohn who created the revolution in the sphere of conducting. They no longer "beat time" alone; they built up the musical phrase. Yet this was still far from the modern art of conducting. The geniuses of Mendelssohn and Wagner were totally opposite; Wagner was essentially romantic, Mendelssohn essentially constructive.

Dr. Koussevitzky believes that Mendelssohn's art of conducting is nearer to our day than the art of Wagner, because Mendelssohn's approach to musical compositions was more abstract than Wagner's approach. However, he calls attention to the fact that, in their time, almost the entire younger generation followed Wagner, and not Mendelssohn, because Wagner reflected his epoch immeasurably more than did Mendelssohn. It is also interesting to mark the difference of their conceptions of musical compositions. At this point in his address the Allegretto Scherzando from Beethoven's Eighth Symphony and the "Freischeutz" overture of Weber were played on a piano to illustrate the difference of tempo.

* * *

MENDELSSOHN'S interpretation was shown to be faster, more rigid and more precise; Wagner's was freer and more emotionally expressive in its phrasing. At the close of this illustration Dr. Koussevitzky asked: "Which of the two was right?" and answered his own question with "We cannot say." Here, he said, we actually come to the problems of interpretation. Before the World War interpretative art was strongly influenced by the romantic school. That is, the interpreter regarded a musical composition as an artist-painter would regard a landscape; to him it was an "aspect of nature" which he took and reflected as he saw, felt and understood it. Therefore one and the same landscape in the hands of two artists will have a different reflection.

In all ages, continued Dr. Koussevitzky, artists have been the prophets of either the rise or the downfall of a culture, and thus, in the pre-war period, leading artists introduced decadence in art before it manifested itself in the social and political life of the post-war period. Decadence in musical interpretation in some countries grew to such proportions that not only were the lights and shadings distorted, but the form itself was lost. At the same time, artists in other countries, also instinctively foreseeing that decline, attempted to straighten the distorted line of classical art.

* * *

DR. KOUSSEVITZKY deals at length with the right of musical performers to interpret compositions freely, and they hold that right from the composer himself. As illustration, he mentioned Bach, in whose works "we frequently find no nuances," but that positively does not mean that Bach intended to have his works played without nuances; he simply left that freedom to the performers. Thus, also, in the classical concertos of Mozart and Beethoven there are few if any cadenzas written by the composer, who left that to the interpreter. Wagner also intentionally wrote no exact definition of tempo, because as he said in his book on conducting, the talented conductor will find the right tempo and the untalented one will never find it, even if printed in the score.

In this connection Dr. Koussevitzky related a personal experience with Sibelius regarding the fourth symphony of that composer. Failing either to feel or to understand a tempo mark of the scherzo he wrote the composer about it, and Sibelius replied that "the right tempo is the one that the artist feels." So, inquires Dr. Koussevitzy, "where is, after all, the truth of interpretation, and how can an artist justify that truth?"

That part of Dr. Koussevitzy's paper relating to the "central line" of the greatest composers and to American orchestras will be discussed in this column next Saturday.

NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 5 - 1938

BIN DIA P

[illegible] of important recordings have been released recently by the various companies, indicative, perhaps, of the listening public's manifold interests. They are presented here under the names of their composers, and in alphatical order:—

Bach Sonata No. 1, in G major for Harpsichord and Viola da Gamba. Played by Ernst Victor Wolff and Janos Scholz (Columbia).

Two twelve-inch discs are required to encompass this little known work. There is, undeniably, a musicianly give-and-take working smoothly between these two artists, each considerate of the other and both of the composer. The piece has some interesting moments, but the combined tone of harpsichord and viola da gamba is, to judge from this case, not a happy union for phonographic purposes.

Bach-Busoni Chaconne. Played by Johana Harris (Victor).

The pianist shows that she has ideas concerning this version of the famous composition. Her conception of it is in a non-epic frame, infatuated, more or less, with lyrical details. The execution is usually clean.

Beethoven Serenade-Trio, op. 8, Played by the Pasquire Trio (Columbia).

This gifted group delivers a persuasive reading of a work that possesses much charm. One overlooks the occasional inaccuracies in technique.

Brahms Symphony No. 1. Played by Bruno Walter and the Vienna Philharmonic (Victor).

One might describe this reading as definitive. Eruno Walter conducts with authority, precision, sweep and finesse. There are some startlingly beautiful effects in the harmonic modulations of the first movement. In general Brahms speaks expansively, thanks to a thoroughly sympathetic interpreter.

Brahms Symphony No. 4. Played by Felix Weingartner and the London Symphony (Columbia).

Issue might be taken with the renowned director's choice of a tempo in the first movement. But, hearing the whole performance, one is apt to agree with Mr. Weingartner's restraint at the beginning. He is continually building throughout, having in mind a completed structure and not a piecemeal fragmentation. A second hearing is even more convincing.

De Falla "Three-Cornered Hat" Suite. Played by Arthur Fiedler and the Boston "Pops" Orchestra (Victor).

These ever popular excerpts are engagingly done by Mr. Fiedler and his men. The playing is replete with Spanish gusto and ping.

PROVIDENCE, R. I.
BULLETIN

OCT 3 1 1938

Ballet Composer Reveals "Little Marks" Mean Work

By George Y. Loveridge

Walter Piston, prominent American composer, came to town yesterday to sit in on a rehearsal of his music for "The Incredible Flutist," which the Providence Symphony Orchestra and the Hans Wiener ballet will present in Metropolitan Theatre on Nov. 22.

With the manuscript score balanced on the arm of his chair, Mr. Piston followed the rehearsal carefully, conferred now and then with the conductor, Dr. Wassili Leps, and at the conclusion expressed "agreeable surprise" at the quality of the orchestra.

Wrote For Radio

Mr. Piston is an associate professor of music at Harvard. His First Symphony was performed by the Boston Symphony Orchestra last season, and that orchestra and others have played several earlier compositions. He has had both the John Knowles Paine and Guggenheim Fellowships, and was one of the first six American composers commissioned by a radio company to write a work for radio broadcast. "The Incredible Flutist" was written specifically for the Boston "Pops" and had three performances at those concerts last season, with Arthur Fiedler conducting.

Mr. Piston can hardly be called a talkative man, least of all on the subject of his own work, but he was prevailed upon to give some of the facts concerning the writing of the ballet. It seems that the necessity of fulfilling a contract was a considerable help to inspiration.

"The contract was signed and the dates were set before a note had been written," he smiled. "Hans had the story, and we worked together on the ballet. I improvised at the piano while he worked out the dancing. He has a faculty of seeing things of that sort just about as they will be when they are completed. Now and then, as the work progressed, he would make suggestions such as reminding me that at a certain place the music would not last long enough to give a dancer time to get from the wings to the centre of the Symphony Hall stage, so I would have to add a few measures.

Used Recording

"When the music finally had been worked out, I made a four-hand arrangement for one piano, and Mr. Fiedler and I played it. Hans had a recording instrument at his studio. We made records of the piano version. He used them in rehearsing his dancers. But the records weren't very good, and they got so much wear that after a while you couldn't make much out of them.

"Meanwhile, I was scoring the music. As soon as one section was finished, it was sent off to the copyist, so he could prepare the parts for the players. Just before the score was to be delivered for rehearsal by the orchestra I started at 8 o'clock one night to finish the last pages. At 8 the next morning I was still working. The copyist sent around to ask for the rest of the music. I told him to send again in an hour. I finished it by then. I guess he had to work all that day and night to get the parts ready. It's surprising how long it takes to make all those little marks on paper.

"The orchestra got the music just in time. All the dancers went to sit in the balcony during the rehearsal. That was the first time they heard the music, except for what was on the records."

All of which indicates that a composer of music cannot simply dwell among roseate clouds far from all earthly considerations. Not if he wants anybody else to hear his music.

Fiedler Addresses Clef on Concerts

"Pops" Leader Tells Of Music In Esplanade Shell; Greene Talks

Arthur Fiedler, well-known conductor of the Pops Symphony orchestra, was guest speaker at a meeting held by the Clef last Friday in Room 6-120.

Fiedler, who is also famous for his Esplanade Concerts, spoke on his work there. He said that the state is planning to erect a huge shell on the Esplanade which would include a stage as large as that of the Boston Symphony Hall. Fiedler claimed that it is possible to educate the masses to good music merely by exposing them to it, and that his aim is to arouse music appreciation by that method. The success of the Esplanade Concerts has proved his point.

Professor Greene Also Speaks

Professor William C. Greene spoke on "Tech Students and the Arts," also claiming that exposure will result in appreciation. Both speakers were introduced by Edward C. Bishop, '41, president of the Clef.

The organization intends to have meetings every two weeks at which the members will discuss the various phases of music. Plans are being made to invite more speakers from time to time.

PROVIDENCE, R. I.
JOURNAL

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[illegible]day—Free lecture on Boston Symphony Orchestra program, John Archer; auspices Monday Morning Musical Club, Providence Public Library, 4 p. m. Recital, Ernest Ferdinand L'Heureux, boy soprano; Earl C. Snow, accompanist; Knights of Columbus Hall, evening.

ENGLEWOOD, N. J.
WEEKLY PRESS

OCT 20 1938

Philharmonic-Symphony League Releases Program

At a tea held at Mrs. Daniel E. Pomeroy's home on Wednesday, October 12, Mrs. Merredith Langstaff, secretary of the Philharmonic Symphony League, explained about the privileges offered by the league. Bruno Sabate gave a delightful program on his oboe.

A course of six lectures on symphonic music will be presented by the Philharmonic Symphony League for it's members this fall. The first lecture will be given by John Barbirolli, the orchestra's conductor, on Tuesday evening, November 1. Marion Rous, who is well known here through her explanatory lecture-recitals on the Philharmonic's programs, will give the second and third lectures on Thursday mornings, November 10 and December 1. Emil Kahn, who came here from Germany two years ago and is musical instructor and conductor of the New Jersey State Teachers College in Montclair and conductor of the Montclair Orchestra, will speak on Tuesday morning, January 10.

Provides Background

Nadia Boulanger, noted French musician and teacher, who was the first woman to conduct concerts of the Boston Symphony Orchestra, will lecture on Tuesday evening, January 31. The closing lecture, Tuesday evening, February 28 will be given by Harriet D. Johnson, artist director of the Layman's music courses.

The general purpose of the lectures is to help to provide a background of musical education and understanding which will give the listener greater appreciation of the music played by the Philharmonic Symphony Orchestra in its Carnegie Hall programs.

Members of the league also will be entitled to tickets to two private concerts held exclusively for them, monthly bulletins about the societies activities and a special recording of an unusual orchestral work made for league members only.

Information regarding membership may be obtained from Mrs. Malcolm S[illegible], Jr., 268 Speer avenue, chairman. Other members are Mrs. Clarence D. Kerr, Mrs. Artur Nikoloric, Mrs. Eugene Homans, Mrs. Charles Richardson and Mrs. Malcolm Mackay.

Already Joined

Among those who have already subscribed are Mesdames R. Fenby Bausman, Dwight Beebe, LeRoy Clark, Douglas Coleman, Donald Cruse, Harvey Dunn, A. A. Harden, Herbert Johnson, Clarence D. Kerr, Robert R. Laidlaw, Abram A. Lebson, Malcolm S. Mackay, Malcolm S. Mackay, Jr., Dwight Whitney Morrow, William McIntire, Artur Nikoloric, Hugh Peters, William Rippon, C. Horace Tuttle, Hunter Goodrich, Daniel E. Pomeroy, Robert Westaway and Miss Elizabeth Sherwood.

A first meeting for members and potential members which was largely attended by those interested in the organization from most of the cities and towns in the environs of New York was held yesterday at the Hotel Plaza. Mrs. Clarence D. Kerr was among those who entertained at luncheon at the Plaza. She had among her guests Mrs. Gerardus L. Miller, Mrs. Charles G. DuBois, Mrs. Frederick B. Reinmund, Mrs. Arthur C. Sherwood, Miss Elizabeth Sherwood and Mrs. LeRoy B. Pitkin.

HARTFORD, CONN.
COURANT

NOV 5 - 1938

SYMPHONY OPENING

Mr. Spalding Complimented Orchestra On Fine Performance

To the Editor of The Courant:—

Last night I attended the opening of the Hartford Symphony series. This morning I read a review of the performance which sounded like a post-mortem. I understand that this particular program is a great favorite of T. H. P. who wrote the review and that he considers the performance of this program by Serge Koussevitzky's orchestra to be the acme of perfection.

Our dear E. N. C. considers that Irving's "Hamlet" is the finest theatrical performance that she has witnessed. This predilection, however, would not prevent her from heaping praise on the good points of any other "Hamlet."

I appreciate honest criticism and know that a good critic must tell the truth as he sees it. But why not praise all the many virtues of last night's performance instead of comparing it with one that we all agree can hardly be equalled? It may interest T. H. P. to know that Mr. Spalding said he was amazed at the excellence of an orchestra that kept him on his toes every minute.

Let me urge everyone who formed his or her idea of the Hartford Symphony's execution (using this word with apologies to T. H. P., who of course is the official executioner) from T. H. P.'s review, to go to the next performance with an expectation of an evening of musical delight.

M. Y. RICE.

Hartford.

NEW YORK, N. Y.
EVENING POST

NOV 5 - 1938

BOSTON SYMPHONY HERE NOVEMBER 17

The Boston Symphony Orchestra will open its series of five pairs of concerts in Carnegie Hall on Thursday evening, November 17, and Saturday evening, November 19. The present season is the fifteenth of the orchestra under the conductorship of Serge Koussevitsky. At the Saturday concert, Dr. Koussevitzky will perform Aaron Copland's Rhapsody "El Salon Mexico," which had its first public performance in the United States recently by this orchestra in Boston. The Saturday program will also include Mozart's Divertimento for Strings and Horns, K. No. 287, performed by the string orchestra, and Dvorak's "New World" Symphony. The Thursday evening program will consist of Ravel's Suite, "Le Tombeau de Couperin," the Fifth Symphony of Sibelius, and the Fifth Symphony of Beethoven.

PROVIDENCE, R. I.
JOURNAL

NOV 6 - 1938

Tuesday—Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor; Jascha Heifetz, violinist, soloist; Metropolitan Theatre, 8:30 p. m.

New Music Listing Boon to Reviewers

Macmillan's Encyclopedia Of Music and Musicians Concise, Comprehensive

(Reviewed by A.C.R.)

It has taken a good many hours on the trail to get acquainted with and to fairly estimate the recently issued Macmillan Encyclopedia of Music and Musicians, compiled and edited by Albert E. Wier. It is a single volume of 2,089 pages; very thin paper, allowing easily readable type. A random opening of the mammoth tome ("You Can't Take It with You") hit upon Marc Blitzstein, "The Cradle Will Rock," in Operas by American Composers—a proof that here is the last word in musical happenings.

Then began a hunt for names that might be overlooked, but a generally comprehensive though concise listing of ancient and modern composers and performers was revealed. No more running to the limited biographical section of the dictionary; searching "the graveyard," Victor Record catalogues, Who's Who. Here should be everything needed for the quick consulting after a concert that is the limitation of a reviewer on a morning paper—spelling, data to set one on the right track as to period, experience of artists, straightening out program errors. The first night of possession, the new book was used to settle an argument on the spelling of Spalding, American violinist. (Unfortunately for complete confidence, in an item on New York's Town Hall, the name appears with an incorrect "u", while Spaulding of Harvard in similar cross reference is without the "u" and Bruce Simonds, concert pianist and of the Yale musical faculty, is spelled "Simmons."

The classified sections are good points in the arrangement. One finds Musical Composition Over the Centuries; History of Music, with dates of contributing influences; Radio Concert Broadcasting, in which only the valuable programs are listed; Musical Literature (which among American folk music omits the J. Rosamond Johnson-Lawrence Brown "Book of American Negro Spirituals" with its authoritative introduction by the late James Weldon Johnson; as also the Kentucky ballads edited by Loraine Wyman and Howard Brockway).

It was an excellent idea to list separately for discussion such frequently appearing orchestral numbers as "The Fountains of Rome." "Finlandia," the Chorale (Ninth) Symphony, the "Appassionata" Sonata. Brief opera plots are given in generous impartiality. There are nearly eight pages on Two-piano Playing. Some ballet companies are considered.

Shakespeare's "The Tempest" stands alone for its many lyrics that have been set to music. Under "The Moonlight Sonata" is mention of the currently popular film record of the playing of Paderewski.

Mr. Wier asks his readers' cooperation in eliminating errors from future editions. We would question the omission of the American Opera Company, a lamented, disbanded group of young singers furnished with fresh translations and artistic settings; of the Boston Opera Company, for which Eben Jordan built the Opera House on Huntington Avenue that has been visited by the Metropolitan and Chicago Opera companies, the great ballet troupes, and famous Russian and Shakesperean productions; of Jordan Hall, where world-known concert artists are constantly appearing; of the fact that Arthur Fiedler among his multitudinous offices has been for some time established as the personable, popular and progressive conductor of Boston's long-established "Pop" Concerts, and was the organizer of the Esplanade concerts; above all, that neither under Festival, Berkshire nor Stockbridge can be found any mention of the August Symphonic Festival at Tanglewood now, in its fifth year, possessed of an auditorium of perfect acoustics for the perfections of the Boston Symphony Orchestra.

We have vainly tried cross references for any credit to Dr. Archibald Davison, who long ago reorganized the Harvard Glee Club into a body of first rank in choral singing—a national propaganda for good music wherever Harvard alumni may settle. Mrs. Coolidge's frequent gifts of chamber music to Paine Hall, Harvard, and to the Boston Public Library lecture hall programs deserve mention. Mr. Wier, Chelsea born, New England Conservatory of Music and Harvard musically educated, seems modest about giving credit to his own city—perhaps because since 1900 (when all these things have happened) he has been in New York, editing a host of musical collections. He has even missed the wry joy of adding an explanatory ("H.T.P.") to the few lines on the late Henry Taylor Parker.

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CAMDEN, N. J.
POST

NOV 5 - 1938

Ormandy Will Mark Armistice Day With Music of 6 Nations

Vivaldi, Beethoven, Schelling, Jenkins, Stravinsky and Ravel on List

The sixth pair of concerts by the Philadelphia Orchestra on Friday afternoon, Nov. 11, and Saturday evening, Nov. 12, will commemorate the twentieth anniversary of Armistice Day, November 11, 1918, with a special Armistice Day program in which Eugene Ormandy has incorporated the music of six nations.

Italy will be represented with the Vivaldi Concerto, transcribed for large orchestra by Lucien Cailliet; Germany by the Beethoven Concerto No. 1 in C major for piano and orchestra which introduces the brilliant young American pianist Hortense Monath for her first performance with the orchestra; the United States by Ernest Schelling's Fantasy for Orchestra "A Victory Ball"; England by the first performance of an orchestral transcription of a five-part Fantasy in D major for five strings by Jenkins; Russia by the "Pastorale" of Stravinsky, and France by Ravel's "Daphnis and Chloe" Suite No. 1. In this latter work the orchestra will be assisted by the University of Pennsylvania Choral Society of which Dr. Harl McDonald is the director.

Antonio Vivaldi, described as "the best-known of all red-headed priests who became famous as composers," was an outstanding master of instrumental music in the early 18th century. He was director of music to Duke Philip of Hesse at Mantua, and in 1714 was appointed to the post of violinist at St. Mark's, Venice. He was also director of music at the Ospedale-della Pieta, where he remained until he died.

The work on the program adheres to the type of 18th century concerto grosso in being written for a group of solo instruments known as the "concertino," playing in contrast with the full body of strings. In the A minor concerto the solo group, in the first and third movements consists of two violins; in the central slow movement, a solo violin, solo viola and solo 'cello are set off against the full string choir.

Beethoven's Piano Concerto No. 1, played previously with the orchestra by Alfred Cortot and Dalies Frantz, was published in 1801 as No. 1. It was this concerto which in 1887-88 introduced to New York a young pianist of ten named Josef Hofmann.

The composer himself played this concerto at the Vienna Burgtheatre.

The executant, Hortense Monath, studied in New York with Ernest Hutcheson and in Berlin with Arthur Schnabel. Her debut in Hamburg was followed by concerts in Rome, Florence, Bologne, Milan and other European cities. She has been a guest artist with the Vienna and Hamburg Philharmonic Orchestras. In Boston she was solo artist with the Symphony Orchestra under Serge Koussevitzky.

Ernest Schelling began the composition of his "Victory Ball" in New York in 1922, and completed it in Switzerland the following Summer. It is inscribed "To the Memory of an American Soldier." The poem by Alfred Noyes "A Victory Ball" is the basis of the work which is a free fantasy, with a certain amount of thematic development. Two Army bugle-calls are used; the "Call to Arms" and "Charge" which ominously usher in the war Vision, and "Taps" which closes the piece.

Schelling wrote: "I had come back from Europe still very much under the impression of the cataclysm, much troubled for the future, and was amazed to find that so few seemed to remember what the war really had meant, with its sacrifice of life and youth. I had wondered when watching the seething mass of humanity at some cabaret what our boys would think of it all . . . I had occasion during the war to hear the Scotch Pipers, and to observe the extraordinary effect of their music on the troops; at the end of the work I have tried to make the whole orchestra a huge bag-pipe, perhaps the most pagan and primitive form of music."

NEW YORK, N. Y.
SUN

NOV 5 - 1938

Music and Musicians

A Letter to the Music Editor and Some Thoughts on Toscanini Worship.

By WILLIAM G. KING.

"As an obscure but earnest music lover, and as a person peculiarly sympathetic to the music of Tschaikowsky, I daresay I have heard every noteworthy performance of the Pathetic Symphony given in this city from the days of Anton Seidl down to the present time.

"I agree with Henry T. Finck that no one ever played the last movement as did Seidl, and that no one ever played the other three movements as did Safonoff. There are, however, many persons who have played this work satisfactorily; and of course, it must be pointed out that Dr. Koussevitzky, at the present time~~, gives a memor~~ably beautiful performance of this work.

"But for this music-lover nothing has ever been done comparable to Mr. Toscanini's incredible performance. The incredibleness lay, however, on the debit side. Not Gericke, not Gustav Mahler, whose contempt for the work was notorious, and who played it, if rumor is to be credited, only on box-office demand, more completely and ruthlessly destroyed the beauty, pathos and significance of this work than did Toscanini. Mr. Toscanini's mailed fist swept through this score as though he were performing an obnoxious task, with metronomic and unyielding tempi, with complete disregard of the tenderness, grace, dignity and loveliness implicit in the best pages of this score. To any one caring deeply for this work, his performance was calamitous.

"I am aware that it is utterly hopeless to attempt to bring the light of sanity, objectivity and common sense to bear upon the subject of Mr. Toscanini. He seems to have cast a spell over all independent, judicious, technical thinking, to a point where the critical faculties of even intelligent persons no longer function. But I do hope most earnestly that you will allow a person who, in company with many admirable and revered musicians, has held a lifelong affection for Tschaikowsky, to state most emphatically that, critical acclaim to the contrary, Mr. Toscanini's performance of the Pathetic Symphony was far from a true measure of that work's intrinsic beauty and significance."

Charles L. Buchanan.

The above letter, addressed to the Music Editor of The Sun, is printed here not only out of courtesy to Mr. Buchanan, who is unknown to me, but because, as another music-lover, I feel very strongly that "the light of sanity, objectivity and common sense" has indeed, in a number of quarters, been swallowed up in the blaze of adoration for Mr. Toscanini.

And I feel even more strongly that Mr. Toscanini is too inspired a conductor, too great a musician, and too noble a man to deserve being placed, with or without his consent or desire, in the position of a cult-leader.

Let it be made clear that I do not agree with Mr. Buchanan about Mr. Toscanini's performance (one week ago) of the Tschaikowsky Sixth Symphony. In the final analysis, all honest criticism can be no more than the expression of the critic's opinion, formed in the light of his knowledge and experience; and Mr. Buchanan, therefore has as much right to his views as the critics, professional and otherwise, who lavish their adulatory adjectives on Mr. Toscanini every time he conducts an orchestra.

More Important Matters.

There are, however, vastly more important matters than the merits of the performance of a single symphony implicit in Mr. Buchanan's letter, chief among them that Toscanini-worship has reached a point where objective, unbiased judgment of his achievements has all but vanished from the American musical scene.

If that is the case—and some of the purple prose that has been printed and some of the ecstasies that have been broadcast on the subject of Mr. Toscanini's conducting might be taken as indication that it is—a serious injustice is being done to other musicians and to Mr. Toscanini himself. Nor is the general cause of music being advanced.

My duties do not require that I sit in judgment upon performances—in other words, I am not a "music critic." I have no ax to grind, and no quarrel to pick with other writers on music, or with those who find fault with their writings. I do wish to align myself with Mr. Buchanan as "an earnest music lover," however, and as such to exercise my right to express an opinion.

It seems to me ridiculous to make full surrender to a musical faith which maintains, even by implication, that Arturo Toscanini is the be-all and end-all of conducting; that he is not only the greatest exponent of all the orchestral works of all composers of all time, but that he is the only living man capable of revealing these works in their true glory. I want to go on record as saying that many works, when played under certain other conductors, give me more joy and satisfaction than they do when Toscanini performs them.

There are other conductors of orchestras, in this country and elsewhere, who have legitimate claims to greatness. Even if it is granted that Toscanini is the greatest of them all, it is absurd either to belittle or ignore them and their achievements.

Mr. Toscanini is a great musician and we have cause for gratitude that his genius has been made manifest in our time, but he is a man, not a demi-god. He has his limitations, and to deny them is to place him above the art to which he has dedicated himself so gloriously for so long. He merits better treatment than that from his admirers.

Koussevitzky Forces Start Boston Year

Conductor Marks Beginning of His Fifteenth Season in Hub City by Reproducing First Program — Aaron Copland's El Salon Mexico in Local Premiere

Musical Courier Nov. 1/38

BOSTON.—With the opening concerts of the fifty-eighth season of the Boston Symphony Orchestra, the local musical season may be said to have begun on October 7 and 8. It was the beginning of the fifteenth season of the regime of Dr. Serge Koussevitzky—the longest of any conductor's term in the orchestra's history. And so there was a sentimental note to the occasion, stressed in Dr. Koussevitzky's program, which had been culled from his first two programs in America: Vivaldi's D minor concerto (arranged by Siloti), Berlioz' Roman Carnival Overture, Brahms' Haydn Variations and Beethoven's fifth symphony. The brilliant performances proved that, with the Boston Orchestra, "mid-season" has lost its exclusive meaning.

COPLAND SCORE PLAYED

The second program, given a week later, contained Aaron Copland's rousing El Salon Mexico in first Bostonian performances, the Mozart divertimento in B flat major (K. 287) and the Dvorak New World Symphony. The remarkable playing of the entire first violin section in the divertimento was of a piece with the virtuosity of the orchestra throughout the program. There was also a political overtone: Dr. Koussevitzky had admitted (through this correspondent) that he was playing the Dvorak symphony at this time out of sympathy with the beleaguered Czechs.

DON COSSACKS IN CONCERT

To open the concert-recital series of Sunday afternoons in Symphony Hall came the Don Cossacks and acrobatic Serge Jaroff on October 9. Retailing their vocal splendors in a typical Cossack program, they were greeted by a fairly large audience with tremendous enthusiasm.

LEHMANN AT WELLESLEY

A trip to Wellesley College was more than repaid on October 13, when Lotte Lehmann began the series of concerts in Alumnae Hall before a large and cordially disposed audience. The beauty of voice, warmth and tenderness and infinite compassion and humanity that are all part of the Lehmann complex were seemingly this evening at their best in a program of Lieder by Schubert, Schumann, Brahms and Wolf, with Strauss added at the end for good measure.

M. S.

DURHAM, N. C.
HERALD

NOV 6 - 1938

MANY RECORDINGS ACQUIRED AT DUKE

Highlight Of New Series Is Symphony No. 5 In E Flat Major By Sibelius

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These records—10 sides—were made in Symphony hall in Boston where the acoustic properties are excellent. Koussevitzky, who is an ardent Sibelius enthusiast, directs the Boston symphony in a magnificent performance of this work, generally considered one of the master's most popular symphonies. The tone poem, "Pohjola's Daughter" fills out the last three sides of this album.

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Among the Victor red seal records that are listed in the Duke library is Arturo Toscanini's recording of the overture from "The Magic Flute," in which he directs the British Broadcasting symphony orchestra. Another red seal record offers Leopold Stokowski directing the Philadelphia orchestra in the "Invitation to the Waltz," the delightful composition of Von Weber.

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KANSAS CITY, MO.
JOURNAL POST

NOV 6 - 1938

Record Releases Tend Toward Lighter Music

By Dave Dexter, Jr.

A Tschaikowsky Symphony

Serge Koussevitzky, conducting the Boston symphony orchestra, displays extreme ability and tasteful technique with the group's recorded rendition of Tschaikowsky's "Symphony No 4 in F-Minor," the first of a cycle of such works written by the Russian master during the last century. Elegantly encased in Album M-327, the symphony occupies four red seal 12-inch Victor records and rates as easily among the five best reissues of classics made in the last year by any company. An excellent addition to one's library.

New Music Listing Boon to Reviewers

Macmillan's Encyclopedia Of Music and Musicians Concise, Comprehensive

(Reviewed by A.C.R.)

It has taken a good many hours on the trail to get acquainted with and to fairly estimate the recently issued Macmillan Encyclopedia of Music and Musicians, compiled and edited by Albert E. Wier. It is a single volume of 2,089 pages; very thin paper, allowing easily readable type. A random opening of the mammoth tome ("You Can't Take It with You") hit upon Marc Blitzstein, "The Cradle Will Rock," in Operas by American Composers—a proof that here is the last word in musical happenings.

Then began a hunt for names that might be overlooked, but a generally comprehensive though concise listing of ancient and modern composers and performers was revealed. No more running to the limited biographical section of the dictionary; searching "the graveyard," Victor Record catalogues, Who's Who. Here should be everything needed for the quick consulting after a concert that is the limitation of a reviewer on a morning paper—spelling, data to set one on the right track as to period, experience of artists, straightening out program errors. The first night of possession, the new book was used to settle an argument on the spelling of Spalding, American violinist. (Unfortunately for complete confidence, in an item on New York's Town Hall, the name appears with an incorrect "u", while Spaulding of Harvard in similar cross reference is without the "u" and Bruce Simonds, concert pianist and of the Yale musical faculty, is spelled "Simmons."

The classified sections are good points in the arrangement. One finds Musical Composition Over the Centuries; History of Music, with dates of contributing influences; Radio Concert Broadcasting, in which only the valuable programs are listed; Musical Literature (which among American folk music omits the J. Rosamond Johnson-Lawrence Brown "Book of American Negro Spirituals" with its authoritative introduction by the late James Weldon Johnson; as also the Kentucky ballads edited by Loraine Wyman and Howard Brockway).

It was an excellent idea to list separately for discussion such frequently appearing orchestral numbers as "The Fountains of Rome," "Finlandia," the Chorale (Ninth) Symphony, the "Appassionata" Sonata. Brief opera plots are given in generous impartiality. There are nearly eight pages on Two-piano Playing. Some ballet companies are considered.

Shakespeare's "The Tempest" stands alone for its many lyrics that have been set to music. Under "The Moonlight Sonata" is mention of the currently popular film record of the playing of Paderewski.

Mr. Wier asks his readers' cooperation in eliminating errors from future editions. We would question the omission of the American Opera Company, a lamented, disbanded group of young singers furnished with fresh translations and artistic settings; of the Boston Opera Company, for which Eben Jordan built the Opera House on Huntington Avenue that has been visited by the Metropolitan and Chicago Opera companies, the great ballet troupes, and famous Russian and Shakesperean productions; of Jordan Hall, where world-known concert artists are constantly appearing; of the fact that Arthur Fiedler among his multitudinous offices has been for some time established as the personable, popular and progressive conductor of Boston's long-established "Pop" Concerts, and was the organizer of the Esplanade concerts; above all, that neither under Festival, Berkshire nor Stockbridge can be found any mention of the August Symphonic Festival at Tanglewood now, in its fifth year, possessed of an auditorium of perfect acoustics for the perfections of the Boston Symphony Orchestra.

We have vainly tried cross references for any credit to Dr. Archibald Davison, who long ago reorganized the Harvard Glee Club into a body of first rank in choral singing—a national propaganda for good music wherever Harvard alumni may settle. Mrs. Coolidge's frequent gifts of chamber music to Paine Hall, Harvard, and to the Boston Public Library lecture hall programs deserve mention. Mr. Wier, Chelsea born, New England Conservatory of Music and Harvard musically educated, seems modest about giving credit to his own city—perhaps because since 1900 (when all these things have happened) he has been in New York, editing a host of musical selections. He has even missed the wry joy of adding an ex ("H.T.P.") to the few late Henry Taylor

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CAMDEN, N. J.
POST

NOV 5 - 1938

Ormandy Will Mark Armistice Day With Music of 6 Nations

Vivaldi, Beethoven, Schelling, Jenkins, Stravinsky and Ravel on List

The sixth pair of concerts by the Philadelphia Orchestra on Friday afternoon, Nov. 11, and Saturday evening, Nov. 12, will commemorate the twentieth anniversary of Armistice Day, November 11, 1918, with a special Armistice Day program in which Eugene Ormandy has incorporated the music of six nations.

Italy will be represented with the Vivaldi Concerto, transcribed for large orchestra by Lucien Caillliet; Germany by the Beethoven Concerto No. 1 in C major for piano and orchestra which introduces the brilliant young American pianist Hortense Monath for her first performance with the orchestra; the United States by Ernest Schelling's Fantasy for Orchestra "A Victory Ball"; England by the first performance of an orchestral transcription of a five-part Fantasy in D major for five strings by Jenkins; Russia by the "Pastorale" of Stravinsky, and France by Ravel's "Daphnis and Chloe" Suite No. 1. In this latter work the orchestra will be assisted by the University of Pennsylvania Choral Society of which Dr. Harl McDonald is the director.

Antonio Vivaldi, described as "the best-known of all red-headed priests who became famous as composers," was an outstanding master of instrumental music in the early 18th century. He was director of music to Duke Philip of Hesse at Mantua, and in 1714 was appointed to the post of violinist at St. Mark's, Venice. He was also director of music at the Ospedale-della Pieta, where he remained until he died.

The work on the program adheres to the type of 18th century concerto grosso in being written for a group of solo instruments known as the "concertino," playing in contrast with the full body of strings. In the A minor concerto the solo group, in the first and third movements consists of two violins; in the central slow movement, a solo violin, solo viola and solo 'cello are set off against the full string choir.

Beethoven's Piano Concerto No. 1, played previously with the orchestra by Alfred Cortot and Dalies Frantz, was published in 1801 as No. 1. It was this concerto which in 1887-88 introduced to New York a young pianist of ten named Josef Hofmann.

The composer himself played this concerto at the Vienna Burgtheatre.

The executant, Hortense Monath, studied in New York with Ernest Hutcheson and in Berlin with Arthur Schnabel. Her debut in Hamburg was followed by concerts in Rome, Florence, Bologna, Milan and other European cities. She has been a guest artist with the Vienna and Hamburg Philharmonic Orchestras. In Boston she was solo artist with the Symphony Orchestra under Serge Koussevitzky.

Ernest Schelling began the composition of his "Victory Ball" in New York in 1922, and completed it in Switzerland the following Summer. It is inscribed "To the Memory of an American Soldier." The poem by Alfred Noyes "A Victory Ball" is the basis of the work which is a free fantasy, with a certain amount of thematic development. Two Army bugle-calls are used; the "Call to Arms" and "Charge" which ominously usher in the war Vision, and "Taps" which closes the piece.

Schelling wrote: "I had come back from Europe still very much under the impression of the cataclysm, much troubled for the future, and was amazed to find that so few seemed to remember what the war really had meant, with its sacrifice of life and youth. I had wondered when watching the seething mass of humanity at some cabaret what our boys would think of it all . . . I had occasion during the war to hear the Scotch Pipers, and to observe the extraordinary effect of their music on the troops; at the end of the work I have tried to make the whole orchestra a huge bag-pipe, perhaps the most pagan and primitive form of music."

NEW YORK, N. Y.
SUN

NOV 5 - 1938

Music and Musicians

A Letter to the Music Editor and Some Thoughts on Toscanini Worship.

By WILLIAM G. KING.

"As an obscure but earnest music lover, and as a person peculiarly sympathetic to the music of Tschaikowsky, I daresay I have heard every noteworthy performance of the Pathetic Symphony given in this city from the days of Anton Seidl down to the present time.

"I agree with Henry T. Finck that no one ever played the last movement as did Seidl, and that no one ever played the other three movements as did Safonoff. There are, however, many persons who have played this work satisfactorily; and of course, it must be pointed out that Dr. Koussevitzky, at the present time gives a memorably beautiful performance of this work.

"But for this music-lover nothing has ever been done comparable to Mr. Toscanini's incredible performance. The incredibleness lay, however, on the debit side. Not Gericke, not Gustav Mahler, whose contempt for the work was notorious, and who played it, if rumor is to be credited, only on box-office demand, more completely and ruthlessly destroyed the beauty, pathos and significance of this work than did Toscanini. Mr. Toscanini's mailed fist swept through this score as though he were performing an obnoxious task, with metronomic and unyielding tempi, with complete disregard of the tenderness, grace, dignity and loveliness implicit in the best pages of this score. To any one caring deeply for this work, his performance was calamitous.

"I am aware that it is utterly hopeless to attempt to bring the light of sanity, objectivity and common sense to bear upon the subject of Mr. Toscanini. He seems to have cast a spell over all independent, judicious, technical thinking, to a point where the critical faculties of even intelligent persons no longer function. But I do hope most earnestly that you will allow a person who, in company with many admirable and revered musicians, has held a lifelong affection for Tschaikowsky, to state most emphatically that, critical acclaim to the contrary, Mr. Toscanini's performance of the Pathetic Symphony was far from a true measure of that work's intrinsic beauty and significance."

Charles L. Buchanan.

The above letter, addressed to the Music Editor of The Sun, is printed here not only out of courtesy to Mr. Buchanan, who is unknown to me, but because, as another music-lover, I feel very strongly that "the light of sanity, objectivity and common sense" has indeed, in a number of quarters, been swallowed up in the blaze of adoration for Mr. Toscanini.

And I feel even more strongly that Mr. Toscanini is too inspired a conductor, too great a musician, and too noble a man to deserve being placed, with or without his consent or desire, in the position of a cult-leader.

Let it be made clear that I do not agree with Mr. Buchanan about Mr. Toscanini's performance (one week ago) of the Tschaikowsky Sixth Symphony. In the final analysis, all honest criticism can be no more than the expression of the critic's opinion, formed in the light of his knowledge and experience; and Mr. Buchanan, therefore has as much right to his views as the critics, professional and otherwise, who lavish their adulatory adjectives on Mr. Toscanini every time he conducts an orchestra.

More Important Matters.

There are, however, vastly more important matters than the merits of the performance of a single symphony implicit in Mr. Buchanan's letter, chief among them that Toscanini-worship has reached a point where objective, unbiased judgment of his achievements has all but vanished from the American musical scene.

If that is the case—and some of the purple prose that has been printed and some of the ecstasies that have been broadcast on the subject of Mr. Toscanini's conducting might be taken as indication that it is—a serious injustice is being done to other musicians and to Mr. Toscanini himself. Nor is the general cause of music being advanced.

My duties do not require that I sit in judgment upon performances—in other words, I am not a "music critic." I have no ax to grind, and no quarrel to pick with other writers on music, or with those who find fault with their writings. I do wish to align myself with Mr. Buchanan as "an earnest music lover," however, and as such to exercise my right to express an opinion.

It seems to me ridiculous to make full surrender to a musical faith which maintains, even by implication, that Arturo Toscanini is the be-all and end-all of conducting; that he is not only the greatest exponent of all the orchestral works of all composers of all time, but that he is the only living man capable of revealing these works in their true glory. I want to go on record as saying that many works, when played under certain other conductors, give me more joy and satisfaction than they do when Toscanini performs them.

There are other conductors of orchestras, in this country and elsewhere, who have legitimate claims to greatness. Even if it is granted that Toscanini is the greatest of them all, it is absurd either to belittle or ignore them and their achievements.

Mr. Toscanini is a great musician and we have cause for gratitude that his genius has been made manifest in our time, but he is a man, not a demi-god. He has his limitations, and to deny them is to place him above the art to which he has dedicated himself so gloriously for so long. He merits better treatment than that from his admirers.

DURHAM, N. C.
HERALD

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Musical Courier Nov. 1/38

Koussevitzky Forces Start Boston Year

Conductor Marks Beginning of His Fifteenth Season in Hub City by Reproducing First Program — Aaron Copland's El Salon Mexico in Local Premiere

BOSTON.—With the opening concerts of the fifty-eighth season of the Boston Symphony Orchestra, the local musical season may be said to have begun on October 7 and 8. It was the beginning of the fifteenth season of the regime of Dr. Serge Koussevitzky—the longest of any conductor's term in the orchestra's history. And so there was a sentimental note to the occasion, stressed in Dr. Koussevitzky's program, which had been culled from his first two programs in America: Vivaldi's D minor concerto (arranged by Siloti), Berlioz' Roman Carnival Overture, Brahms' Haydn Variations and Beethoven's fifth symphony. The brilliant performances proved that, with the Boston Orchestra, "mid-season" has lost its exclusive meaning.

COPLAND SCORE PLAYED

The second program, given a week later, contained Aaron Copland's rousing El Salon Mexico in first Bostonian performances, the Mozart divertimento in B flat major (K. 287) and the Dvorak New World Symphony. The remarkable playing of the entire first violin section in the divertimento was of a piece with the virtuosity of the orchestra throughout the program. There was also a political overtone: Dr. Koussevitzky had admitted (through this correspondent) that he was playing the Dvorak symphony at this time out of sympathy with the beleaguered Czechs.

DON COSSACKS IN CONCERT

To open the concert-recital series of Sunday afternoons in Symphony Hall came the Don Cossacks and acrobatic Serge Jaroff on October 9. Retailing their vocal splendors in a typical Cossack program, they were greeted by a fairly large audience with tremendous enthusiasm.

LEHMANN AT WELLESLEY

A trip to Wellesley College was more than repaid on October 13, when Lotte Lehmann began the series of concerts in Alumnae Hall before a large and cordially disposed audience. The beauty of voice, warmth and tenderness and infinite compassion and humanity that are all part of the Lehmann complex were seemingly this evening at their best in a program of Lieder by Schubert, Schumann, Brahms and Wolf, with Strauss added at the end for good measure.

M. S.

KANSAS CITY, MO.
JOURNAL POST

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PROVIDENCE, R. I.
JOURNAL

NOV 6 - 1938

Duo-Pianists to Give Pawtucket Program

PIERRE LUBOSHUTZ and Genia Nemenoff, duo-pianists, who will open the Pawtucket Civic Music Association's season Thursday evening, in the Pawtucket senior high school, will include on their program a first performance in America of "Valses," by the modernistic Russian composer, Serge Prokofieff.

This work is based on several themes taken from the waltzes of Schubert. Other composers to be represented are Mozart, Bach, Mendelssohn, Saint-Saens and De Falla. Some will be heard in transcriptions made by Mr. Luboshutz.

Both he and Genia Nemenoff—she is Mrs. Luboshutz in private life—have been ensemble players since childhood. Mr. Luboshutz, with his sisters, formed a youthful string quartet which graduated from home performances to the concert platform in their native Russia.

Because of the desire of the sisters to have a pianist in the family Pierre obligingly shifted instruments and by the age of 14 was proficient enough to be chosen by Kreisler as his accompanist in a series of Moscow concerts. After studying in Paris the young pianist returned to Moscow to make his debut as soloist with the Koussevitzky Orchestra.

He first visited the United States 12 years ago and has taught and toured annually since in recitals of his own, with Norena and Piatigorsky and as soloist with the New York Philharmonic-Symphony under Toscanini. The last two seasons he has appeared successfully in recitals with his wife, the professional association growing out of their custom of duetting at home for their own pleasure and that of their friends.

The two met in the Summer of 1929 when he was conducting a master class in Paris and she was one of the pupils. "At the first lesson I gave her," says Luboshutz, "I was impressed by her talent. At the second lesson I was impressed with her personality, and by the third lesson I knew I was in love with her."

Mr. Luboshutz adds further that his wife "is the best cook and the best housekeeper in America." They were married seven years ago in New York, where they make their home three or four months of each year.

Miss Nemenoff likewise comes of a musical family. She was born in Paris of Russian parentage. Her first teacher was her mother. When she was six years old Moskowski heard her play some of his works and arranged for her to be enrolled at the Paris Conservatory, where she studied under Isidor Philipp. She made her recital debut in Paris and not long afterwards played in joint recital with Pablo Casals, the brilliant 'cellist. Abroad she has toured Algeria, Holland, Belgium, Spain and Germany.

PROVIDENCE, R. I.
JOURNAL

Nov. 6, 1938

Jascha Heifetz Will Be Soloist Tuesday

On Boston Symphony's Second Program of the Season.—Boy Soprano and Vocal Quartet Other Events This Week

WITH Jascha Heifetz, one of the world's greatest violinists as soloist, the Boston Symphony Orchestra will return for its second concert of the season Tuesday night in the Metropolitan Theatre. Mr. Heifetz will play concertos by Mozart and the modern Prokofieff. Dr. Serge Koussevitzky will conduct. Under the auspices of the Monday Morning Musical Club, a free lecture on the program will be given by John Archer this afternoon at 4 o'clock in the Providence Public Library, illustrated on the piano by Gertrude Joseffy Chase.

Tonight a recital by Ferdinand L'Heureux, boy soprano, is announced for Knights of Columbus Hall on Green street. Thursday night the Brown University department of music will present the Kedroff Vocal Quartet in a program of Russian music in Alumnae Hall. The audience is an invited one but if the capacity of the auditorium allows there will be free tickets for the public. The quartet is also scheduled for a concert at the Wheeler School Wednesday afternoon.

Thursday will be a big night musically in Pawtucket for that evening in the Senior high school the Pawtucket Civic Music Association will start its concert series for the season with Pierre Luboshutz and Genia Nemenoff, popular duo-pianists. Members of Civic Music Associations in other cities are entitled to admission if seats are available. Nearby cities having associations are Newport, Fall River, New Bedford and Attleboro.

Heifetz and Symphony

Serge Prokofieff's Second Concerto for violin and orchestra, which Jascha Heifetz will play with the Boston Symphony Tuesday night in the Metropolitan Theatre, was composed in 1935 and performed for the first time in this country in Boston last season by Heifetz and Dr. Serge Koussevitzky's musicians. Its success was so great that it is to be repeated by Heifetz and the orchestra at a Symphony Hall concert this season in addition to the Providence hearing.

Heifetz appears in this modern concerto at the opening of the second half of the program and in the first half will play a contrasting concerto from the 18th century, Mozart's famous D-major, No. 4, Koechel, No. 218. Vivaldi and Tschaikowski are other composers represented on the program which Dr. Koussevitzy will conduct. The order follows:

Concerto in F-minor for Orchestra (Edited by A. Siloti) .... Vivaldi
I. Maestoso
II. Largo
III. Ollegro
Violin Concerto in D-major, No. 4 (Koechel No. 1) .... Mozart
I. Allegro
II. Andante cantabile
III. Rondo: Andante grazioso
Violin Concerto No. 2 in G-minor, opus 63 Prokofieff
I. Allegro
II. Andante assai
III. Allegro ben marcato
Overture—Fantasia, "Romeo and Juliet" Tschaikowski

PHILADELPHIA, PA.
RECORD

NOV 6 - 1938

PATRICIA BOWMAN
For the first time . . .

Julius Katchen, 12-year-old pianist from Long Branch, whom Eugene Ormandy "discovered" last year, will give his first New York recital next Sunday. **Josef Hofmann** will make only one appearance with orchestra in New York this season, when he donates his services as soloist in a special Philharmonic benefit program next month.

Toscanini took the New York Philharmonic to Europe 10 years ago. Now the Boston Symphony Orchestra, under **Koussevitzky**, is planning a European tour next spring. Our turn next?

Lost and Found Dept.: Discovered in Leningrad, an opera by Haydn, called "Unexpected Meeting." Unearthed in London, a Haydn symphony, in D minor. Dug up in Berlin, a violin sonata by Schumann, dated 1853. Add to these findings, the "lost" Schumann concerto; the four Mahler symphonies Mengelberg announced from Amsterdam; a Dvorak opera, "Alfred," discovered by Dvorak's son; a Rumanian piano rhapsody by Liszt, dated 1847; a Haydn woodwind sextet; and a Gluck opera, "La Couronne."

Stell Anderson, New York pianist, will play the new Milhaud piano concerto with the Orchestra Symphonique in Paris in its world premiere next February. And **Patricia Bowman,** well-known stage dancer, will appear for the first time with a regular ballet company when the Mordkin Ballet opens its season in New York Thursday.

KNOXVILLE, TENN.
NEWS-SENTINEL

NOV 6 - 1938

Young Soprano Will Begin Negro Music Series Dec. 5

Otis Holy, sonprano, will open the Negro Concert Series in Knoxville Monday evening, Dec. 5, John Henderson, who has sponsored the series for four years, announced yesterday.

The young singer was discovered and taught by Oscar Seagle of New York. She won the Rosenwald scholarship which enabled her to study at the Fontainebleau School of Music in France. She is now soloist at the Fort Washington Presbyterian Church in New York.

Hazel Harrison, one of the greatest of the Negro pianists, will give the second concert Feb. 27 at Austin High. She studied for eight years with the German teacher, Busoni, and has been soloist with the Minneapolis, National and Boston Symphony orchestras in America and the Philharmonic Orchestra in Berlin. She has given concerts both in this country and abroad.

Todd Duncan, who sang the leading role in the late George Gershwin's "Porgy and Bess," will give the final concert at Knoxville High School April 5. He is now director of voice at Howard University.

A reserve seat ticket sale will begin Tuesday. Season tickets will be available at Clark and Jones Music Store or through John Henderson, 311 East Clinch Avenue. Single admissions to the first two concerts will be 50 cents each and 75 cents for the Todd Duncan concert. Season tickets will be $1 each.

CINCINNATI, O.
ENQUIRER

NOV 6 - 1938

NOTES ON RECORDS

BY FREDERICK YEISER.

HARDLY have all the symphonies of Sibelius been put on records but what the Victor Company begins to remake some of them. The Fifth Symphony, together with the tone poem, "Pohjola's Daughter," played by the Boston Symphony Orchestra under the direction of Serge Koussevitsky, appear on this month's list of releases. They will undoubtedly relegate to the scrap heap the none too successful recordings of these works by the composer's friend, Robert Kajanus, which made up Volume 1 of the Sibelius Society.

Since Kajanus's death, Koussevitsky has come generally to be accepted as the foremost interpreter of the Finnish master. How he stacks up to Kajanus as a purveyor of the Sibelius tradition—if any such thing exists—would be difficult to determine at the present time. Between their respective recorded performances, however, grounds for comparison rest on more tangible evidence. For one thing, Koussevitsky with the Boston orchestra at his disposal has an enormous advantage. That and improved reproduction produce thrilling results.

Those who are accustomed to regarding the Fifth Symphony as being in four movements may be confused by the labeling of these records, which divides it into three. The accompanying booklet of program notes—an excellent one, by the way—explains this point. Cecil Gray, the Sibelius expert, considers the **tempo molto moderato** and the **allegro moderato, ma poco a poco stretto** as one movement, the first. Sibelius, on the other hand, refers in a letter to the fourth movement. But the record people follow the reasoning of Gray, who calls attention to the recurrence of thematic material and to Sibelius's failure to mark the movements on the score. No one should lose any sleep over this matter. It has no effect on the actual performance.

The booklet also throws some light on "Pohjola's Daughter" for the listener who looks for associative themes as he would in the tone poems of Richard Strauss. It goes on to say that no one who reads the story, and a fantastic one it is, will miss the significance of the various musical episodes.

(Five twelve-inch records in Victor Album M-474.)

Rimsky-Korsakov's "Coq d'or," holds the stage today both in its original form as an opera and as a ballet. (The Ballet Russe performed it here last winter). It has also been arranged into a symphonic suite by Glazunov and Steinberg.

It is this suite which appears on the Victor label in its first modern recording by the London Symphony Orchestra under the direction of Eugene Goossens. In four movements, the suite embraces virtually the same material that Tcherepnine uses for the ballet presentation. Musically it represents Rimsky at just about his peak as delineator of character, a creator of lush harmonies and a master of orchestral color.

Mr. Goossens gives a vivid performance. The engineers did not do too well by him in the reproduction of some of the passages, notably those where the percussion instruments come into play. Like all European recordings, this one presents the illusion of having been made in a hall. (Three twelve-inch records in Victor Album M-504).

Victor, quick to capitalize on the success of the "Gaite Parisienne," as done by the Monte Carlo Ballet Russe to the music of Offenbach, and the possible vogue of the can-can resulting therefrom has issued a collection of Jacques's best.

You have heard these tunes all your life played for jugglers, acrobats, and animal acts in circuses and vaudeville houses, but you probably never realized that they came from the pen of the incomparable but gouty Offenbach. The other side of the record contains a half dozen polkas by Johann Strauss. What goes for the can-can goes for these—except about the gout. (Victor No. 36213.)

BROOKLYN, N. Y.
EAGLE

NOV 6 - 1938

Boxholders for Boston Symphony Concerts Listed

Mrs. Henry J. Davenport announces the list of those who have taken boxes for the series of five concerts the Boston Symphony Orchestra will give in the Academy of Music this season. Mrs. Davenport is acting chairman of the Brooklyn Committee sponsoring the 53rd season of the Boston Symphony beginning Nov. 18 and Adrian Van Sinderen is chairman. Mrs. Edward C. Blum is chairman of boxes.

Mrs. Thomas E. Murray Jr. will occupy box one for three concerts and Mrs. Frederic B. Pratt will occupy it for the March 31, concert, Mrs. Dean C. Osborne has taken box two for the season and Mrs. Benjamin Prince has taken box three for the season. Box four will be used consecutively by Mrs. William H. Good, Mrs. Robert E. Blum, Mrs. David C. Johnson, Miss Florence L. Logan and Mrs. Edward C. Blum. Miss Jessie Ogg has engaged box five for the Adelphi Alumnae. Mrs. Oliver G. Carter and Mrs. Thomas H. McClintock have engaged box six for the Brooklyn Woman's Club. The Army and Navy will use box eight during the season, alternating with the Navy using it at the opening concert Nov. 18. Miss Mary Eleanor Mills will occupy box ten for the season; and Mrs. James Maclay will use box thirteen.

The concerts will be given on Nov. 18, Jan. 6, Fb. e9, Mar. 10, and Mar. 31. The concerts are presented under the auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is president and the Brooklyn Committee.

Chairmen assisting the Brooklyn Committee are Mrs. Blum, in charge of boxes; Mrs. M. Preston Goodfellow, membership; Mrs. William C. James Jr., Junior League members; and Mrs. Thomas F. Casey who heads a new regional committee.

DAVENPORT, IA.
DEMOCRAT & LEADER

NOV 6 - 1938

IT IS SAID

. . . that Serge Koussevitsky will take the Boston Symphony orchestra for its long contemplated European trip next May. However, nothing definite has been announced by the board of trustees for a very large guarantee is needed to finance the trip. If taken, the tour will cover Great Britain, France and Belgium with concerts in London, Paris and Brussels. This would be the first trip abroad by the Boston orchestra as a unit altho the New York Philharmonic Symphony made a European tour with Toscanini about 10 years ago.

DALLAS, TEX.
NEWS

56

NOV 6 - 1938

THE WAX LIBRARY:

Koussevitzky Plays Fifth of Sibelius

Superb Recording of Favorite Work Of Finnish Symphonist—Le Tricorne

BY JOHN ROSENFIELD.

SYMPHONY NO. 5 IN E FLAT MAJOR, OPUS 82.—By Jan Sibelius. Performed by the Boston Symphony Orchestra under Serge Koussevitzky. (5 disks, 12-inch.) Victor.

THE WONDERFUL SIBELIUS FIFTH comes this month in a new recording by the Boston Symphony, conducted by the especial confidant of the Finnish composer, Serge Koussevitzky. This is by no means the first album of the Fifth nor even Victor's first, but the union of Sibelius and Koussevitzky, to say nothing of the matchless Boston Symphony, make it outstanding and undoubtedly this is the set to own as the world now pursues Sibelius as the master spirit of the times.

The Sibelius Fifth Symphony in its original form dates from 1915. It was substantially rewritten for a performance in 1916 and drastically revised again during 1918-19. This intensive reworking of the material has made the Fifth as we know it quite another composition. And the harder Sibelius labors, the stronger and mightier his creation. Within recent years the Fifth has displaced the Melancholy Fourth as the pet of regular concertgoers. The composer's own preferential affection for the Fifth is well known.

Only the overcautious would now deny Sibelius a place in the line of Beethoven and Brahms. The Finlander understands his orchestra of today as the two B's knew theirs—and what an infinitely nobler instrument is Sibelius'. He yields nothing to them in afflatus, in musical disembodiment, in personal detachment, in facile invention, in temperamental vigor. And one must go to Beethoven and Brahms for Sibelius' equal in originality—an individuality that has absorbed all in music before, has assimilated it into his blood and marrow and has mastered tradition so completely as to be free of it.

To admire the Fifth Symphony is only to hear it with the ears and not the mind. It is to hear it for the cosmic whirr of the fluttering strings, for the primeval density of full orchestra, for the pounding rhythms that pace either the mastodon's stride or the throb of gigantic machines not yet built.

Playing and reading are superb.

Three-Cornered Hat

EL SOBRERO DE TRES PICOS.—Suite from the ballet by Manuel De Falla. Performed by the Boston Pops Orchestra conducted by Arthur Fiedler. (Two disks—10-inch) Victor.

The Three-Cornered Hat with De Falla's music, Picasso's settings and the dancing of Massine and Toumanova was the unchallenged masterpiece of the De Basil Ballet Russe repertoire. De Basil, as is known, inherited everything and everybody save Karsavina from Diaghilev under whose aegis the ballet was created.

The De Falla music has won attention in the concert halls detached from the ballet. In it is heard the Spaniard's flair for profound realism. His Spain is not the Iberia of street dances and Andalusian moons. De Falla's Spain has a rhythm the snarls, a melodic line that straightens out for dramatic utterance, a harmony fiery with complications and contradictions.

The new recording uses the three favorite excerpts, the neighbors dance, Massine's miller's dance and the grand finale, "a gallimaufry of gambols."

The Boston Pops Orchestra is richer and fuller than the Light Symphony that has recorded the work in London. It cannot be said that Fiedler's kapellmeister direction is superior to that of Sir Malcolm Sargeant of the earlier black seal edition.

Two From Opera

JUSSI BJOERLING.—Tenor singing E Lucevan le Stelle from Puccini's Tosca and Ch'ella Mi Creda Libero Lontano from Puccini's La Fanciulla del West. Orchetra conducted by Nils Grevillius. (One disk—10-inch) Victor.

As the recordmakers stand ready at last to permanize opera with opera house balance of voice and orchestra where are the Carusos to sing it? Victor takes a chance with 27-year-old Jussi Bjoerling, Swedish tenor, who joins the Metropolitan this season after winning his spurs last year in concert and with the Chicago Civic. On a ten-inch disk he sings E Lucevan le Stelle from Puccini's Tosca and the Ch'ella Me Creda Libero Lontano aria from the last act of the same composer's Girl of the Golden West. Mr. Bjoerling's voice is neither honey nor gold but it is susceptible to finesse and contains some thrilling notes. As far as the records are concerned, Mr. Bjoerling sings with tasteful fervor, giving Puccini plenty of "schmaltz" and avoiding opera house excesses.

Come to think of it, this is the first time that we ever heard the muted violins in a recorded accompaniment of E Lucevan le Stelle.

The Girl of the Golden West aria is representative Puccini—good to hear along with Rodolfo's Racconto and Cavaradossi's Recondita Armonia.

Classical Anderson

MARIAN ANDERSON.—Contralto with Kosti Vehanen at the piano. Singing Bach's Komm' Suesser Tod and Handel's Siciliana. (One disk—10-inch) Victor.

The Negro contralto is never greater than in the classics. Bach's Komm' Suesser Tod (Come, Sweet Death) is given with unalloyed purity and a voice drenched with pathos. Equally perfect in style and tone coloring is Handel's Siciliana.

Komm' Suesser Tod is interesting to this neighborhood. Ever memorable is Stokowski's playing of his own transcription on the Philadelphia Symphony visit of 1936. The Dallas Symphony will play it next Thursday in a new orchestra transcription by Jacques Singer, the conductor.

—Associated Press Photo.

CONTEMPORARY MASTER. — Jan Sibelius, whose Fifth Symphony has had a new recording.

PROVIDENCE, R. I.
JOURNAL

NOV 7 - 1938

MUSIC

Jascha Heifetz to Play Here Tomorrow With Boston Symphony

While the ballots are still flying tomorrow night and the hysteria of election time is in full sway, art will venture to lift its innocent head in Metropolitan Theatre. The daring protagonists will be Jascha Heifetz, violinist, and Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Mr. Heifetz will play two concertos, the Mozart in D major, K. 218, and the one written by Prokofieff in 1935 and first performed in this country last season by Mr. Heifetz and the Bostonians.

The program will begin with a concerto grosso in D minor by Antonio Vivaldi, who lived from 1680 to 1743. He was a priest and a violinist. The influence of his writings on Bach and later writers was considerable. The concerto grosso is for string orchestra, with a solo group of two violins and 'cello. The movements are an allegro, an intermezzo and another allegro.

The Mozart concerto is one of several he wrote, perhaps the most popular of them. In form and content it is Mozart at his best, and it contains many opportunities for the soloist to demonstrate his technical command of the instrument. The Prokofieff concerto was so popular last season that it is being repeated on the Boston programs this season. Incidentally, Dr. Koussevitzky generally includes a Mozart piece on a program with Prokofieff, who, particularly in his Classical symphony, often harks back to the older thought and manner.

The overture-fantasia "Romeo and Juliet," by Tchaikovsky, will end the program. It was written before the composer was 30, and is characteristic of the moody and romantic Russian. It contains a musical love-scene that is exceptionally beautiful, and tells, in its own way, the tragic story that Shakespeare told in his.

In a letter to Nadeja von Meck from Vienna, explaining that he had not gone to a concert because he did not want to meet and be patronized by the "big guns" of music, Tchaikovsky mentioned that "last year they placed my overture to 'Romeo and Juliet' on their program without being asked which was unanimously hissed anyway." But nowadays it is more appreciated.

G. Y. L.

PHILADELPHIA, PA.
ENQUIRER

NOV 6 - 1938

Orchestra Has Piano Soloist

Hortense Monath On Armistice List

PROGRAM

Eugene Ormandy, Conducting
Hortense Monath, Piano Soloist
Vivaldi-Cailliet — Concerto in A Minor
Beethoven ——— Concerto No. 1 in C
Hortense Monath, Pianist
Schelling — Fantasy, "A Victory Ball"
Jenkins-Cailliet Five-Part Fantasy No. 1 in D, for Five Strings
Stravinsky ——— Pastorale
Ravel "Daphnis and Chloe" Suite No. 1

The concerts by the Philadelphia Orchestra on Friday afternoon and Saturday evening will commemorate the 20th anniversary of Armistice Day, Nov. 11, 1918, with a special Armistice Day program in which Eugene Ormandy has incorporated the music of six nations.

Italy will be represented with the Vivaldi Concerto in A minor, transcribed for large orchestra by Lucien Cailliet; Germany by the Beethoven Piano Concerto No. 1 in C, which introduces the young American pianist, Hortense Monath, for her first performance with the orchestra; the United States by Ernest Schelling's Fantasy, "A Victory Ball"; England by the first performance of an orchestral transcription of a five-part Fantasy in D for five strings, by John Jenkins; Russia by the "Pastorale" of Stravinsky, and France by Ravel's "Daphnis and Chloe" Suite No. 1. In this latter work the orchestra will be assisted by the University of Pennsylvania Choral Society, of which Dr. Harl McDonald is the director.

IN ORCHESTRA DEBUT

The Vivaldi work adheres to the type of 18th-Century concerto grosso in being written for a group of solo instruments known as the "concertino," playing in contrast with the full body of strings. In the A Minor concerto the solo group in the first and third movements consists of two violins; in the central slow movement a solo violin, viola and 'cello are set off against the full string choir.

The Beethoven's Piano Concerto No. 1 has been played previously with the orchestra by Alfred Cortot and Dalies Frantz. It was this concerto which in 1887-88 introduced to New York a pianist of 10 named Joseph Hofmann.

The soloist, Hortense Monath, studied in New York with Ernest Hutcheson and in Berlin with Artur Schnabel. Her debut in Hamburg was followed by concerts in many European cities. She has been a guest artist with the Vienna, Hamburg and Boston orchestras. She was soloist at the Academy last April 14 in Beethoven's Fourth Concerto, in a concert for the benefit of Loyalist Spain.

JENKINS BORN IN 1592

Ernest Schelling's "Victory Ball," inscribed "To the memory of an American soldier," is based on the poem by Alfred Noyes. Two Army bugle-calls are used: the "Call to Arms" and "Charge" which ominously usher in the War Vision, and "Taps" which closes the piece.

John Jenkins, born in 1592, was one of the best-known instrumental composers in the England of his time. He was a voluminous composer of what were called in his time "Fancies)) (Fantasies), actually free forms of composition for various instruments and combinations; they were frequently of great length and elaboration, and enjoyed vast popularity in their time.

The Five-Part Fantasy in D, originally for strings, is a typical example of Jenkins' skill and imagination. It has been transcribed by Lucien Cailliet for strings, wood, brass and timpani.

CHORUS IN "DAPHNIS"

From his ballet "Daphnis and Chloe," which he described as "a choreographic symphony" in three parts, and composed in 1910 to a scenario by Fokine, Maurice Ravel later extracted two concert suites. The first comprises "Nocturne," "Interlude" and "Danse Guerriere."

In the original score Ravel's ballet contained parts for mixed chorus, singing without words. In the First Suite the voices are heard behind the scenes in the section entitled "Interlude." Through the darkness and silence they are heard remotely. Trumpets sound in the distance . . the voices come nearer. Wind instruments and 'cellos are gradually introduced and the curtain rises on the scene of the Pirates' Camp.

The original form of the score, with chorus, was used at the Paris premiere of the ballet in 1912, as in the present concert performances. The University of Pennsylvania Choral Society will supply the vocal score.

YOUNGSTOWN, O.
VINDICATOR

NOV 6 - 1938

Woman Pianist Comes To Symphony Thursday

Amparo Iturbi to Be Guest—Sibelius Symphonies in New Record Series

By L. R. Boals

The Fifth Symphony of Sibelius is certainly the most popular of his works in this form, and very possibly the greatest. As played by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, in the Victor "Masterpiece" set, M-474, released this month, it is to be heard under the most favorable circumstances. Performed by one of the greatest orchestras and conductors with the finest acoustical conditions, and beautifully recorded, this set will be a valuable addition to any library of records.

The set comprises five disks, seven sides being taken up with the recording of the symphony, and the remaining three with Sibelius' Symphonic Fantasia, "Pohjola's Daughter."

The symphony, in its original form, was written during the World War, mostly in 1915. It was given its first performance at Helsingsfors in the composer's 50th birthday, Dec. 8, 1915, under the direction of Robert Kajanus.

The English critic, Cecil Gray, author of one of the most vital volumes on the subject of music history and whose admiration for Sibelius is idolatrous, regards the "tempo molto moderato" and the "allegro moderato, ma poco a poco stretto," as one movement (the first); and he justifies this by two pertinent facts — the recurrance of thematic material, and the fact that in the score Sibelius did not number the movements.

The second section of the first movement is regarded by many as a scherzo, though there is no break between the two sections. In this first movement Sibelius does not follow the traditions of the sonata allegro. At the expected point there is no bona fide second theme introduced. But Sibelius' tendency here as elsewhere in his symphonic works is typically modern in its effort for freedom. A work of this nature may be symphonic event though it forsakes the formal structural features of the sonata; "the result being in his hands an abstract symphonic fabric—always suffused with significant emotional content—always intensely human and often impressively dramatic."

Between the composing of his fourth and his fifth symphonies, Sibelius wrote considerable "program" music, but now he wished to write purely symphonic music, "in contrast to the depicting," as he said.

Pohjola's Daughter

In Sibelius' early and middle period, he was more interested in "program" music. In almost every case the poetry, which inspired the work, was some episode from the "Kalevala," the great mythological folk epic of Finland. "Pohjola's Daughter," or the "Daughter of the North," was composed in 1906, dating approximately from the time of the composer's Second Symphony.

The episode to which this work pertains concerns two characters: one, Vainamoinen, a hero of the epic, usually represented as a vigorous old man; the other is the daughter of Pohjola (pronounced Poh-yola).

He discovers her sitting on a rainbow weaving tapestry and urges her to return to his country with him. To try him, she sets him impossible tasks all of which he accomplishes but one, and goes sadly away.

Gray says of the music: "The chief interest of the work is coloristic. From the dark, sombre harmonies of the opening to the brilliant, glittering texture of the 'rainbow' music, the whole gamut of the tonal spectrum is traversed from end to end."

While Sibelius' scores call for no supernumerary instruments, yet all critics seem to agree that "without being a gadgeteer Sibelius is a great master of orchestral color."

B. Trans. **MUSIC** Nov. 7/38

Week-End Concerts

Heifetz Plays in Symphony Hall; Krenek's Piano Concerto Again

By MOSES SMITH

The weather was not propitious yesterday afternoon for those who make music by drawing a bow across strings. Within Symphony Hall, almost as much as without, the atmosphere was stuffy and heavy and moist while Jascha Heifetz presented a program of violin music. Perhaps that was why Heifitz played not like a god but like a mortal who must measure the position and movement of his bow and the distances between fingers on the strings, and who may sometimes err in his judgment. Perhaps, too, he was a little disheartened at the sight of huge blocks of empty chairs, a condition that certainly disheartened some of us in the audience. The turnout for the first living master of the violin was not a confirmation of the supposed culture of the Athens of America.

Heifetz not at his best—only ninety-nine and forty-four hundredths per cent pure—provided something of a shock to those who have come to expect from him nothing less than perfection. A slightly confused entrance during the course of the Brahms D minor Sonata would have been part of the day's work in the case of any other violinist. In the case of Heifetz it was almost incredible. A harmonic that did not quite come off, the bare suggestion of an occasional scratch from the bow—one is not prepared for such things. One's entire set of values, for Heifetz, is absolute: sheer perfection, nothing else.

Obviously the sensible thing was to do as the overwhelming majority of the frantically applausive audience did: accept Heifetz for the day merely as a mortal and settle down to beautiful violin playing of a kind which would honor any other violinist. The familiar Heifetz virtues were in evidence, even if the listener's rapture was modified as indicated. The violinist's transcription of a Bach prelude was delivered with marvellous precision and poise and without loss of musicality. The presentation of the Paganini Concerto in D major remained almost a miracle of virtuosity. And in the playing of the second half of the program, containing a group of American pieces and two numbers by Tchaikovsky, the violinist was once again his usual self, unerring in precision and beauty of tone. He was also more persuasive and ingratiating than within previous memory.

It was a pity that the American group did not include at least some matter of a more robust sort. A little sentimentalism, added to bare virtuosity, goes a long way; and half a dozen pieces of the sort are a very long way, indeed. The violinist's announced decision to play American music may be applauded. But is it possible that he could not have found at least a single more robust item by a Gruenberg or a Copland, a Roger Sessions or a Roy Harris?

The violinist had the assistance of the admirable Emanuel Bay, who not only provided efficient accompaniments but also combined with Heifetz in an exciting performance of the Sonata.

Second Thoughts

The performance of the Piano Concerto of Ernst Krenek at the Saturday evening concert of the Boston Symphony Orchestra, with Richard Burgin conducting and the composer as soloist, was even more engrossing than had been that of the preceding afternoon. The audience, too, was on the whole more intent, and applauded more voluminously and at greater length, bringing the composer-pianist back four times.

It remains for the present writer to add that for him the Concerto grew rather than receded in stature on second hearing. The third movement, which was described here on Saturday as the most difficult for the listener, began to emerge in a little clearer shape. In fact there were moments when it seemed that this movement contained the profoundest thoughts of the entire Concerto.

Junior Concerts On the Way Again

The first of the current Saturday Morning Concerts for Juniors was held the other morning in Sanders Theater, Cambridge, with Russell Ames Cook, as in previous years, conducting thirty members of the Boston Symphony Orchestra ("the Symphonic Ensemble of Boston"). This first program presented a varied menu consisting of the Overture to the opera-ballet, "Anacreon," of Cherubini, the Allegretto from the Seventh Symphony of Beethoven, "In the Village" from the "Caucasian Sketches" of Ippolitov-Ivanov, "Forest Murmurs" from "Siegfried," and the Prelude to "Die Meistersinger."

In the problem of program-making for a young people's concert, as indeed for all concerts, it is all too easy to advance critical suggestions. Together with choosing selections varied and musically worth-while, there exists the necessity for brevity, and, even more ticklish, for music tolerably congenial to young listeners. Considered in the large over the course of the past few years, Mr. Cook and his group have handled the problems with discretion. The only real lack in their program, of good contemporary music for children, has unquestionably been due to circumstances beyond their control.

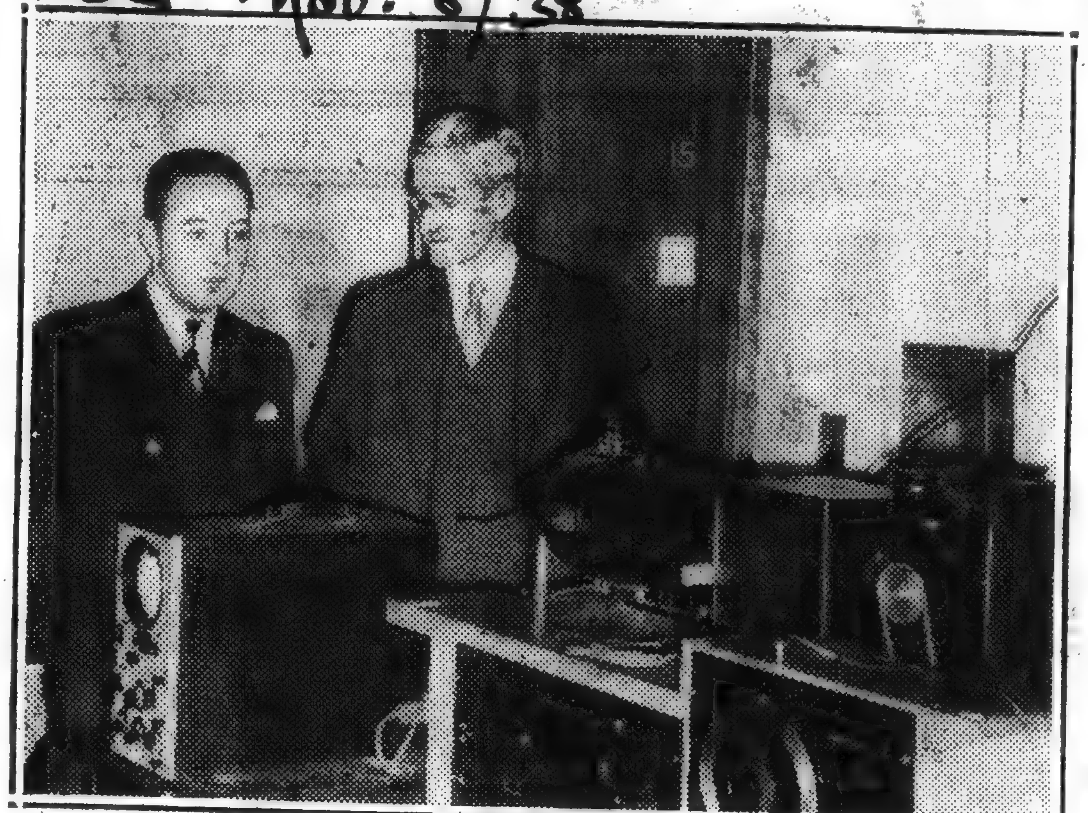
The seeming preponderance of Wagner in the program of the other day was partly owing to the repetition of the "Siegfried" selection from last year, when it was voted most popular in a ballot taken at one of the concerts. The fondness of children for Wagner, not so strange a phenomenon as it might seem at first, was proved again by the enthusiasm manifest on this occasion. Also popular was the Ippolitov-Ivanov piece, over which this reviewer clearly remembers swooning with delight at the age of eleven. A happy innovation was the singing of the march, "Men of Harlech," by the audience, accompanied by the orchestra, in lieu of an intermission.

As in previous year, Mr. Cook made a few remarks anent each selection before it was played. The other day it seemed that they should either be amplified somewhat or omitted entirely, since it is so difficult to speak to a group of such varied ages. Perhaps the music should be allowed to speak for itself. The performance, of course, was more than acceptable—it would be impossible for the group to play badly—even if, especially in the case of the Beethoven Allegretto, it was anything but inspired. The audience seemed to be enjoying itself thoroughly in addition to being trained in concert-hall deportment.

J. F.

Famed Violinist Gives "Concert" for Science

B. Post - Nov. 8/38



INSPECTS SOUND CAMERA

Jascha Heifetz, left, noted violinist, as he examined machine that recorded his violin notes in a test conducted at Harvard yesterday by Professor Frederick A. Saunders, right.

Jascha Heifetz, world famous concert violinist, cancelled an important rehearsal yesterday in the interests of scientific research.

Scheduled to rehearse for a Symphony Hall programme at 3:30 p. m., Heifetz abruptly changed his plans and spent the afternoon playing 64 single notes for five seconds at a time before a one-man audience of Professor Frederick A. Saunders, Harvard University physicist, who is attempting to find a formula that will enable the manufacture of fine tonal violins for the price of a $5 "fiddle."

Accompanied only by Professor Saunders, the noted violinist nonchalantly entered the Harvard physics laboratories early yesterday afternoon, carrying $150,000 worth of violins in a leather case under his arm.

BRONX, N. Y.
HOME NEWS

NOV 7 - 1938

Bishop Manning to Install Rev. C. F. Kellogg, Rector of Mediator Church, on Wednesday

Bishop William T. Manning, on Wednesday night, will install Rev. Charles Flint Kellogg as rector of the P. E. Church of the Mediator, Kingsbridge Ave. and 231st St. The program will include a procession in which visiting clergymen will participate. A reception will follow.

On Tuesday night, Nov. 15, under the auspices of the combined guilds of the church, the Hall of Fame Singers of New York University will give a concert of sacred and secular music in the downstairs Sunday school room of the church. Prof. Alfred M. Greenfield is director of the singers. Funds raised will aid the church.

It will be the first time that a glee club has appeared there.

Helped Win Cup

The singers include some men from the New York University undergraduate and faculty glee clubs, but consists mostly of former N. Y. U. glee club members, a number of whom helped win the National Intercollegiate Glee Club championship cup at Carnegie Hall, in 1931. The following year they took part in the St. Louis contest.

They have appeared in major concert halls and theatres, on coast-to-coast networks, in motion pictures, and with such organizations as the New York Philharmonic-Symphony Orchestra, the Boston Symphony Orchestra and the New York Oratorio Society.

Prof. Greenfield, the director, is chairman of the department of music at the University Heights College of N. Y. U.

One of the charter members of the troupe has attended Mediator Church for more than 20 years, since he began kindergarten at the age of 5, and has been singing in the choir during most of that period. Another member belonged to the church and sang in its choir for a number of years.

NEW YORK, N. Y.
EVENING JOURNAL

NOV 9 - 1938

A Library in Miniature

Boston Symphony Orchestra ope[illegible]—News Item.

Questions.

1. What were the earliest forerunners of the Boston Slmphony Orchestra?
2. Were there any others?

Answers.

1. The musical organization known as the Philharmonic Society which gave concerts from 1812 to 1824, and the Handel and Haydn Society, which, between the years 1815 and 1841, gave 600 performances—continuing after that date with a proportionately large number of performances.

2. Yes. The Germania Orchestra, which gave the first performance of Beethoven's *"Ninth Symphony"* ever played in Boston. Carl Zerrahn, a member of the orchestra, began the concerts of a philharmonic society in 1857.

BROOKLYN, N. Y.
CITIZEN

57

NOV 8 - 1938

Boston Symphony Concert Dates Are Announced; Boxholders Listed for Fifty-third Season

Boxholders for the series of five concerts to be given by the Boston Symphony Orchestra at the Brooklyn Academy of Misic this season have been announced by Mrs. Henry J. Davenport, acting chairman of the Brooklyn committee sponsoring the fifty-third borough season of the orchestra. The first of the concerts will be given on Friday evening, Nov. 19.

Mrs. Thomas E. Murray, Jr., has taken Box 1 for three concerts and Mrs. Frederic B. Pratt will occupy the box for the concert on March 31. Mrs. Dean C. Osborne has taken Box 2 for the season. Mrs. Benjamin Prince is the holder of Box 3.

Box 4 will be used consecutively by Mrs. William H. Good, Mrs. Robert E. Blum, Mrs. David C. Johnson, Miss Florence L. Logan and Mrs. Edward C. Blum. Miss Jessie Ogg has engaged Box 5 for the Adelphi Alumnae.

Mrs. Oliver Goldsmith Carter and Mrs. Thomas H. McClintock have taken Box 6 for the Brooklyn Woman's Club. The Army and Navy will use Box 8 alternately during the season, with the Navy using it at the opening concert.

Miss Mary Eleanor Mills will occupy Box 10 for the season. Miss Frances C. Hays and Mrs. James Maclay will use Box 13.

Following the first concert of the series, the orchestra will be heard here on Jan. 6, Feb. 9, March 10 and March 31.

The concerts are presented under the auspices of the Brooklyn Institute of Arts and Sciences of which James G. McDonald is president; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman.

Mrs. Edward C. Blum is chairman of boxes. The membership committee is headed by Mrs. M. Preston Goodfellow and Mrs. William G. James, Jr., is chairman of a Junior League committee. A group formed to foster borough-wide interest in the concerts is headed by Mrs. Thomas F. Casey.

BROOKLYN, N. Y.
EAGLE

NOV 8 - 19

Adelphi Alumnae Group Plans Future Events

The board of directors of the Associate Alumnae of Adelphi Academy held a meeting yesterday afternoon in the graduate room of the academy. Plans for the meeting of the alumnae on Friday afternoon, Nov. 18, at the academy, were discussed. The meeting will be in the form of a cruise to England by way of the Bahamas, Virgin Island. The trustees of the faculty of Adelphi will be guests of honor and Alexander McCullock will be lecturer. That evening the alumnae box at the Boston Symphony concert at the Academy of Music will be occupied by Miss Emma Jessie Ogg, president of the alumnae, and Mrs. Ray Hart and their guests. A carnival is planned for Dec. 2 at the academy for the benefit of the Jackson Street Settlement.

Among those present yesterday were Miss Ogg, Miss S. Augusta Uhlich, Mrs. William C. Bowden Jr., Mrs. J. Valentine MacDonough, Mrs. Max E. May, Mrs. Benjamin Cooke, Mrs. Russell Rome, Miss Katharine Freeman, Mrs. Donald Ross, Mrs. Frederic Gurney, Mrs. Kenneth Hillyer, Mrs. Alexander Macrae, Mrs. Stanley D. Pemberton and Mrs. Verdi E. B. Fuller.

NEW YORK, N. Y.
EVENING POST

NOV 9 1938

58

Meet the Maestros: III: Koussevitzky The Bull Fiddler

The Volga Showboat Man Jettisons His Big Bass Viol and Ties Up in Boston, Evidently for Good

By MICHEL MOK

In the official biographies of Serge Alexandrovitch Koussevitzky you will find that the boss of the Boston Symphony learned the art and mystery of conducting at the Royal Hochschule in Berlin under the great Artur Nikisch, but in this town there lives and breathes another well-known Russian pianist who tells a different story.

Long ago, says this key-tickler, when he was a youth, he was hired by Koussevitzky, then also a young fellow, to play the piano scores of the entire standard symphony repertoire.

He pounded away by the hour, the day and the week, while Koussevitzky conducted, watching himself in a set of three tall mirrors in a corner of the drawing room of his Moscow home. The job lasted just about a year, and our pianist had never looked at a conductor since.

There's also an anecdote to the effect that, much earlier, when Serge was still a little boy in his small native town in the province of Tver, in northern Russia, he would arrange the parlor chairs in rows and, with some score open in front of him, conduct them. Once in a while he'd stop short and berate the chairs. Then little Serge's language was something awful.

He Does Seem Rehearsed

Whether these stories are true or not, the fact remains that Mr. Koussevitzky became a conductor and a great one—one of the greatest. The yarn of the mirrors is the most credible of the lot, for the Russian batonist's platform appearance is so meticulous and his movements are so obviously studied to produce the desired effects that he seems to conduct before an imaginary pier glass.

For elegant tailoring he has no peer among orchestral chiefs, except, perhaps, Mr. Stokowski. It's a toss-up between the two. Both are as sleek as chromium statues. Mr. Stokowski, slim, lithe, romantic in a virile way, looks as a poet should look, but never does. Mr. Koussevitzky, broad-shouldered, narrow-waisted, extremely military and virile in a dramatic way, looks as a captain of dragoons in civvies should have looked but never did.

Mr. Koussevitzky's conductorial gestures are literally high, wide and handsome. His wing-spread, so to speak, is much larger than that of either Mr. Stokowski or Mr. Toscanini, and he has a greater repertoire of unpredictable motions than both of them put together. Time cannot wither, nor custom stale, the infinite variety of his shadow boxing.

He Played the Big Fiddle

Those who know his history look upon Mr. Koussevitzky's joyous, unrestrained gymnastics with tolerant eyes. They realize that, for years, he was forced to hide his fine figure and athletic prowess from thousands of potential admirers.

For Mr. Koussevitzky, before he became a conductor, was a world-famous performer on the double bass, that big growling brute of an instrument popularly known as the bull fiddle. In those days all that was visible of his impressive person was his head, one of his shoulders and his arms.

He didn't want to be a bull fiddler any more than you or you or you, and it's greatly to his credit and indicative of his iron will, consuming ambition and extraordinary musicianship that he developed, according to authoritative opinion, into the best bull fiddler of his time.

Here's what happened:

Serge was the son of a violinist who scratched away for a meager living in a third-rate theatre orchestra. The boy, intensely musical, wished to be a fiddler like his father. When he was fourteen, his family gave him their blessing, which was all they had to give, and sent him to Moscow to try for a scholarship at the Philharmonic School.

He arrived with three rubles in his pocket. At the school he was told that the only available scholarship was one in bull fiddling. Serge tried for it and won. He was, so far as is known, the first musician to make the barking monster into a solo instrument.

An overburdened troubadour, he dragged the cumbersome thing all over Russia and played it in recitals with amazing success. In 1903, when Mr. Koussevitzky was twenty-nine (he's sixty-four now but looks a mettlesome fifty), the Czar decorated him—the only instance in history of a decoration bestowed for bull fiddling.

His Wedding Present

That same year, while giving a concert in Moscow, the virtuoso happened to look into the audience and his eyes met those of a stunning brunette in the front row. The owner of the lovely eyes, Natalya Konstantinova Ushkova, became his wife two years later.

Natalya, the daughter of a wealthy merchant and a rich girl in her own right, promised him anything he wanted for a wedding gift. "Give me a symphony orchestra," was Koussevitzky's startling request. The bride was taken aback, for it was with the bull fiddle that he had wooed and won her and she hated to see him give it up, but she kept her word.

Now here is where our old pianist comes in. It was at that time, he says, that Mr. Koussevitzky sent for him and began an intensive course of study before the triple mirror.

A year or so later Natalya hired eighty-five of the best musicians in Moscow. After a season of rehearsals Mr. Koussevitzky took his band on tour aboard a steamer—a little gift from his father-in-law.

They rode up and down the Volga. Every evening the vessel—a sort of musical showboat—tied up at a different city, town or village and the orchestra gave a concert, often before peasants and small-town folk who had never heard symphony music before. In seven years Mr. Koussevitzky and his men traveled some 3,000 miles.

Came the revolution. Kerensky ordered Koussevitzky and his men: "Keep up with your music." They did, but it wasn't easy. It was a terribly severe winter; the country was in the killing grip of cold and famine.

Artists in Mittens

Koussevitzky and his players starved for weeks on end. The boss conducted in mittens. The men wore mittens, too, but they had holes in them so they could finger the strings and keys of their instruments.

The Bolsheviks made Mr. Koussevitzky director of the state orchestras which, in those early Soviet days, were at low musical ebb. He labored in that job for three years, from 1917 to 1920, but he was out of sympathy with the Lenin-Trotzky regime and asked permission to leave the country. It was refused because, officials said, "Russia needs your music."

SERGE KOUSSEVITZKY . . . "AT REHEARSALS HE GIVES HIMSELF NO AIRS . . ."

The fiery Koussevitzky told the Government that, unless he were allowed to travel abroad, he'd never play or conduct another note in Russia. They let him go.

It Cost Him a Million

Mr. Koussevitzky says that the Bolsheviks robbed him of about a million in money, land and other property. In illustration of the state of things that impelled him to leave his native land, he likes to tell this story:

A minor Bolshevik official came in one day to check up on the affairs of the orchestra. "Who are those people?" he asked, pointing to a group of players at the conductor's left. "Those," said Koussevitzky, "are the first violins."

"And those over there?" asked the inspector, indicating a group at the conductor's right. "The second violins," was the reply.

"What!" yelled the official. "Second violins in a Soviet state orchestra? Clear them out!"

It's Better in Paris

Mr. Koussevitzky went to Paris, where he conducted a series of orchestral concerts and performances of Moussorgsky's "Boris Godounoff" and Tschaikowsky's "Pique Dame" at the Opera. Between 1921 and 1924 he also appeared in Barcelona, Rome and Berlin. In Paris he established a music publishing house (still in existence), which issued the works of such modern Russian composers as Stravinsky, Scriabine, Medtner, Prokofieff and Rachmaninoff.

In 1924, the offer of a $50,000 salary and the opportunity of rebuilding the Boston Symphony Orchestra, which had sadly deteriorated since the days of Dr. Karl Muck, lured him to this country.

American customs, he now admits, at first appalled him. He was amazed to find musicians smoking in intermissions at rehearsals and concerts. This he called "an insult to art." He forbade smoking. The players raised an unholy rumpus but Koussevitzky persisted. The men haven't taken a puff in Symphony Hall since that time.

A Young Man's World

The next unpopular move he made was to fire a number of the old standbys who had sat in the orchestra for most of its forty-four-year history. "I vant yongk blott!" he cried in his then still very thick accent. "If dose old chentlemen vant to sleep, let dem sleep in deir houses!"

The Boston music lovers didn't like it. To them the Symphony is a sacred cow and they regarded the older members in the light of special pets. But when, at the opening of the new season, they heard a brilliant, completely rejuvenated orchestra, they forgave the new conductor. Since then, he has restored the Symphony to its old-time glory. Today Beacon Hill has no greater favorite than Serge Alexandrovitch Koussevitzky.

The orchestra men, too, learned to like him. They discovered that, with all his public histrionics, he was on the level as a musician. He is a merciless task master, but in rehearsals he gives himself no airs. Dressed in an old pair of pants and a disreputable brown woolen sweater, which he has worn in private since the day he landed in Boston, he works like a stevedore. When he, the pants and the sweater had been with the Symphony ten years, the men gave him a testimonial dinner.

Volcano—Under Control

Next to Mr. Toscanini he's the world's most temperamental conductor, but he has the ability to keep himself in check—when he wants to. "Koussevitzky," says Ernest Newman, the eminent English music critic, "has a volcanic temperament, yet never have I known it to run away with him. It is precisely when his temperament is at the boiling point that his hand on the regulator is steadiest."

At a concert in Carnegie Hall four years ago he gave a dramatic demonstration of self-control. He was conducting Debussy's "Prelude to the Afternoon of a Faun," when smoke from an incinerator fire in a neighboring building penetrated the hall. The smoke grew dense. People rose, rushed for the exits in near-panic. Women screamed.

He stopped the orchestra, turned to the audience, held up his hand and shouted:

"Come back! Sit down! Sit down—all of you! Everything is all right!"

The customers meekly resumed their seats. Mr. Koussevitzky swung 'round and continued playing Debussy's brooding, sensuous dream-piece as if nothing had happened.

No Labels!

Because he has done so much, both as conductor and publisher, for living composers (he is the high priest of the Sibelius cult), he has been called a modernist. The label infuriates him.

"Nonsense!" he snarls. "I'm not a modernist and I'm not a classicist. I'm a musician! The first movement of the Ninth Symphony of Beethoven is the greatest music ever written and Georege Gershwin's 'Rhapsody in Blue' is a masterpiece.

"There you are! Make the best of it!"

LOWELL, MASS.
SUNDAY TELEGRAM

NOV 13 1938

GOOSSENS GUEST CONDUCTOR

The Boston Symphony orchestra, being occupied with its first New York tour of the season during the coming week, will give the next pair of concerts in Symphony hall a week from Friday afternoon and Saturday evening, November 25 and 26. There will likewise be a concert in Sanders theatre, Cambridge, on Thursday evening, November 24. The distinguished guest conductor for these three concerts will be the English musician, Eugene Goossens. Mr. Goossens conducted this orchestra as guest in 1926 and again in 1930. He has been the regular conductor of the orchestra in Cincinnati for a number of seasons. The programme for each of the three concerts which he will conduct here will be as follows: Handel's Overture to the "Occasional Oratorio"; an arrangement for orchestra of Schumann's "Carnival," by Rimsky-Korsakov, Liadov, Glazounov, and Tcherepnin; the Conductor's Two Nature Poems, "Pastoral" and "Bacchanal"; and Tchaikovsky's Symphony on Byron's "Manfred."

NEW YORK, N. Y.
TIMES
Brooklyn

NOV 13 1938

BOSTON SYMPHONY PLAYS HERE FRIDAY

Dr. Koussevitzky to Conduct at Concert in Academy

The Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will open its Brooklyn season Friday night in the Brooklyn Academy of Music, it was announced yesterday.

The concert will mark the fifteenth year Dr. Koussevitzky has conducted this series. The program will be Beethoven's Symphony No. 2 in D major, Aaron Copland's "El Salon Mexico" and Dvorak's Symphony No. 5 in E minor.

The series is under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and the Brooklyn Committee.

Nelson Sprackling and Winslow Cheney will give the first of their "preparatory hearings" of the Brooklyn programs of the Boston Symphony Orchestra on Tuesday at 11 A. M. at the Neighborhood Club, 104 Clark Street, Brooklyn. Mr. Sprackling will explain the forthcoming program and he and Mr. Cheney will illustrate it at the piano.

sevitzky

Fiddler

BOSTON SYMPHONY PRESENTS HEIFETZ

Violin Master Is Soloist for Second Concert of Season at Metropolitan Theatre.

Prov. Journal

PLAYS MOZART CONCERTO

Nov. 9 1938

Guest and Orchestra Heard at Best in Vivaldi Work Demonstrating His Splendid Technique

The Boston Symphony Orchestra with Richard Burgin conducting, and Jascha Heifetz as soloist, offered the second concert of the current season at the Metropolitan Theatre last evening, with the following program:

Concerto in D minor for orchestra
(edited by A. Siloti) ....Vivaldi
I. Maestoso
II. Largo
III. Allegro
Violin Concerto in D major, No. 4
(Koechel No. 218) .... Mozart
I. Allegro
II. Andante cantabile
III. Rondo: Andante grazioso
INTERMISSION
Violin Concerto No. 2 in G minor,
Op. 63 ....Prokofieff
I. Allegro moderato
II. Andante assai
III. Allegro ben marcato
"Romeo and Juliet," Overture-
Fantasia ....Tchaikovsky

For those who love the olden form in music, with its matter-of-fact progressions and meticulous little phrases all arranged exactly so-and-so, there was the Vivaldi orchestral "Concerto," and the Mozart violin "Concerto" (in D major). Those who thrill at expectant moods or revel in the intricacy of modern orchestration were regaled with the comparatively new Prokofieff "Concerto" which received its American premiere last season.

The formality of the Vivaldi "Concerto" was adequately portrayed under Mr. Burgin's baton, and the contrapuntal interweavings of the Maestoso were given with a definiteness that quickly established the conductor's ability: and he led his men through the "Largo" and "Allegro" in a manner which placed the listeners in a peculiarly receptive mood for the enjoyment of the Mozart "Concerto" which followed. Here, the orchestra provided a carefully tempered setting for Mr. Heifetz, and 'ere the "Andante Cantabile" was begun, orchestra and soloist combined in giving as gracious a performance as one might expect.

Mr. Heifetz's tone became almost vocal in the "Andante", and his bowings are subtly tinged with inflective delicacy; which of course made the concluding "Andante Grazioso" a sheer bit of violinistic delight.

In the Vivaldi "Concerto" both soloist and orchestra were at their best. It is primarily the type of work in which Mr. Heifetz excels, and the brilliance of his technic was enhanced by the excellent support of the orchestra in both the first and final movements. Dazzling sequences of spiccato bowings scintillated against the studied background provided by the orchestra, while muted strings, and pizzicati, countered by a singing portamento all vied with each other in the kaleidoscopic whirl of musical color which this brilliant concerto provides.

The Overture-Fantasia "Romeo and Juliet" by Tschaikowsky, brought the program to a close.

W. P. Jr.

MUSIC IN REVIEW

Jewish Advocate

By JULES WOLFFERS Nov. 11/38

Krenek - Burgin - Gideon

It was evident that not many persons attending the concerts last week of the Boston Symphony Orchestra understood or liked Ernst Krenek's new Pianoforte Concerto. This was, of course, inevitable. To ears accustomed since infancy to the fixed tonality of the major and minor scales, music written in the so-called twelve-tone system must seem formless, vague, wandering—at first.

It is of absolutely no importance that this writer derived a great deal of pleasure from the performance, the first, incidentally, in America. Yet to those who claim this music to be not music but mush, explain why at least one person was able to enjoy the concerto. As far as the writer knows, he is a normal person with unperverted tastes, musically or otherwise, nor is he given to delusions or hallucinations. This music, this new idiom, is not much more familiar to him than to the average concert-goer, but the fact remains—the writer not only "likes" the concerto, but considers it a fine piece of music—sincere, well-formed, logical, and—most important—beautiful.

Now it is true that individual tastes vary, that one man may prefer Bach to Chaminade, another dote on Chaminade and dislike Bach because "Bach has no melody." But certainly the lover of light music will at least grant the possibility of Bach being a great composer, and if he is honest he will admit he does not care for Bach because he does not understand him and because he has not gone to the trouble of getting acquainted with Bach's work. In the case of Krenek's concerto, those who said they did not like it were using very much the same reasoning or lack of reasoning that a child does when it bursts out crying at the sight of a strange face. To the child, the new face is terrifying because it is unfamiliar. More mature minds know it is wiser to reserve judgment on people and things until closer acquaintance makes just judgment possible. Therefore the conclusion is inevitable that it is unjust to dismiss Krenek's concerto as sheer trash without giving oneself the chance of understanding it.

There are two ways of becoming used to a new musical idiom. The first is by a slow process of infiltration. One hears works which at first sound strange; one hears them again a little later, and then again. Gradually and unconsciously the ear grows accustomed to the new technique and accepts it as quite normal. This manner of absorbing new musical idioms is a natural but long-drawn-out process. The second way is to seek to understand the unfamiliar by study and by conscious hearing. Nor is this way open only to the trained musician; it is open to every music-lover. As stated before in this column, the writer had the privilege of hearing an analysis of the Krenek concerto by the composer, together with some observations on the twelve-tone technique. A discussion on this subject will appear at the earliest opportunity. The above remarks may serve as introduction and as plea for an open mind.

To come back to the concert. Due to the indisposition of Dr. Koussevitzky, Richard Burgin was conductor for this pair of concerts in a program which besides the Krenek concert also included the Haydn Symphony No. 86 and Loeffler's "Pagan Poem." This column has expressed its admiration for Mr. Burgin's marked conductorial abilities on previous occasions. The present concert was added proof of Mr. Burgin's fine musicianship and excellent baton work. His accompaniment in the difficult and unfamiliar Krenek was, according to the composer himself, superbly done. The Haydn and Loeffler were skilfully and beautifully performed. Particularly noteworthy was the exactness of the attack, a quality much needed in both the newest and oldest works on the program.

Hill's Violin Concerto

Monitor Nov. 12/38

The Arts

Dr. Koussevitzky returned yesterday after a week's absence to a welcoming audience and orchestra at Symphony Hall. His interesting program was made up of Beethoven's Second Symphony, Edward Burlingame Hill's Violin Concerto, and the Fifth Symphony of Sibelius, in E flat major. Ruth Posselt was the soloist.

Mr. Hill's Concerto had its first performance yesterday. It is his first effort in this special form, although he has written for orchestra and piano. His development as a composer has been gradual, he does not rush into things. This concerto, according to the program notes, was written in 1933, and revised the following year. Then, in the summer of 1937, still not satisfied, the composer again revised the first movement and added a cadenza with the advise and collaboration of Richard Burgin, the concertmaster and assistant conductor of the Boston orchestra.

The work in its present form, therefore, represents a considerable amount of labor. It must be confessed that in the first movement the labor is evident. It opens badly, with a very slight orchestral background drawn in before the entrance of the solo instrument. The thematic material is unlyrical, unviolinistic, the rhythms choppy, the structure vague on a first hearing.

The slow movement is the most successful of the three. It sings charmingly, its harmonies are piquant, its instrumental colors are delicately laid on. Its nostalgic atmosphere brought spontaneous applause from the audience.

The last movement is entertaining but less characteristic. There are echoes, no doubt unconscious, of various things out of the past, such as, in the main theme, a recollection of the Sibelius Second Symphony. There are also echoes of the modern dance hall. These doubtless are intentional, for Mr. Hill has experimented before with popular music. On the whole, not so integrated and certainly not so profound a work as Mr. Hill's Third Symphony, which was introduced last season.

Miss Posselt played with an agreeable tone, and conquered the technical difficulties of the piece with authority. Moreover, she brought out the lyrical values of the second movement. The orchestra supplied an alert accompaniment. The composer was present, and there was an ovation for all concerned in the performance.

The Beethoven was played superbly, with all the fluency, delicacy, subtlety, and flexibility of which the orchestra is capable under its great conductor. The Sibelius, too, with its so different demands, came to eloquent utterance at the hands of this master-interpreter. L. A. S.

B. Globe

MUSIC

Nov. 12/38

SYMPHONY HALL

Boston Symphony Orchestra

Dr. Serge Koussevitzky conducted at the Boston Symphony concert yesterday afternoon the first performance of the Violin Concerto by Prof. Edward Burlingame Hill of Harvard. Ruth Posselt was soloist. Happily recovered from the indisposition which prevented him from appearing last week, Dr. Koussevitzky secured brilliant performance of a program that began with the Second Symphony of Beethoven and ended with the Fifth Symphony by Sibelius.

The predominantly acid turn which musical composition has taken in the last two decades has placed additional obstacles in the path of composers who essay concertos for stringed instruments. The orchestra by itself can caper in the pastures of dissonance and make an effect. But when a violin or cello is set off against an orchestra in music of the sort which most young composers write today, the result is likely to be of questionable beauty.

Prokofieff managed to adapt the uses of the form remarkably well to his own brusque style in his Second Violin Concerto. In a manner quite different, the late Alban Berg succeeded at making music of anomalous beauty with the devices of atonality and "12-tone technic." These are exceptions.

Prof. Hill, among the most resourceful and technically accomplished of American creative musicians, has solved the problem by writing his Violin Concerto in a relatively conservative style suited to the traditional capabilities of the solo instrument. As a result, his work is polished and very enjoyable. First composed in 1933 and twice revised since then, this Concerto is not pretentious, nor, in a manner of speaking, does it take itself too seriously. The first movement is a lively allegro giocoso, the second a slow movement of genuine lyricism with a superb song for the violin to sing. And the finale is discreetly touched with jazzy syncopation.

Both public and composer benefited by the fact that Miss Posselt was chosen as soloist. This young woman is not only a virtuoso fiddler but an excellent musician. Her big, lustrous tone, accurate pitch, and the poise that characterized her phrasing were a continual joy. Composer, soloist, orchestra and conductor were all included in a warming reception of the work.

Like the Fourth, the "Pastoral" and the Eighth Symphonies of Beethoven, the Second is frequently overlooked because of the immensities of the odd-numbered symphonies. More's the pity, because in the Second may plainly be seen the Beethoven who was shortly to astound the musical world with the epic sweep of the "Eroica." Granted that the slow movement of the Second is lesser Beethoven, the opening allegro, the scherzo and finale are delightfully engaging, even exciting.

Yesterday's performance, full of proverbial Boston Symphony magnificence, was electrifying. So, too, in its own way and under the magical ministrations of Dr. Koussevitzky, was the dark-hued music of Sibelius.

There are still some who sneer at Sibelius' Fifth Symphony, finding its basic melody and the composer's unique treatment not to their liking. Yet the work endures and it continues to seem fresh. Surely that amazing last movement, with its brass peroration and those half-dozen thunderous chords at the end, is one of the most expressive symphonic movements ever created.

The program will be repeated tonight. Next week the orchestra goes on tour; at the Symphony Hall concerts two weeks hence Eugene Goossens will be guest conductor.

C. W. D.

B. Her.

MUSIC

Nov. 12/38

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The sixth regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Ruth Posselt, violinist, was the soloist. The program was as follows:

Beethoven
Symphony No. 2 in D major Op. 36
Hill............Concerto for Violin Op. 38
Sibelius
Symphony No. 5 in E flat major Op. 83

One could not honestly say that Beethoven's 2nd Symphony differed in any essential from the late symphonies of Haydn. The romantic Beethoven and the abstruse and intellectual Beethoven were still in the future. The 2nd Symphony is purely classical and, though it contains many unusual and fascinating details, it was not the romantic imagination that ordered them but the same inquisitive mind that is the joy of Haydn's later work.

The symphony is one of the most delightful in existence. Dr. Koussevitzky and the orchestra yesterday brought out to the best advantage its graceful and genial qualities. The exquisite sonority and perfection of finish which we have [illegible] to expect from the Boston Symphony were admirably displayed in this work. The finale was almost breathless in its speed, but that it in point of fact came off successfully was enough.

The new concerto was a disappointment to us. Mr. Hill can usually be counted on to write effective and adroit music, as he has ably proved in the past in such works as the concertino for piano and orchestra and the sinfonietta for string orchestra. But the present work is dull. Mr. Hill does not succeed in making plausible or effective the contrasts in mood between the jocose and the rhapsodic. The slow movement has perhaps the finest pages of the whole concerto, but the finale has more bustle than point. Miss Posselt, a highly accomplished violinist, played the concerto with great spirit and precision. She was most cordially applauded, as was also Mr. Hill who was in the audience to hear the first performance of his concerto.

Sibelius' 5th Symphony is in some ways a return to the mood of his more familiar, but in no sense finer, 2nd Symphony. It does not continue in the spare and bleak mood of the 4th. In the slow movement, indeed, its lyricism becomes almost sentimental, and in many ways this is the least interesting in the symphony.

The first movement, whether you consider it one or two, is remarkable for its power and the subtlety with which, as Sibelius so often wrote, the merest scraps of themes are woven into the texture of the music and emerge in the end as somthing strangely moving and exciting. The last movement is one of the most unusual in music. The very end can be ruined by an insensitive performance. Yesterday the interpretation under Dr. Koussevitzky was one of supreme eloquence. In response to the superb playing of the orchestra and moved by the Sibelius symphony the audience remained to cheer and applaud.

The concert will be repeated tonight. Next week the orchestra will make its first visit of the season to New York. For the concerts of Nov. 25 and 26 Eugene Goossens, distinguished English composer and regular conductor of the Cincinnati orchestra, will be guest conductor. The program will include one of his own works, the Manfred Symphony of Tchaikovsky, and rarely heard works by Handel and Schumann.

38.

SYMPHONY GIVES NEW CONCERTO

B. Post Nov. 12/38

Hill's Charming Work With Ruth Posselt as Soloist

BY WARREN STOREY SMITH

The brightest spot in yesterday afternoon's Symphony Concert, if not indeed in the quarter of a season now completed, was the initial performance of Edward Burlingame Hill's Concerto for Violin, with Ruth Posselt as the soloist.

For the rest of a generally interesting concert, Dr. Koussevitzky, now restored to health and high spirits, offered Beethoven's Second Symphony and the Fifth of Sibelius.

MR. HILL'S CONCERTO

From Mr. Burk's programme notes one might learn that the new concerto is, after all, not so very new, since the first draft of it was made five years ago. Be that as it may, the concerto resembles the composer's Third Symphony of last season in its seeming spontaneity and pervading charm, its freedom from any compulsion to be profound, or from the equally regretable urge to be orignal at all costs.

Mr. Hill writes from a mind apparently bubbling over with attractive and arresting, if not always wholly novel, musical ideas and with a hand so skilled that the workmanship makes for a pleasure in itself. It is not easy to recall any modern violin concerto in which the solo part is set so clearly and naturally to the fore, not even excepting the Second of Prokofieff, one of the pronounced successes of last season. Particularly is this true of the second movement, where cool and limpid woodwinds make an ideal background for the warm tones of the violin.

Youthful Soloist

This expressive slow division and the gay, brisk finale, with its not unpleasing reminiscence of Smetana's "Bartered Bride," are somewhat happier in effect than the sharply rhythmed first movement, although the latter's jaunty opening immediately announced that entertaining doings were afoot.

Fortunate in his orchestra and conductor yesterday, Mr. Hill was no less blessed in his soloist. There was a sharp visual contrast between the violinist, blond and youthful, and the modest white-haired, scholarly composer; but the music of the one seemed made for the playing of the other and vice versa. Given this picturesque and dramatic antithesis and two resident musicans who are an object of justifiable local pride and add to them the particular piece and performance of yesterday, and the resulting demonstration in favor of both was altogether inevitable.

Beethoven and Sibelius

For this most auspicious premiere the performance of Beethoven's captivating symphony, unjustly neglected here of late years, made excellent preparation. And if any in the audi-

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ject to change without notice. The recent release of the orchestra's recording of the Fifth made yesterday's performance timely and appropriate. But is it not high time that we heard again the Third and the Fourth? Of late the Fifth seems to have had more than its share of attention at Symphony Hall.

BROOKLYN, N. Y.
CITIZEN

NOV 12 1938

BOSTON SYMPHONY'S SERIES OPENS FRIDAY

Koussevitzky Orchestra to Begin Five-Concert Season at Brooklyn Academy

The Boston Symphony Orchestra will give its first Brooklyn concert of the current season next Friday evening in the Brooklyn Academy of Music. The concert marks the fifteenth year that Serge Koussevitzky has conducted this annual series. The program, as announced by Dr. Koussevitzky, will contain Beethoven's "Symphony No. 2 in D major," Aaron Copland's "El Salon Mexico" and Dvorak's "Symphony No. 5 in E minor (from the New World.")

Aaron Copland, a native of Brooklyn, has won general attention by his briliant rhapsody, the result of his visit to Mexico in 1932. It was chosen to represent the United States at the Festival of the International Society for Contemporary Music in London last summer. Carlos Chavez gave the piece its first performance in Mexico City, Sir Adrian Boult introduced it at a broadcast concert from New York last May, and Dr. Koussevitzky gave the work its first performance at a public concert in the United States, in Boston, on Oct. 14. "El Salon Mexico," named after a famous dance hall in Mexico City, is based upon characteristic popular tunes of that country. It is scored for full orchestra with great richness of color.

The concert is held under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee. It is the first of a series of five which Dr. Koussevitzky will conduct in Brooklyn for the season 1938-1939.

BOSTON SYMPHONY PRESENTS HEIFETZ

Violin Master Is Soloist for Second Concert of Season at Metropolitan Theatre.

Prov. Journal

PLAYS MOZART CONCERTO

Nov. 9 1938

Guest and Orchestra Heard at Best in Vivaldi Work Demonstrating His Splendid Technique

The Boston Symphony Orchestra with Richard Burgin conducting, and Jascha Heifetz as soloist, offered the second concert of the current season at the Metropolitan Theatre last evening, with the following program:

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(Koechel No. 218) .... Mozart
I. Allegro
II. Andante cantabile
III. Rondo: Andante grazioso
INTERMISSION
Violin Concerto No. 2 in G minor,
Op. 63 .... Prokofieff
I. Allegro moderato
II. Andante assai
III. Allegro ben marcato
"Romeo and Juliet," Overture-
Fantasia .... Tchaikovsky

For those who love the olden form in music, with its matter-of-fact progressions and meticulous little phrases all arranged exactly so-and-so, there was the Vivaldi orchestral "Concerto," and the Mozart violin "Concerto" (in D major). Those who thrill at expectant moods or revel in the intricacy of modern orchestration were regaled with the comparatively new Prokofieff "Concerto" which received its American premiere last season.

The formality of the Vivaldi "Concerto" was adequately portrayed under Mr. Burgin's baton, and the contrapuntal interweavings of the Maestoso were given with a definiteness that quickly established the conductor's ability: and he led his men through the "Largo" and "Allegro" in a manner which placed the listeners in a peculiarly receptive mood for the enjoyment of the Mozart "Concerto" which followed. Here, the orchestra provided a carefully tempered setting for Mr. Heifetz, and 'ere the "Andante Cantabile" was begun, orchestra and soloist combined in giving as gracious a performance as one might expect.

Mr. Heifetz's tone became almost vocal in the "Andante", and his bowings are subtly tinged with inflective delicacy; which of course made the concluding "Andante Grazioso" a sheer bit of violinistic delight.

In the Vivaldi "Concerto" both soloist and orchestra were at their best. It is primarily the type of work in which Mr. Heifetz excels, and the brilliance of his technic was enhanced by the excellent support of the orchestra in both the first and final movements. Dazzling sequences of spiccato bowings scintillated against the studied background provided by the orchestra, while muted strings, and pizzicati, countered by a singing portamento all vied with each other in the kaleidoscopic whirl of musical color which this brilliant concerto provides.

The Overture-Fantasia "Romeo and Juliet" by Tschaikowsky, brought the program to a close.

W. P. Jr.

Hill's Violin Concerto

Monitor Nov. 12/38

The Arts

Dr. Koussevitzky returned yesterday after a week's absence to a welcoming audience and orchestra at Symphony Hall. His interesting program was made up of Beethoven's Second Symphony, Edward Burlingame Hill's Violin Concerto, and the Fifth Symphony of Sibelius, in E flat major. Ruth Posselt was the soloist.

Mr. Hill's Concerto had its first performance yesterday. It is his first effort in this special form, although he has written for orchestra and piano. His development as a composer has been gradual, he does not rush into things. This concerto, according to the program notes, was written in 1933, and revised the following year. Then, in the summer of 1937, still not satisfied, the composer again revised the first movement and added a cadenza with the advise and collaboration of Richard Burgin, the concertmaster and assistant conductor of the Boston orchestra.

The work in its present form, therefore, represents a considerable amount of labor. It must be confessed that in the first movement the labor is evident. It opens badly, with a very slight orchestral background drawn in before the entrance of the solo instrument. The thematic material is unlyrical, unviolinistic, the rhythms choppy, the structure vague on a first hearing.

The slow movement is the most successful of the three. It sings charmingly, its harmonies are piquant, its instrumental colors are delicately laid on. Its nostalgic atmosphere brought spontaneous applause from the audience.

The last movement is entertaining but less characteristic. There are echoes, no doubt unconscious, of various things out of the past, such as, in the main theme, a recollection of the Sibelius Second Symphony. There are also echoes of the modern dance hall. These doubtless are intentional, for Mr. Hill has experimented before with popular music. On the whole, not so integrated and certainly not so profound a work as Mr. Hill's Third Symphony, which was introduced last season.

Miss Posselt played with an agreeable tone, and conquered the technical difficulties of the piece with authority. Moreover, she brought out the lyrical values of the second movement. The orchestra supplied an alert accompaniment. The composer was present, and there was an ovation for all concerned in the performance.

The Beethoven was played superbly, with all the fluency, delicacy, subtlety, and flexibility of which the orchestra is capable under its great conductor. The Sibelius, too, with its so different demands, came to eloquent utterance at the hands of this master-interpreter.

L. A. S.

MUSIC IN REVIEW

Jewish Advocate Nov. 11/38

By JULES WOLFFERS

Krenek - Burgin - Gideon

It was evident that not many persons attending the concerts last week of the Boston Symphony Orchestra understood or liked Ernst Krenek's new Pianoforte Concerto. This was, of course, inevitable. To ears accustomed since infancy to the fixed tonality of the major and minor scales, music written in the so-called twelve-tone system must seem formless, vague, wandering—at first.

It is of absolutely no importance that this writer derived a great deal of pleasure from the performance, the first, incidentally, in America. Yet to those who claim this music to be not music but mush, explain why at least one person was able to enjoy the concerto. As far as the writer knows, he is a normal person with unperverted tastes, musically or otherwise, nor is he given to delusions or hallucinations. This music, this new idiom, is not much more familiar to him than to the average concertgoer, but the fact remains—the writer not only "likes" the concerto, but considers it a fine piece of music—sincere, well-formed, logical, and—most important—beautiful.

Now it is true that individual tastes vary, that one man may prefer Bach to Chaminade, another dote on Chaminade and dislike Bach because "Bach has no melody." But certainly the lover of light music will at least grant the possibility of Bach being a great composer, and if he is honest he will admit he does not care for Bach because he does not understand him and because he has not gone to the trouble of getting acquainted with Bach's work. In the case of Krenek's concerto, those who said they did not like it were using very much the same reasoning or lack of reasoning that a child does when it bursts out crying at the sight of a strange face. To the child, the new face is terrifying because it is unfamiliar. More mature minds know it is wiser to reserve judgment on people and things until closer acquaintance makes just judgment possible. Therefore the conclusion is inevitable that it is unjust to dismiss Krenek's concerto as sheer trash without giving oneself the chance of understanding it.

There are two ways of becoming used to a new musical idiom. The first is by a slow process of infiltration. One hears works which at first sound strange; one hears them again a little later, and then again. Gradually and unconsciously the ear grows accustomed to the new technique and accepts it as quite normal. This manner of absorbing new musical idioms is a natural but long-drawn-out process. The second way is to seek to understand the unfamiliar by study and by conscious hearing. Nor is this way open only to the trained musician; it is open to every music-lover. As stated before in this column, the writer had the privilege of hearing an analysis of the Krenek concerto by the composer, together with some observations on the twelve-tone technique. A discussion on this subject will appear at the earliest opportunity. The above remarks may serve as introduction and as plea for an open mind.

To come back to the concert. Due to the indisposition of Dr. Koussevitzky, Richard Burgin was conductor for this pair of concerts in a program which besides the Krenek concert also included the Haydn Symphony No. 86 and Loeffler's "Pagan Poem." This column has expressed its admiration for Mr. Burgin's marked conductorial abilities on previous occasions. The present concert was added proof of Mr. Burgin's fine musicianship and excellent baton work. His accompaniment in the difficult and unfamiliar Krenek was, according to the composer himself, superbly done. The Haydn and Loeffler were skilfully and beautifully performed. Particularly noteworthy was the exactness of the attack, a quality much needed in both the newest and oldest works on the program.

MUSIC

B. Globe Nov. 12/38

SYMPHONY HALL

Boston Symphony Orchestra

Dr. Serge Koussevitzky conducted at the Boston Symphony concert yesterday afternoon the first performance of the Violin Concerto by Prof. Edward Burlingame Hill of Harvard. Ruth Posselt was soloist. Happily recovered from the indisposition which prevented him from appearing last week, Dr. Koussevitzky secured brilliant performance of a program that began with the Second Symphony of Beethoven and ended with the Fifth Symphony by Sibelius.

The predominantly acid turn which musical composition has taken in the last two decades has placed additional obstacles in the path of composers who essay concertos for stringed instruments. The orchestra by itself can caper in the pastures of dissonance and make an effect. But when a violin or cello is set off against an orchestra in music of the sort which most young composers write today, the result is likely to be of questionable beauty.

Prokofieff managed to adapt the uses of the form remarkably well to his own brusque style in his Second Violin Concerto. In a manner quite different, the late Alban Berg succeeded at making music of anomalous beauty with the devices of atonality and "12-tone technic." These are exceptions.

Prof. Hill, among the most resourceful and technically accomplished of American creative musicians, has solved the problem by writing his Violin Concerto in a relatively conservative style suited to the traditional capabilities of the solo instrument. As a result, his work is polished and very enjoyable. First composed in 1933 and twice revised since then, this Concerto is not pretentious, nor, in a manner of speaking, does it take itself too seriously. The first movement is a lively allegro giocoso, the second a slow movement of genuine lyricism with a superb song for the violin to sing. And the finale is discreetly touched with jazzy syncopation.

Both public and composer benefited by the fact that Miss Posselt was chosen as soloist. This young woman is not only a virtuoso fiddler but an excellent musician. Her big, lustrous tone, accurate pitch, and the poise that characterized her phrasing were a continual joy. Composer, soloist, orchestra and conductor were all included in a warming reception of the work.

Like the Fourth, the "Pastoral" and the Eighth Symphonies of Beethoven, the Second is frequently overlooked because of the immensities of the odd-numbered symphonies. More's the pity, because in the Second may plainly be seen the Beethoven who was shortly to astound the musical world with the epic sweep of the "Eroica." Granted that the slow movement of the Second is lesser Beethoven, the opening allegro, the scherzo and finale are delightfully engaging, even exciting.

Yesterday's performance, full of proverbial Boston Symphony magnificence, was electrifying. So, too, in its own way and under the magical ministrations of Dr. Koussevitzky, was the dark-hued music of Sibelius.

There are still some who sneer at Sibelius' Fifth Symphony, finding its basic melody and the composer's unique treatment not to their liking. Yet the work endures and it continues to seem fresh. Surely that amazing last movement, with its brass peroration and those half-dozen thunderous chords at the end, is one of the most expressive symphonic movements ever created.

The program will be repeated tonight. Next week the orchestra goes on tour; at the Symphony Hall concerts two weeks hence Eugene Goossens will be guest conductor.

C. W. D.

MUSIC

B. Her. Nov. 12/38

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The sixth regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Ruth Posselt, violinist, was the soloist. The program was as follows:

Beethoven
Symphony No. 2 in D major Op. 36
Hill............Concerto for Violin Op. 38
Sibelius
Symphony No. 5 in E flat major Op. 83

One could not honestly say that Beethoven's 2nd Symphony differed in any essential from the late symphonies of Haydn. The romantic Beethoven and the abstruse and intellectual Beethoven were still in the future. The 2nd Symphony is purely classical and, though it contains many unusual and fascinating details, it was not the romantic imagination that ordered them but the same inquisitive mind that is the joy of Haydn's later work.

The symphony is one of the most delightful in existence. Dr. Koussevitzky and the orchestra yesterday brought out to the best advantage its graceful and genial qualities. The exquisite sonority and perfection of finish which we have come to expect from the Boston Symphony were admirably displayed in this work. The finale was almost breathless in its speed, but that it in point of fact came off successfully was enough.

The new concerto was a disappointment to us. Mr. Hill can usually be counted on to write effective and adroit music, as he has ably proved in the past in such works as the concertino for piano and orchestra and the sinfonietta for string orchestra. But the present work is dull. Mr. Hill does not succeed in making plausible or effective the contrasts in mood between the jocose and the rhapsodic. The slow movement has perhaps the finest pages of the whole concerto, but the finale has more bustle than point. Miss Posselt, a highly accomplished violinist, played the concerto with great spirit and precision. She was most cordially applauded, as was also Mr. Hill who was in the audience to hear the first performance of his concerto.

Sibelius' 5th Symphony is in some ways a return to the mood of his more familiar, but in no sense finer, 2nd Symphony. It does not continue in the spare and bleak mood of the 4th. In the slow movement, indeed, its lyricism becomes almost sentimental, and in many ways this is the least interesting in the symphony.

The first movement, whether you consider it one or two, is remarkable for its power and the subtlety with which, as Sibelius so often wrote, the merest scraps of themes are woven into the texture of the music and emerge in the end as somthing strangely moving and exciting. The last movement is one of the most unusual in music. The very end can be ruined by an insensitive performance. Yesterday the interpretation under Dr. Koussevitzky was one of supreme eloquence. In response to the superb playing of the orchestra and moved by the Sibelius symphony the audience remained to cheer and applaud.

The concert will be repeated tonight. Next week the orchestra will make its first visit of the season to New York. For the concerts of Nov. 25 and 26 Eugene Goossens, distinguished English composer and regular conductor of the Cincinnati orchestra, will be guest conductor. The program will include one of his own works, the Manfred Symphony of Tchaikovsky, and rarely heard works by Handel and Schumann.

SYMPHONY GIVES NEW CONCERTO

B. Post Nov. 12/38

Hill's Charming Work With Ruth Posselt as Soloist

BY WARREN STOREY SMITH

The brightest spot in yesterday afternoon's Symphony Concert, if not indeed in the quarter of a season now completed, was the initial performance of Edward Burlingame Hill's Concerto for Violin, with Ruth Posselt as the soloist.

For the rest of a generally interesting concert, Dr. Koussevitzky, now restored to health and high spirits, offered Beethoven's Second Symphony and the Fifth of Sibelius.

MR. HILL'S CONCERTO

From Mr. Burk's programme notes one might learn that the new concerto is, after all, not so very new, since the first draft of it was made five years ago. Be that as it may, the concerto resembles the composer's Third Symphony of last season in its seeming spontaneity and pervading charm, its freedom from any compulsion to be profound, or from the equally regrettable urge to be orignal at all costs.

Mr. Hill writes from a mind apparently bubbling over with attractive and arresting, if not always wholly novel, musical ideas and with a hand so skilled that the workmanship makes for a pleasure in itself. It is not easy to recall any modern violin concerto in which the solo part is set so clearly and naturally to the fore, not even excepting the Second of Prokofieff, one of the pronounced successes of last season. Particularly is this true of the second movement, where cool and limpid woodwinds make an ideal background for the warm tones of the violin.

Youthful Soloist

This expressive slow division and the gay, brisk finale, with its not unpleasing reminiscence of Smetana's "Bartered Bride," are somewhat happier in effect than the sharply rhythmed first movement, although the latter's jaunty opening immediately announced that entertaining doings were afoot.

Fortunate in his orchestra and conductor yesterday, Mr. Hill was no less blessed in his soloist. There was a sharp visual contrast between the violinist, blond and youthful, and the modest white-haired, scholarly composer; but the music of the one seemed made for the playing of the other and vice versa. Given this picturesque and dramatic antithesis and two resident musicans who are an object of justifiable local pride and add to them the particular piece and performance of yesterday, and the resulting demonstration in favor of both was altogether inevitable.

Beethoven and Sibelius

For this most auspicious premiere the performance of Beethoven's captivating symphony, unjustly neglected here of late years, made excellent preparation. And if any in the audience later felt the need of a graver, more sobering note, the remarkably eloquent performance of the symphony of Sibelius supplied it.

It is both too early and too late to pass pontifical judgment upon the Sibelius symphonies. At present, all of us have our favorites and these, like the railroad timetables, are subject to change without notice. The recent release of the orchestra's recording of the Fifth made yesterday's performance timely and appropriate. But is it not high time that we heard again the Third and the Fourth? Of late the Fifth seems to have had more than its share of attention at Symphony Hall.

BROOKLYN, N. Y.
CITIZEN

NOV 12 1938

BOSTON SYMPHONY'S SERIES OPENS FRIDAY

Koussevitzky Orchestra to Begin Five-Concert Season at Brooklyn Academy

The Boston Symphony Orchestra will give its first Brooklyn concert of the current season next Friday evening in the Brooklyn Academy of Music. The concert marks the fifteenth year that Serge Koussevitzky has conducted this annual series. The program, as announced by Dr. Koussevitzky, will contain Beethoven's "Symphony No. 2 in D major," Aaron Copland's "El Salon Mexico" and Dvorak's "Symphony No. 5 in E minor (from the New World.")

Aaron Copland, a native of Brooklyn, has won general attention by his briliant rhapsody, the result of his visit to Mexico in 1932. It was chosen to represent the United States at the Festival of the International Society for Contemporary Music in London last summer. Carlos Chavez gave the piece its first performance in Mexico City, Sir Adrian Boult introduced it at a broadcast concert from New York last May, and Dr. Koussevitzky gave the work its first performance at a public concert in the United States, in Boston, on Oct. 14. "El Salon Mexico," named after a

Blast at Krenek

B. Trans. - Nov. 14/38

To the Music Editor:

The Boston Symphony Orchestra is one of the best in America. Its conductor, Mr. Koussevitzky, is internationally outstandnig. He has forged the orchestra into a marvelously sensitive instrument and is tireless in his efforts to achieve for it the quintessence of perfection. Because I appreciate the excellence of the orchestra and its conductor, I am compelled to write. On the program of the Boston Symphony Orchestra, given on Nov. 4 and 5, we heard the Pianoforte Concerto by Ernst Krenek, with the composer as soloist. In the program notes we were informed that this was the first performance of this concerto in America. Without intention to minimize Mr. Koussevitzky's musical judgment, but as one of the audience who was subjected to a most agonizing aesthetic torture, I would like to learn why, with all the standard works of proven merit at the disposal of the orchestra, it was necessary to expose the audience to such a musical monstrosity as the above-mentioned Krenek Concerto.

In the descriptive notes of the program Mr. Krenek is quoted as saying: "The structure of this Concerto is based upon the so-called twelve-tone technique." About this technique, he says: "The main objections against the twelve-tone technique have always been that it subjects music to a merely mechanical procedure and that it involves a serious limitation of the inspiration." In regard to the third movement, the composer tells us: "All intervals played by the orchestra upward are repeated by the piano downwards and vice versa and the whole complex of harmonic layers is turned upside down." I, as one of the listeners, must confess that I do not understand music "turned upside down." But I do knew when I have a headache. To make the suffering of the audience complete, the Concerto's four movements are played continuously. This, I assume, was subconsciously felt by the composer to be necessary to prevent the audience from leaving between movements, although those persons who could get out without disturbing others did so. I decided to hold out and sit through it. It was interesting to observe the people during the intermission. Many of them looked as if they had just been through a taxing ordeal, and even the sheepish ones, with whom applause is chronic, looked strained and worn.

For a number of years in the past, hospitals for nervous disorders have used music for therapeutic purposes and obtained encouraging results. However, I am inclined to think that if Mr. Koussevitzky continues to give us musical abominations like the Krenek Concerto, the number of people suffering from nervous disorders will increase. Many dairymen have installed radios in their barns because it was found that when the cows are made to listen to music they give a larger quantity of milk. I am inclined to think that the most prolifically milk-oozing cow, if exposed to music of the twelve-tone technique, would instantly dry up.

ABRAHAM FINKELSTEIN

Boston, Nov. 6.

SUNDAY, NOVEMBER 20,

N.Y. [illegible]

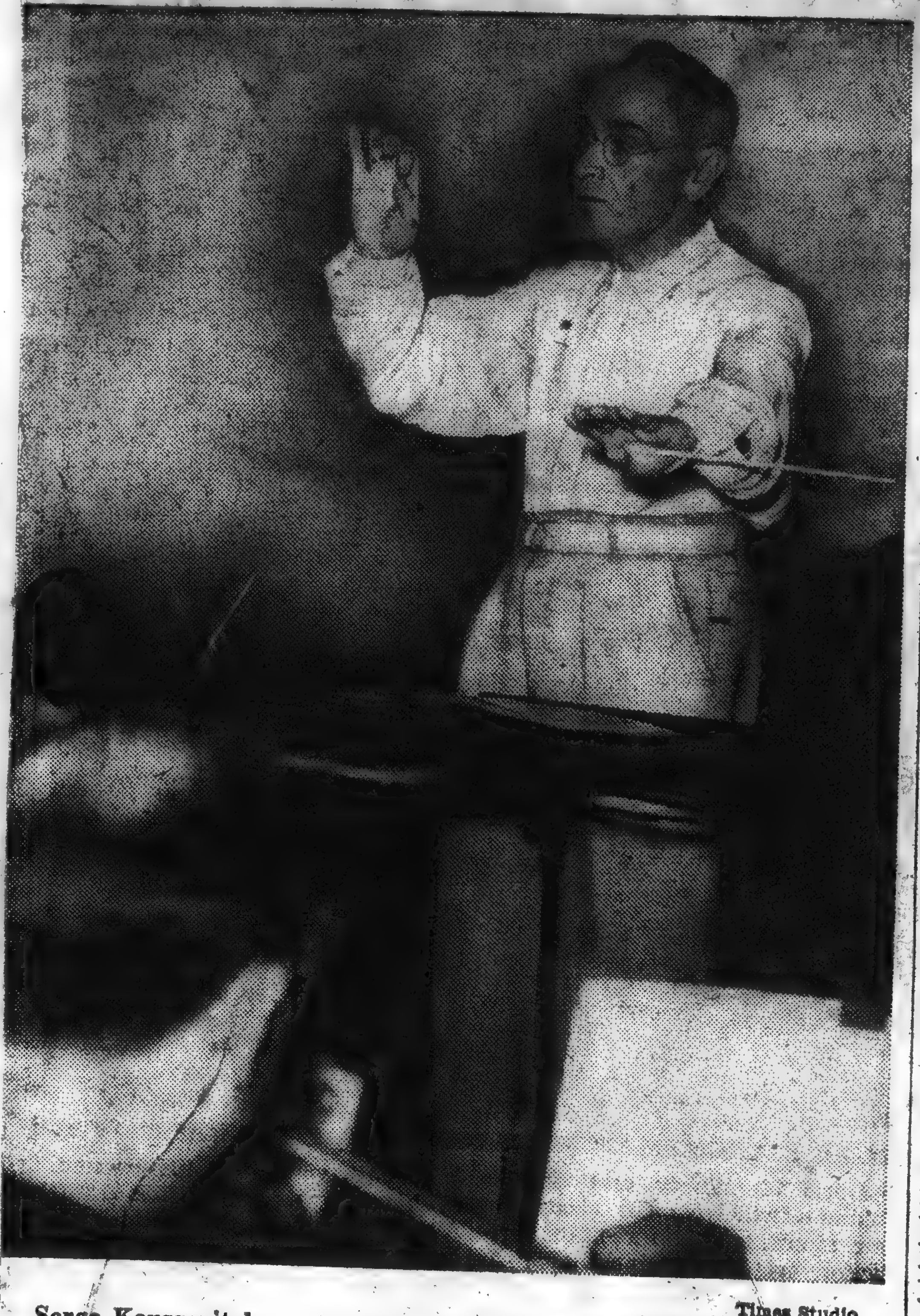
Boston Symphony Heard Again in Carnegie Hall

Aaron Copland's Mexican Piece Warmly Received

The Boston Symphony gave its second concert of the season yesterday afternoon in Carnegie Hall in the presence of an audience that filled every available set. The program, in addition to holding two familiar masterworks, the second symphony of Beethoven and the fourth symphony of Brahms, also brought Aaron Copland's "El Salon Mexico," which had received its first performance in this country last May by the N. B. C. Symphony Orchestra under the direction of Sir Adrian Boult.

Mr. Koussevitzky's extraordinarily eloquent interpretations of the Beethoven and Brahms symphonies, invested with such glowing and translucent tone by his superb orchestra, made this concert a memorable one. Mr. Copland's potpourri on Mexican themes is skilfully orchestrated and effective in an obvious way and at least serves to reveal that although he has created such things as the granitic piano variations, he has not forgotten the practical value of stereotyped distonic harmonies. "El Salon Mexico" was warmly received and the composer bowed his acknowledgements, first from his box and then from the stage. J. D. B.

CURRENT COMMENT



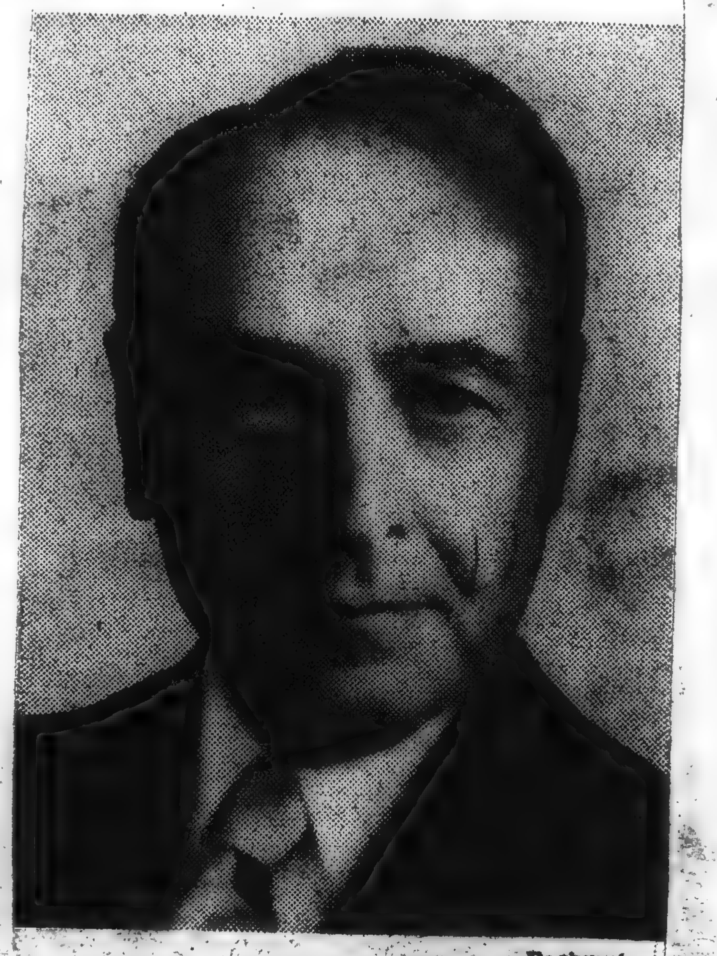
Times Studio

Serge Koussevitzky, returning with Boston Symphony this week.

N.Y. Herald

NOVEMBER 13, 1938

e Hall Concerts



Bachrach

on Tuesday night; Moriz Rosenthal, ebut; Serge Koussevitzky, conduct- urday

Boston Symphony

The Boston Symphony Orchestra now in its fifty-eighth season and

DANCING INSTRUCTION

its fifteenth under Serge Koussevitzky's direction, will give its first New York concerts of the season next Thursday night and Saturday afternoon in Carnegie Hall and Friday night at the Brooklyn Academy of Music. On Thursday Dr. Koussevitzky will conduct Ravel's "Le Tombeau de Couperin" and the fifth symphonies of Sibelius and Beethoven. The novelty of the Saturday program, which opens with Beethoven's second symphony, instead of the originally announced Mozart divertimento, is Aaron Copland's "El Salon Mexico."

This was composed by Mr. Copland in Mexico in the summer of 1937, and first played here by the NBC Symphony Orchestra under Sir Adrian Boult in its regular radio concert of May 14, 1938. The first concert performance in this country was under Dr. Koussevitzky in Boston earlier this fall. Brahm's fourth symphony will be heard after the intermission. The Brooklyn program consists of the Beethoven second symphony, the Copland work and Dvorak's symphony "From the New World."

CONCERT AND OPERA ASIDES

B. Trans. Nov. 13/38

ALTHOUGH the Boston Symphony Orchestra's proposed jaunt to Europe is still in the realm of the probable, present substantial activities behind the scenes suggest an early emergence into the world of reality. The organization in whose hands the project is being shaped is the French-American Art Association, with Eduard Herriot (ex-Premier of France and biographer of Beethoven) as honorary president. Its acting president and American representative is Ernest Guy of the French consular staff, who is in Baltimore.

Present plans, which are subject to the whims of fate and finance, are to have the B. S. O. play in England, France, Belgium and Holland, with concerts distributed as follows: four in Paris, one in Strasbourg, one in Lyons (M. Herriot is Mayor there and plans a special municipal celebration); four in London and four more in other English cities not yet selected; two in Amsterdam, one in The Hague and two, most likely, in Brussels. Nineteen concerts in all.

Planning appearances is one thing; raising funds to make them possible is another; and it is upon that undertaking that the association is devoting its time and effort. It feels that the prospective trip will require a guarantee fund of from $100,000 to $150,000, and has set about raising that sum mainly from the cities that shall have the pleasure of hearing the B. S. O., which seems fair enough.

The French-American Art Association is the revival of an organization that was formed during the World War. Some readers may remember that during the war a body known as the French High Commission, under André Tardieu, was responsible for the importation of several French artists and cultural organizations, using the French-American Art Association as the administrative medium. Its basic purpose was the stimulation of good-will in an embittered world. To that end, it brought to this country such artists as the eminent stage director Jacques Copeau and a theatrical company that counted in its cast the admirable Louis Jouvet; the orchestra of the Paris Conservatoire under André Messager, and the Galerie Publicaine, which is not an art exhibition but a military band.

Holding the opinion that the world is still somewhat embittered and in need of a little good-will, the old association was brought to life. One personal link between the old and the new is M. Guy, who was a French official under the commission.

The first step in the tightening of the bonds of friendship between France and the United States is the proposed trip of the Boston Symphony Orchestra. It seems not unreasonable to suppose that an exchange of cultures will follow, and, though not a word of definite announcement has been made, Henri Casadesus, a French representative of the association, is working overseas to make the B. S. O. trip a reality.

A few more good things to be revealed at the proper time are also being considered. That time should be after the successful realization or assurance of the B. S. O.'s trip.

Still in the province of fond hopes and good intentions, the association wants to extend its activities to all the arts and the sciences too. But those are bridges to be crossed at a later day.

MONDAY, NOVEMBER 14, 1938 C

B. Trans MUSIC

Week-End Concerts

Myra Hess in Persuasive Recital; Hill Concerto Anew; Rare Schubert

By MOSES SMITH

Second Thoughts

The performance of the Hill Violin Concerto, as of the other numbers on the program, was greeted even more enthusiastically at Saturday evening's concert of the Boston Symphony Orchestra than on Friday afternoon. Ruth Posselt's playing of the solo part seemed actually to have gained in intensity, bravura and emotional depth over the remarkable performance of the matinee. The orchestral playing, too, was on a very high level, and the cheers which were added to the more normal applause were richly deserved.

Intrinsically the Concerto gave approximately the same impression on second hearing as at first. It is neither an important work nor a dull one. It reveals anew and gratefully the familiar lyrical vein of the composer. The first movement seemed a little more robust than it had on first acquaintance. Much of the violin pattern-making, on the other hand, seemed even more conventional.

PAWTUCKET, R. I.
TIMES
NOV 9 - 1938

Boston Symphony Traces Development of Concerto

A beautiful exposition of "the development of the concerto" was heard by the capacity audience at the Boston Symphony orchestra's concert last evening at the Metropolitan Theatre. Music by Vivaldi, Mozart and Prokofieff provided the illustrations and Heifetz and the orchestra, conducted by Richard Burgin, assistant conductor, did a magnificent piece of work in their interpretations. Tschaikowsky's "Romeo and Juliet" overture-fantasia completed the program, which, taken from any angle, was one of the most interesting and thoroughly satisfactory heard here in some time.

Jascha Heifetz is a great artist. He was in excellent form last evening and the beauty of his tone, combined with his impeccable technique, never displayed as such, proved unquestionably his right to be placed at the top of the list for musicianship. His playing of the Mozart Violin Concerto in D major, No. 4, was a joy. Mozart was alive and glowing. The andante cantabile and the graceful rondo were beautifully phrased. The orchestra played charming accompaniment. This is music which can be and is played by many violinists and so was all the more pleasing to hear in this superb rendition.

The second Violin Concerto No. 2 in G minor, Op. 63, by the modern Russian composer Prokofieff is different stuff. A virtuoso piece from start to finish, it held the interest all the way. In structure and melodic content it is understandable modern music. Granted that it had the advantage of the finest available in the interpretive medium, nevertheless, it was a splendid illustration of the latest in violin concerto writing. Perhaps it stood out in contrast against the unpleasant attempt to be different, a concerto written on the 12-tone scale heard recently in Boston. Perhaps we are unalterably prejudiced in favor of the diatonic scale (we learned it in Grade 1). The fact remains that when a beautiful bit of melody comes out of a Stradivarius played by Heifetz, accompanied by the Boston Symphony, we are storing it away as a priceless possession. This bit is the opening phrase of the Andante. Heifetz was recalled many times and he insisted on sharing the applause with Mr. Burgin.

The opening number was the Concerto in D minor for orchestra, by Vivaldi. In this the freshness and vigor of the early Italian writing made a fitting prelude to the Mozart. The sonority and breadth of phrasing and the tone color, in the contrapuntal style of that era, displayed to advantage the proficiency of the string choir of this orchestra.

The Tschaikowsky "Romeo and Juliet" was given a splendid performance. Never has the beautiful 'cello theme seemed so all-inclusive at its opening phrase, as it drops a seventh before continuing on its delightful way. We regret very much that Mr. Koussevitzky was unable to be present. When we must have a substitute, we hope he will be Mr. Burgin. He is a first-rate conductor. R. T.

LOWELL, MASS.
COURIER - CITIZEN
NOV 9 - 1938

Boston Programs.

At the Boston Symphony concerts Friday afternoon and Saturday evening this week Ruth Posselt will be the soloist, playing in first performance the new Violin Concerto by Edward Burlingame Hill. Beethoven's Second Symphony and the Fifth of Sibelius will round out the programs.

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HARTFORD DAILY COURANT: WEDNESDAY, NOVEMBER 16, 1938.

Koussevitzky and Taft Arrive

Courant Photos.

Serge Koussevitzky, left, famous conductor, led the Boston Symphony Orchestra Tuesday night at the Bushnell Memorial in the first event of the new Bushnell Concert Series. Dr. Koussevitzky is shown with Edward A. Taft of Boston, chairman of the Friends of the Boston Symphony Orchestra, at the Hartford Club, where they stopped while here.

Koussevitsky And Boston In Concert

1938-39 Symphonic Series Opens at Bushnell Hall With Interesting Program

Under the conductorship of Serge Koussevitzky, the Boston Symphony Orchestra was heard in concert at the Bushnell Memorial auditorium, Tuesday night. The program:

Le Tombeau de Couperin ...... Rave
Symphony No. 5 in E Flat Major ...... Sibelius
Symphony No. 5 in E minor .. Dvorak

With sufficient fanfaring during the course of the evening to launch a millenium, the 1938-39 Bushnell Memorial Symphonic Series was opened last night, when the city's favored conductor and orchestra, Dr. Koussevitzky and the Boston, played the first of their two scheduled concerts here.

The program was one which made small concession to the fact that we have had a long vacation from the major orchestras and their more massive programs, and plunged us into symphony again, practically up to the neck. After a few moments of Ravel to sharpen our ears and wits, we were left to sink or swim in the mighty sea of Sibelius' Fifth Symphony, and then taken on a cross-country jog with the original musical promulgator of the idea "See America First," Dvorak—who had room for two countries in his big, gemuetlich heart. The Memorial had already brought to its customers' attention that it had never before offered any of these three works, and although it seems somewhat bland to speak of the Dvorak as new, in view of the number of times it has been heard here under other roofs, still and all it was stimulating and gratifying to open a new season by hearing two definitely new and one quasi-new works, all in one night.

Ravel's Tomb.

The tomb which Ravel has erected for Couperin turns out to be a fine, elegant rococco structure, for which Tschiakowsky seems to have been consulting architect and Debussy the interior decorator. It would seem, too, to be a cenotaph in which the early Frenchman's spirit might dwell with a great deal of amused satisfaction, for Ravel's music has about it a sophistication and a sardonic quality Couperin would have much relished, together with its finely-meshed form and a remarkably pure romantic content, both of which were ultra-dear to the latter's heart. "Le Tombeau" is certainly not a copy of Couperin's music, but it is homage that Couperin would understand and cherich acros sthe gulf of the intervening ages.

A more radical contrast to the Ravel than the Sibelius, would be hard to discover, and passing from the one to the other was going from the precious to the heroic, the epigrammatic to the epic, the miniature to the immense. Though the composer and the symphony still cherish within them the secret meaning of this enormous composition, it is impossible not to imagine, at least, that you glimpse the panorama of a gaunt world and the introspection of an austere spirit behind it.

Real Sibelius.

At any rate, its composite of the cryptic and the radiant we know to be one of the world's great symphonies, and we must be grateful for the opportunity to hear it from Dr. Koussevitzky whom we have come to recognize as Sibelius's chief interpreter and authentic translator. It was possible to believe last night that you were hearing all that Sibelius meant this symphony to say, musically and philosophically, because there was about Dr. Koussevitzky's interpretation of it, the impression of authority on the one hand and deep affection for the composer, on the other. Dr. Koussevitzky was able to evoke the impression of a perplexed and agitated spirit gathering new strength and calm from being close to the earth, and finally projecting itself into release in a great triumphant vision. It was a stirring concept and not without contagion and lesson, and even more than the actual musical statement, something to be grateful to Dr. Koussevitzky for.

As a performance, last night's concert offered some of the most exciting passages of virtuosity. We will long remember the way in which the second movement of the Dvorak floated out of existence on the double basses, the wonderful English horn solo work, the exquisite muted violin fragments from the concertmaster, the elegant work of the woodwinds in the Ravel, the remarkbale remoteness of the horns in the early Sibelius and their bigness in the Dvorak, the trilling of the strings, flutes and clarinets in the Scherzo of this same work—and so along even to the almost amusing crescendo on the triangle in the "New World." All told, it was a richly played evening. If it did not have that elastic dazzlement of spirit that sometimes has astounded us, this must be written off to the nature of the scores, and to the fine restraint with which Dr. Koussevitzky played the entire program, especially the "New World." This latter quality is one we vaunt most highly in this conductor, his ability to perform works beckoning into sentimentality or bombast, without succumbing to such temptation. It was an evening of superlative interpretation of content and continually exciting surfaces across the notes. That's why we have the Boston twice.

T. H. P.

HARTFORD, CONN.
TIMES

NOV 10 1938

Boston Symphony Program for First Concert Announced

The program for the concert by the Boston Symphony Orchestra, first of the current Bushnell Concert Series, to be given next Tuesday evening, has been announced.

Dr. Serge Koussevitzky will conduct "Le Tombeau de Couperin" by Ravel, the Fifth Symphony in E flat major by Sibelius and and Dvorak's Symphony from the New World.

The program will start at 8:15. Dr. Koussevitzky and the Symphony are scheduled to make a second appearance at the Bushnell Memorial later in the season.

I, FRIDAY, NOVEMBER 18, 1938.

N. Y. World-Telegram

Concert Series Begun by Boston Symphony

Opening a local seasonal series of five pairs of Thursday evening-Saturday afternoon concerts, the Boston Symphony Orchestra stirred a Carnegie Hall audience to thunderous applause last night with its superb playing. Serge Koussevitzky occupied his usual place on the podium.

Of the three numbers on the program Sibelius' Fifth Symphony came in for the warmest demonstration. Of course, Mr. Koussevitzky is an American pioneer in the Sibelius terrain and his powers of evoking the full poetic and tonal grandeur of the great Finn's music are an old story.

The performance was rich in subtle dynamic contrasts and overwhelmingly gripping in its cumulative surge of power. Closest attention to minute instrumental episodes made keen and vivid that epigrammatic terseness and incisive fragmentariness that are peculiar qualities of Sibelius' method of thematic development.

It is unquestionably one of the great symphonies, and we are again reminded of Sibelius' strange entry in his diary during the composition of the work:—"God opens the door for a moment and his orchestra plays the fifth symphony!" There were those last night who piously regarded Mr. Koussevitzky and his orchestra as the next best thing to a celestial broadcast.

Mr. Koussevitzky opened the program with Ravel's "Tombeau de Couperin." This is nothing new on a Boston Symphony program, but the performance had a freshness and unanimity of response through all the delicate weavings of Ravel's fancy that made it a new experience.

And, of course, however one may disagree with Mr. Koussevitzky's ideas of tempo and dynamics in Beethoven's Fifth Symphony — the concluding number on the program —there is no resisting the sheer splendor of tone and perfection of detail he gets from his men in this work.

The audience gave him every proof of enjoying the symphony to the full.

* * *

Big Concerto Program at Theater of Music.

Another Gargantuan concerto program drew a good-sized audience to the Theater of Music last night, when the federal concerto forces covered one more lap in their historical survey of piano literature.

The soloists were Judith Sidorsky, Anna Auerbach, Henry Harris and Drusilla Huffmaster — pianists one and all—and, as usual, Edgar Schenkamn conducted the Greenwich Orchestra.

A balanced four-part program began with Mendelsohn's G minor concerto, went on to Schumann's A minor concerto and after the intermission continued with Cesar Franck's "Variations Symphoniques" and the D minor concerto of Rubinstein.

Soloists, orchestra and conductor gave of their technical best and the audience applauded them all to the echo.

* * *

NEW YORK TIMES, FRIDAY, NOVEMBER 18, 1938.

BOSTON ORCHESTRA OPENS SEASON HERE

Serge Koussevitzky Conducts Carnegie Hall Concerts for Appreciative Audience

RAVEL SUITE IS FEATURED

'Tombeau de Couperin' Wins Applause—Music of Sibelius and Beethoven Follow

By OLIN DOWNES

The unrivaled Boston Symphony Orchestra, with Serge Koussevitzky, the conductor whose catholicity of taste and brilliancy as a leader have made that orchestra what it is today, gave its first New York concert of the season last night in Carnegie Hall before an audience which packed the house and comprised the musically elect of the city.

Tribute was paid the memory of Maurice Ravel, who died last year by the performance of his suite, "Tombeau de Couperin," which, according to the story, was composed by Ravel in memory of a comrade who fell in the World War. The story may or may not be true. The curious will find no hint of the lugubrious or the specifically elegiac in this music. They will rather discern the finish and precision of the French classic style, and the spirit, though conveyed by modern idioms, of the old dances of the eighteenth century.

And the listener might say, "Pooh! The death of a friend! This is lament. This is sheer style sufficient unto itself, and consummate technical mastery. Tragic? It is archaic, in a piquant manner; it is formal, suave, ironical, aloof from emotion." It may be said that if Ravel had thought when he wrote this music of a friend who fell in battle, he would have taken exactly such means as these of commemorating him—not with groans of protestation, or self-pity disguised as mourning, but with a courtliness and laconism that covered proudly his grief. He would have summoned the images of his ancestral past, and its proud and ancient culture. The reality of his emotion would be comprehensible only to the few who understood his gallantry.

A Music of Fascination

In any case, this music, so perfect in style, so adroit and self-conscious in its fabrication, has a singular fascination. It was said of Ravel that he always adapted his technique to the special subject, or experiment, of the occasion, and that he loved experiments. He would have heartily underscored Wilde's essay upon the truth of masks. Here the style is the art, and also the man. After every movement of the suite the listener is prone to split his palms at the sheer admiration of the triumph of idea and workmanship—plus, last night, a most precise, subtle and brilliant performance.

The contrast between this music and Sibelius's Fifth symphony could hardly have been greater. For that matter, it may be said that each of Sibelius's later symphonies is a law unto itself. There is no preconceived formula. The music follows where the idea leads, the idea having as its inevitable consequence the manner of its development. One is aware of a germination, always mysterious and never fully explicable by traditional principles, in these works. Thus the effect of the opening measures of Sibelius's Fifth, like those of his Second, is pastoral, but with what completely different consequences as the two movements, in entirely different ways and through differing harmonic formulae, develop!

Not Easy to Analyze

There is a sense of solitude, always profoundly present in Sibelius's representative scores. The music seems to merge with the vibrations of the natural world, and the thought of the composer to become one with nature about him.

The music is not easily to be analyzed in the sense of personal emotion. It is not possible to put the finger on this measure or that and explain that the passage has such and such a significance. Why? Because this is purest music. Thanks to its power of metamorphosis, the most conventional successions of tones, such as those which make the motive of the middle movement, become extraordinary in their unfoldments. Then occurs in the finale the gradual emergence, from the midst of the murmurings and hummings of the instruments, of the extremely energetic motive, which gathers force and recoils upon and multiplies itself in a fashion almost cellular, until it reaches the culmination, which is as savage and grand as a northern sunrise.

The orchestra played this music magnificently. Dr. Koussevitzky presented in a way which involved a complete synthesis of the composer's thought the long lines of the tonal structure which are created by an accumulation of detail. He understood the composer's instinct for tone-colors and juxtapositions of chords and keys which are not predicated in the textbooks, and of which no other composer than Sibelius was aware.

Sibelius owes much to this interpreter. Could one say more than that this symphony was not made secondary or inadequate by the elemental drama of Beethoven's Fifth symphony, which brought the concert to an end, with a clamorous recognition by the audience of the achievements of the players and the conductor?

TERRE HAUTE, IND.
TRIBUNE

NOV 11 1938

Memberships for the Berkshire Symphonic Festival concerts by the Boston Symphony orchestra and Serge Koussevitsky at the new Tanglewood shed next year have been received from 13 states and Canada. Memberships have come from such distant states as Arkansas, California and Florida.

NEW YORK, N. Y.
EVENING JOURNAL

NOV 11 1938

BOSTON SYMPHONY CONCERT NOV. 18

The Boston Symphony Orchestra will give its first Brooklyn concert of the current season Nov. 18, in the Brooklyn Academy of Music. The concert marks the 15th year that Serge Koussevitzky has conducted this annual series. The program will include Beethoven's "Symphony No. 2," Aaron Copland's "El Salon Mexico" and Dvoraks "Symphony No. 5."

DALLAS, TEX.
NEWS

NOV 17 1938

Boston Symphony Plays in New York

NEW YORK, Nov. 16.—The Boston Symphony Orchestra under the direction of Serge Koussevitzky will make its first appearance of the season in New York Thursday night playing at Carnegie Hall. The program will include two symphonies, Beethoven's Fifth and Sibelius' Fifth. Opening the concert will be Ravel's Le Tombeau de Couperin.

INDIANAPOLIS, IND.
TIMES

NOV 12 1938

* * *

MEMBERSHIPS for the Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra and Serge Koussevitsky at the new Tanglewood shed next year have been received from 13 states and Canada. Memberships have come from such distant states as Arkansas, California and Florida.

N.Y. Her. Tribune Nov. 18/38

MUSIC

By LAWRENCE GILMAN

The Boston Symphony Starts Its New York Season at Carnegie Hall

First New York concert this season by the Boston Symphony Orchestra, Sergei Koussevitzky conductor, at Carnegie Hall.

PROGRAM

Ravel . . . "Le Tombeau de Couperin," Suite
I. Prélude.
II. Forlane.
III. Menuet.
IV. Rigaudon.
Sibelius
Symphony No. 5, in E-flat major, Op. 82
I. Tempo molto moderato.
II. Allegretto—moderato, ma poco a poco stretto.
III. Andante mosso, quasi allegretto.
IV. Allegro molto.

Intermission

Beethoven.
Symphony No. 5, in C Minor, Op. 67
I. Allegro con brio.
II. Andante con moto.
III. Allegro: rio.
IV. Allegro.

THE audience that gathered in Carnegie Hall for the first Boston Symphony concert of the season was a sight to cheer the most despondent music-lover—if any such were in the neighborhood. The occasion wore an unmistakable air of festival. No palms or wreaths or smilax or potted plants adorned the stage or auditorium. They were not required. The audience itself provided the adornment and the festal note.

* * *

It was a remarkable audience—so large that one had the odd impression that there were at least two persons occupying every seat. A sense of well-bred eagerness hummed through the hall—for this audience was nothing if not well-bred. It was an audience that diffused intelligence and well-being and responsiveness and gentle manners. It was both excited and restrained. It was electrically vibrant. It was determined to be musically pleased, and certain that it would be. It greeted Mr. Koussevitzky, when he appeared upon the stage, with an explosive outburst of applause; and one expected to see it rise to its feet, in emulation of the orchestra's action—undoubtedly it wanted to, but felt a bit shy.

The words Success—Prestige—Achievement were not inscribed upon banners or in electric lights above the platform. They did not need to be, for one could read their meaning in every facet of the spectacle.

* * *

And this was a concert by an orchestra which, approximately twenty years ago, seemed to be as nearly down and out as an orchestra could be and survive; an orchestra that had lost, through the accidents of War and public circumstance and misfortune, most of the brilliant distinction and prosperity that it had won during its long and illustrious history of three generations.

Out of that melancholy slough the Orchestra has climbed, slowly, steadily, indomitably. Today, twenty years after the disaster that it suffered, it has come through, magnificently and completely. It is now one of the two of three excelling orchestras of the world, a superb instrument of beauty and eloquence; and the organization that directs it is a model of dignity, efficiency, and artistic self-respect.

If all this is not a triumph of will and spirit and integrity over adversity and mischance, a triumph that cannot be too loudly cheered, one does not know what else to call it.

* * *

Mr. Koussevitzky is a deft and canny program-builder, with a lively sense of public psychology. He had devised for his first evening concert in Carnegie Hall a perfectly constructed list of pieces, fit for the occasion, the place, the mood, the time. First the "Tombeau de Couperin" of Ravel, with its exquisite artificiality and grace, its delicate touch of harmonic asperity, its craft and guile and charm. Then the great Fifth Symphony of Sibelius, with its nobly heroic passion and inspiration. And, as closing piece, another Fifth Symphony, which, as Sir James Barrie's Policeman would certainly have recognized, is infalliable.

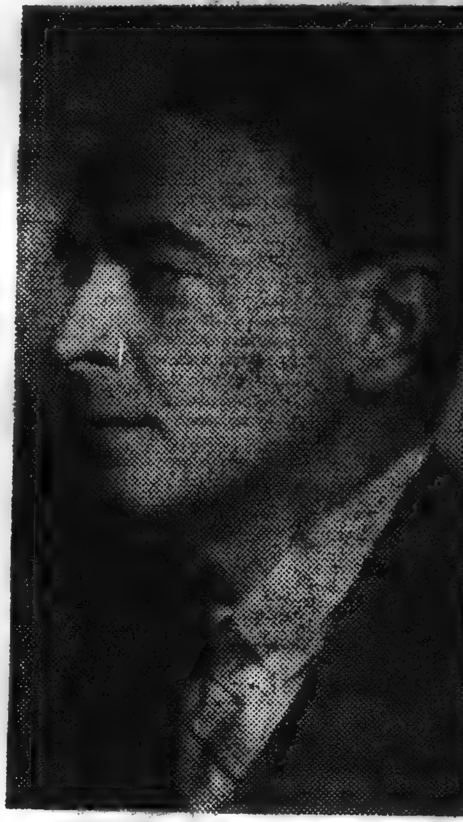
* * *

The whole program, in fact, was infalliable. Its hearers followed it with absorbed intentness, and rewarded each performance with that peculiar kind of fervor that one notes at a Boston Symphony concert.

It was a joy to hear once more the splendid orchestra, especially in its playing of the Sibelius symphony. In the matchless finale, with its strange and mystical coda—music which is uplifted upon a secret wave of valor and exaltation and heroic strength—one thought, as one listened, of the composer's own description of his mood at the time that he composed it:

> ". . . As if I were preparing to quit this life, and while descending into my grave, shot an eagle on the wing—sighted well and skillfully, and without a thought of what was to come."

Serge Koussevitzky



Conducting the Boston Symphony at its first New York concert

Boston Symphony Returns

Visitors Give First Concert of Their Fifty-third Season in New York.

By OSCAR THOMPSON.

Consecutive fifths may or may not have ceased to be an issue of orthodox harmony, but they can be effective in program-making, as Serge Koussevitsky and the Boston Symphony made manifest in Carnegie Hall last night. In this instance the consecutives were the Fifth Symphony of Sibelius and the Fifth Symphony of Beethoven. Prefaced by Ravel's "Tombeau de Couperin" suite, they supplied the musical substance of the first concert of the Boston Symphony's fifty-third New York season.

If it contained no element of novelty, the list of compositions presented was one shrewdly chosen to exhibit the finest and most characteristic qualities of this remarkable ensemble. The Ravel suite is music stylistic and coloristic. In performance it requires most of all a lapidary cut and polish, that it may flash its facets with no clouding of detail. There was an abundance of glitter. The Boston Symphony obviously was its distinctive self and Dr. Koussevitzky as fastidious as ever.

The E flat symphony of Sibelius, as time has done much to make clear, is not a gloomy or a steely work. Its close is jubilant and along the way leading to this triumphant pæan is a play of sunlight only to be realized by brilliant and buoyant playing. The brass color of the Boston ensemble is peculiarly right for this music. But the same must be said for the woodwinds and for the strings. Conceivably the symphony never has stated its case here more clearly. But with clarity and tonal opulence went a tingling vitality.

In the past Dr. Koussevitzky's playing of the Beethoven C minor symphony has had its debatable points, among them a certain hardening of the tone in what has seemed to this reviewer an excess of nervous drive. There was less of this in last night's performance of the C minor than in some of its predecessors, though it remained on the bright and sharp-edged side. In its details it represented individual and group playing of the highest finish. Is there anywhere a double-bass section that meets the famous old challenge of the scherzo as this one does? Or is the ear influenced more than ordinarily by the eye, because of the unusual position of the big fiddles well up front at the left of the platform?

If last night's audience troubled itself at all with such speculations they had no effect on its enthusiasm. Dr. Koussevitzky was rousingly applauded at all the proper places, and his musicians were called to their feet that they might have their share.

THE JEWISH ADVOCATE, FRIDAY, NOVEMBER 18, 1938

MUSIC IN REVIEW

By JULES WOLFFERS

Boston Symphony

For the sixth program of the Boston Symphony Orchestra, Dr. Koussevitsky chose the second Symphony of Beethoven; a new Concerto for violin by Professor Hill of Harvard University; and the Sibelius Fifth Symphony. Ruth Posselt was violin soloist.

Professor Hill has probably not written an unpleasant page of music in his life. The present violin concerto is no execption to his other works. It is pleasant music, melodious, well-turned, neat and flexible. Now and then a mildly non-consonant passage reminds us that we are indeed past the first third of the 20th century, but this need not disturb any person. Yet this much can be said for the Concerto—it has not a cheap passage in it, and the music is well-written and well-orchestrated. Miss Posselt met and overcame the considerable technical difficulties of the solo violin part. Her playing is clear and clean-cut, her tone is good and her devotion to the music and to the composer's intentions was unmistakable.

The conductor's reading of both the Beethoven and Sibelius was, in the opinion of this reviewer, beyond criticism. The orchestra and Dr. Koussevitsky were simply superb; the effect on the listener was overwhelming as the tremendous ovation at the close of each symphony attested.

This week the orchestra is on a tour that embraces concerts in Hartford, New Haven, New York and Brooklyn. The next regular pair of concerts will take place November 25 and 26. Eugene Goosens will be guest conductor. The program will include: Overture to the "Occasional Oratorio", Handel; Carnival, Schumann, orchestrated by Rimsky-Korsakov, Liadov, Glazounov and Tcherepnin; Two Nature Poems, Goosens; (all the above being first performances at these concerts); "Manfred" Symphony, Tschaikovsky.

New Orchestra Scores

Books and Music, Inc., publishers of the International Music Edition, has just issued the first volume of a library of orchestra scores designed for musicians, musical amateurs, music schools and libraries. Dr. Hugo Leichtentritt of Harvard University, editor-in-chief of the firm, contributes biographies of the composers together with a history and synopsis of each composition. The publications will average about 400 pages of score and text. The retail price of each volume will be $3; the subscription price is $2.25.

Judging from the first volume which contains Beethoven overtures, these scores will be a welcome addition to any music library. The printing is clear and correct, the paper is of good quality and the volume is very durably bound. Below each score page is an excellent piano transcription with all cues clearly marked. The volume comes enclosed in a cardboard box with the names of composer and compositions printed on the outside. All in all, this is an excellent edition. The fact that Dr. Leichtentritt is in editorial charge of this venture speaks for itself.

Ballon Appointed

Director Joseph Malkin of the Malkin Conservatory of Music announces the appointment of Hedda Ballon, for 18 years with the Vienna Conservatory, as Harpsichord instructor. Mrs. Ballon, who arrived here from Vienna in September, plans to make her home permanently in Boston. Her experience as harpsichordist and harpsichord teacher has been extensive.

NEW HAVEN, CONN.
REGISTER
OCT 30 1938

In The World Of Music . . . .

By H. Earle Johnson

FULLY recognizing that great art movements are rarely self-supporting, the friends of the Boston Symphony Orchestra have undertaken to enlist the aid of its audiences everywhere toward meeting the inevitable deficit. The Metropolitan Opera Guild is similarly organized for the same purpose, and the New Haven Orchestra Association has made appeals for a guaranty fund. Similar efforts, of one kind or another, are regularly made throughout the country, and brought to function with gratifying success.

There is wisely no attempt made to disguise the fact that the immediate need is for funds, but neither have the Bostonians indicated that by the obeying of that gracious gesture there is nought to be gained by the donor. Bostonians, after all, are a tight little race which likes to know the wherefore of a matter; they enjoy perusing a budget which reveals the exact need and, at the same time, renews awareness to the extensive program carried on by one of the world's great cultural forces. Thus apprized, they are delighted to contribute to a work in which they have an exceeding pride.

Good Figures

The corporation is under the control of a board of trustees serving as directors; it now owns Symphony Hall, subject to a small mortgage, and manages invested funds of approximately $400,000 which yield a small income. These funds have accumulated through bequests and generous gifts. Beginning with 24 concerts a year, the number has now increased to over 200 in the eastern part of the country, more than 20,000 persons attend in Boston, and approximately 200,000 in all. Next summer the orchestra assumes direction of the Esplanade outdoor concerts, establishing a completely graded set of activities, what with "Pops" during June, children's concerts, and that gleaming hope—the Berkshire Festival, a potential movement of inestimable scope for the world at large.

New Haven was among the first cities regularly visited by the Bostonians, if the writer's investigation is correct, having been a part of the first tour to New York in 1886. For this reason, and in view of its continuing association with our musical life, we may feel a pride in the fortunes of the Boston Symphony. It is today the only attraction unfailingly certain of selling out Woolsey Hall to the rafters.

Incidentally, it's able and courteous management is famed far and wide among local sponsorships and the press at large.

Boston's Plan

In an art where much undue extravagance is the rule, one may be grateful for the exercise of certain New England virtues relating to economy, for one of the principal convictions to be gained by reading the statement of the Boston Symphony relates to the efficiency of its operation. Accordingly, all but 15 per cent of the total expenses are met by the regular channels of income; the remainder must be provided by friends.

The friends of the Orchestra make contributions in either large or small amounts toward maintenance; the number of donors has increased from less than 700 to well over 2,000 in four years. Enrollments for the forthcoming season are now invited since appeal is made at the beginning of the season in order that complete assurance may be early available of abundant support toward fulfilling those commitments already negotiated. Several New Haven persons are constant in subscribing and other friends of the Boston Symphony Orchestra are invited to make themselves known.

PROVIDENCE, R. I.
JOURNAL
NOV 13 1938

A large and enthusiastic audience greeted the Boston Symphony Orchestra Tuesday evening at the Metropolitan Theatre, where the second concert of its season was presented under the baton of Dr. Serge Koussevitzky.

Nov. 20/38

COPLAND NOVELTY IN PREMIERE HERE

'El Salon Mexico' Performed by Boston Symphony Under Serge Koussevitzky

By OLIN DOWNES

The place that Serge Koussevitsky and the Boston Orchestra hold in the esteem of the New York public was shown again yesterday afternoon by the audience which packed Carnegie Hall and testified after each performance to its enthusiasm. As is customary at these concerts, there was no soloist. None is required. In fact, in most cases at these concerts a soloist would be an intrusion. For the orchestra, when Koussevitsky and his men made music, is itself the supreme soloist.

A novelty by Aaron Copeland, "El Salon Mexico," was performed for the first time in this city on this occasion. This music was suggested to Mr. Copeland in the course of a visit that he made to Mexico six years ago. He heard the players and watched the dancers in a popular resort in Mexico City, and he has transcribed his impression.

In a program note Mr. Copland is careful to state that he has not attempted to portray the Mexico of ancient civilization or modern revolution. Neither is this a tone-picture of the Mexican land. It is Mexican in the same sense, presumably, that a Frenchman's music would be American if he had gone to the Casino in Harlem and later composed about it on the basis of what he heard there, or rather the sort of music that he heard there. For Mr. Copland does not take his themes from a sketchbook wherein they were noted down as he listened. He has taken them from two Mexican collections of popular melodies, as Chabrier wove his "España" from known folk-melodies of Spain.

This music is ingeniously orchestrated, with the aid of certain percussion instruments which are exotic and with suggestive effects which bestow color and twang. The harmonization does not seek for strangeness, yet avoids the conventional and pursues a course dictated by the nature of the themes.

Adventure in Idiom

It is a brilliant adventure in a certain idiom. There is always the danger, where many themes are employed and especially when they are dance themes of a clearly defined length and rhythmical physiognomy, of a composition that will be patchwork. This danger is met competently by the composer because the motives are made to cohere and in the process of development to accumulate—at least technically. The work was very well received. After Dr. Koussevitzky had brought Mr. Copland to the stage, the latter returned by himself to acknowledge the welcome of the audience.

With the exception of this work—and for the writer rather regrettably—the program was confined to classics of an order imminently safe and sane. This is not to slight the beauty and the delight of Beethoven's Second symphony and Brahms' Fourth. But most of the orchestral programs given in this city follow the beaten track, whereas in former seasons one could always look to the orchestra from Boston to let us know what many contemporaneous composers were doing and in a majority of cases to produce some worth-while novelties. No doubt for some in the audience the present type of Koussevitzky programs is comforting. Yet we are supposed to be a public curious and receptive to new ideas.

Note on Second Symphony

The performance of the Second symphony was ravashing for its finish and for the beautiful blend of the sonorities. Though early Beethoven, it is a perfect masterpiece, and it was received with an enthusiasm that belied its years. For it is as fresh today as the day it was born. However, the performance tended over-much to the discreet. Doubtless Mr. Koussevitzky views this early symphony of Beethoven as purest classicism—as Beethoven still the dutiful heir of Haydn and Mozart. The conductor evidently intended to keep it to that scale of sonorous values.

But there is much in this score which is revolutionary, of an explosive force, and a jocosity peculiarly Beethoven's. It was in the last movement, principally, that this quality found expression yesterday. As a whole, we heard a Beethoven who was somewhat on his good manners. There is impoliteness in the Second symphony.

One might say that the whole era of the classic symphony was synthesized in the concert which began with Beethoven's Second and ended with the autumnal music which Brahms composed only a few months before his death, and which will endure as one of the supreme movements of the tonal art.

Koussevitzky and His Band Please the Manhattanites

B. Trans. - Nov. 19/38

Report from the Scene as the Conductor Commences His Fifteenth Season There

NEW YORK.

Certainly the Boston Symphony is New York's orchestra. In Carnegie Hall on a Thursday evening there is no reason to doubt that the orchestra was created, rehearsed and mounted upon the Georgian stage solely for metropolitan delectation. The Bostonian, sitting modestly by, can only note with pleasure the warmth with which the city welcomes Dr. Koussevitzky and his men, sigh wistfully for his lost muse: for it is no longer his; he is a stranger before the familiar fire that was his orchestra. A mere provincial, he is tempted to reason, is fortunate to be vouchsafed this blessing; lucky he is to be able to attend this occasion, let alone participate in it.

And what an occasion it is! When New York does these things, it does them well. The maze of cabs, the glitter of limousines, the sea of toppers, the rustle of silk and satin, the pervasive aroma of a hundred gardenias, the tantalizing discretion of the ubiquitous orchid. The Bostonian recalls an opera opening, thinks of the ballet first-night, makes mental calculation of the importance of the moth-ball in preserving Boston between its dozen seasonal functions. New York takes these things in stride; sensing an occasion, it honors its guests and itself with a graciousness that is in keeping with the significance of the event in hand.

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NEW YORK, N. Y.
EVENING POST

NOV 12 1938

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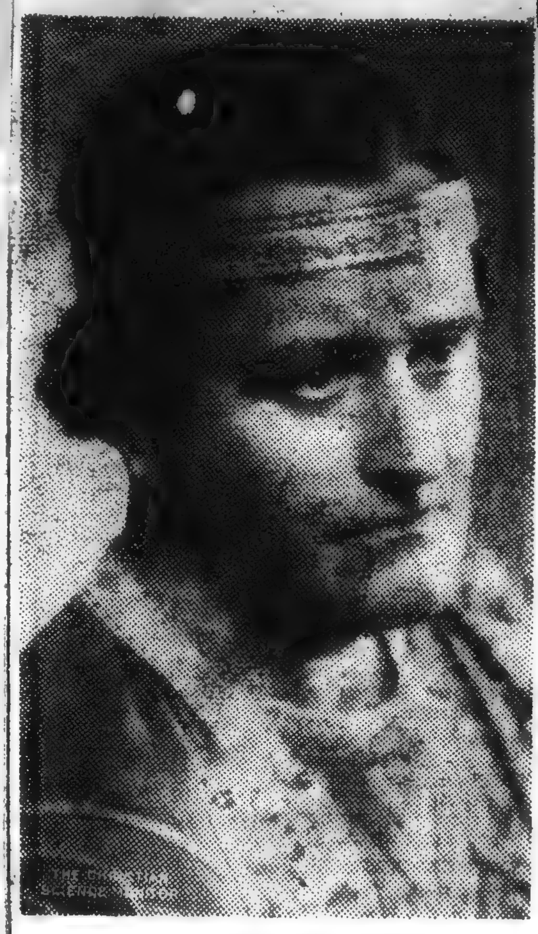
B. T. Trans. Nov /38

Three Musicians in the [illegible] News

Monitor - Nov. 22/38



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© Bachrach

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INDIANAPOLIS, IND.
TIMES

NOV 11 1938

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PROVIDENCE, R. I.
BULLETIN

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Koussevitzky and His Band Please the Manhattanites

B. Trans. - Nov. 19/38

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PROVIDENCE, R. I.
JOURNAL
NOV 9 - 1938

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W. P. Jr.

BROOKLYN, N. Y.
EAGLE

NOV 13 1938

Symphony Will Play Friday

Opening Concert Will Attract Society to The Academy of Music

Brooklyn society will attend the concert of the Boston Symphony Orchestra when the fifty-third season in Brooklyn opens on Friday night in the Academy of Music.

Many members of the committee will occupy box and orchestra seats. Members of Brooklyn Woman's Club will occupy Box 6 and faculty and students from Adelphi Academy will occupy Box 5.

New members of the Brooklyn Committee, which is headed by Adrian Van Sinderen, chairman, and Mrs. Henry J. Davenport, acting chairman, will attend the opening concert. New members are Mrs. James G. McDonald, Miss Agness Ritchie, Mrs. John Bauer and Miss Mary Ogg. Mrs. M. Preston Goodfellow is membership chairman and Mrs. Edward C. Blum is chairman of boxes.

Dr. Serge Koussevitsky, Boston Symphony Orchestra conductor, will offer as his opening program Beethoven's Symphony No. 2 in D major, Opus 36; Copland's "El Salon Mexico" and Dvorak's Symphony No. 5 in E minor, "From the New World," Opus 95.

Boxholders the opening night will be Mrs. Thomas E. Murray Jr., Mrs. Benjamin Prince, Adelphi Academy Alumnae Association, in charge of Miss Jessie Ogg; the committee box, which will be occupied by leaders of high school orchestras in Brooklyn; Mrs. Dean C. Osborne, Mrs. William H. Good, Mrs. Oliver G. Carter, Mrs. Thomas H. McClintock and Rear Admiral Clarke H. Woodward, commander of the Brooklyn Navy Yard.

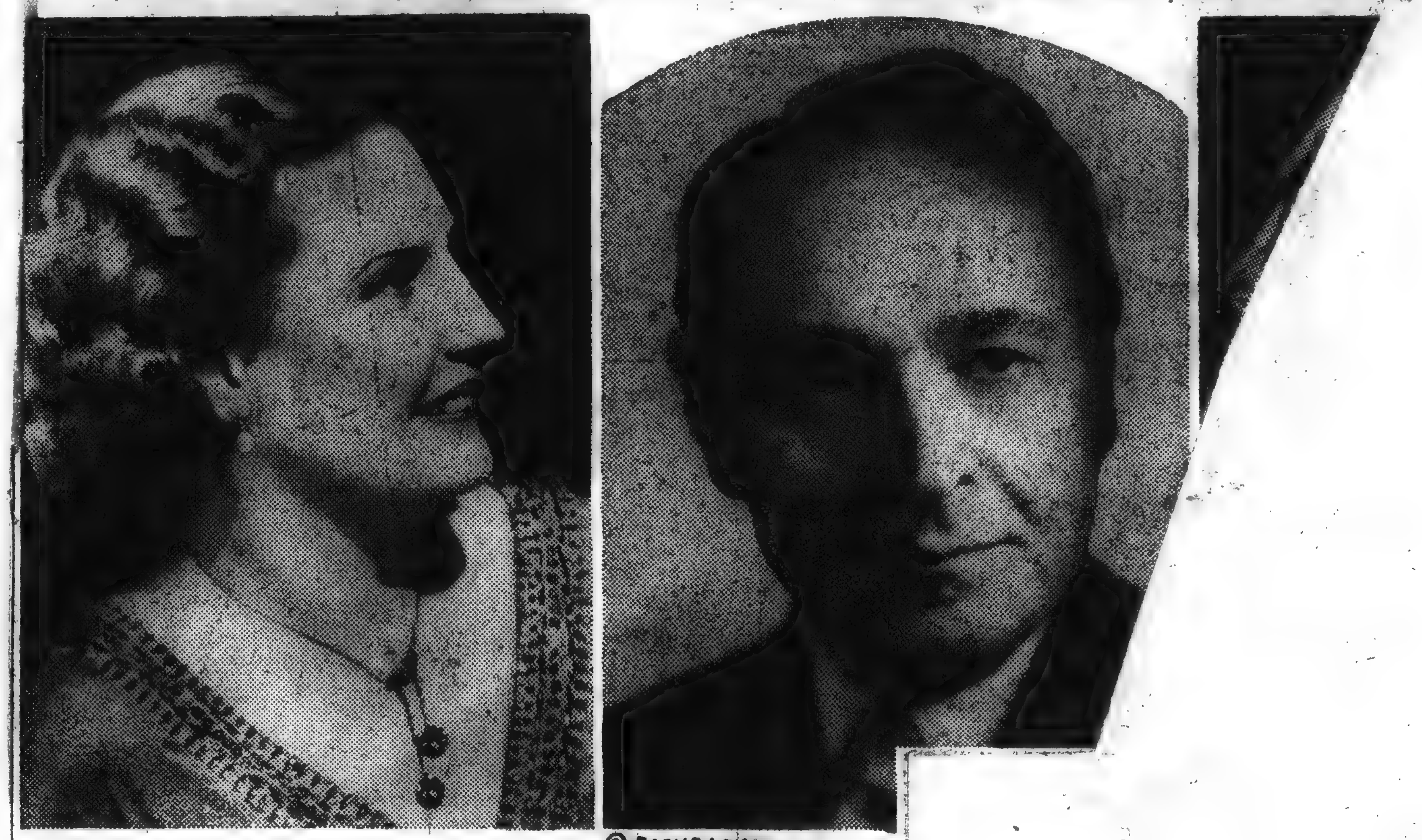
The fifty-third season of the Boston Symphony Orchestra in Brooklyn is presented under the auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is chairman, and the Brooklyn Committee.

Members of the Brooklyn Committee announced for the first time this season by Mrs. Davenport are Dr. Joseph Dana Allen, Juan A. Almirall, John Anderson, Mrs. Ernest Ash, Dr. Frank L. Babbott, Miss Phyllis Barnes, Mrs. John L. Bauer, Justice William R. Bayes, Mr and Mrs. Edward C. Blum, Robert E. Blum, Mrs. Samuel T. Brown, Mrs. Glentworth R. Butler, Mrs. Otis Swan Carroll, Mrs. Edmund H. Cahill, Mrs. Oliver G. Carter, Mrs. Thomas F. Casey, Mrs. I. Sherwood Coffin, Mrs. Ellwood Colahan, Miss Frances H. Coutts, Mrs. Gordon Weir Colton, Walter H. Crittenden, Mrs. Russell V. Cruikshank, Mrs. Henry J. Davenport, Mrs. Mary Childs Draper, Mrs. H. Edward Dreier, Mrs. Guy Du Val, S. Raymond Estey, Mrs. Merrill N. Foote, Mrs. Lewis W. Francis, Mrs. Charles W. Franklin, Dr. and Mrs. George H. Gartlan, Mrs. Edwin L. Garvin, Mrs. Charles R. Gay, Mrs. Emil Goetsch, Miss Louise Goetze, Miss Theodora Goldsmith, Mrs. William H. Good, Mrs. M. Preston Goodfellow, Mrs. William B. Greenman, Mrs. J. Morton Halstead, Mrs. William Peter Hamilton, Mr. and Mrs. Walter Hammitt ,Frank Hancock, Mrs. James M. Hills, Mrs. Roy Hart, Mrs. Russell S. Hume, Mrs. O. Paul Humpstone, William T. Hunter, Henry A. Ingraham, Mrs. Robert Franklin Ives, Mrs. Charles Jaffa, Mrs. William G. James, Dr. William A. Jewett, Mrs. Frederick L. Johanns, Mrs. David C. Johnson, Ralph Jonas, James H. Jourdan, Mrs. Hans V. Kaltenborn, Jacob C. Klinck, Mrs. B. Meredith Langstaff, David H. Lanman, Mrs. John Eadie Leech, Mrs. Maxwell Lester, Mrs. W. H. Lohman, Miss Hilda Loines, Mrs. Frederick D. MacKay, Mrs. Thomas H. McClintock, Mrs. James G. McDonald, Mrs. William W. Marshall, Mrs. E. P. Maynard Jr., Miss Irene Miles, Miss Mary Ogg, Mrs. Dean C. Osborne, Mrs. Frank H. Parsons, Mrs. Charles Elwell Pe.kins, Mrs. Charles E. Potts, Mrs. Frederic B. Pratt, Mrs. Benjamin Prince, Mrs. Roland Rasch, G. William Rasch, Miss Agnes Ritchie, Mrs. Frank Reynolds, Miss Jessie Righter, Mrs. Donald Ross, Mrs. F. R. Schepmoes, Mrs. John D. H. Schulz, Mrs. Helen Warren Seeley, Robert Alfred Shaw, Mrs. Frank E. Simmons, Mrs. William Slater, Mrs. Harold Irving Small, Miss Arrietta Smith, Mrs. W. C. Spelman, Nelson Sprackling, Mrs. Ernest K. Tanner, Mrs. Franklin Taylor, Miss Marion J. Terry, Mrs. Hollis Thayer, Thornton C. Thayer, Carl H. Tollefsen, Mrs. Walter Truslow, Dr. Joshua M. Van Cott, Mr. and Mrs. Andrian Van Sinderen, Mrs. James P. Warbasse, Mrs. Edwin Carrington Ward, Mrs. Clarence Waterman, Mrs. Walter F. Wells, Mrs. George Whittlesey, Mrs. William H. Whitton, Surrogate George Albert Wingate, Mrs. Harry Michael Wingle, R. Huntington Woodman, Mrs. Maude B. Wood, Miss Elizabeth Wright and Edward J. A. Zeiner.

NEW YORK, N. Y.
SUN

NOV 12 1938

AMONG THOSE MAKING FIRST APPEARANCES OF THE SEAS



© BACHRACH

Left—Kirsten Flagstad, the Metropolitan's reigning queen of song, who gives a recital in Carnegie Hall on Tuesday evening. Right—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which begins its season here with a pair of concerts in Carnegie Hall next Thursday evening and Saturday afternoon.

Boston Symphony Begins Season

The Boston Symphony Orchestra under Dr. Serge Koussevitzky begins its New York season next Thursday evening and Saturday afternoon with concerts in Carnegie Hall.

The Saturday afternoon program schedules the first public performance in New York of Aaron Copland's rhapsody, "El Salon Mexico." The piece is the result of a visit to Mexico City by the composer and is based on popular Mexican tunes heard in the cafes. Sir Adrian Boult, English conductor, directed a radio performance of the work here last season. The Thursday evening program includes Ravel's "Le Tombeau de Couperin," the Sibelius Fifth Symphony and Beethoven's Fifth Symphony.

SPRINGFIELD, MASS.
MORNING UNION

NOV 18 1938

Boston Symphony Gives N. Y. Concert

Orchestra Begins 53d Series in New York City

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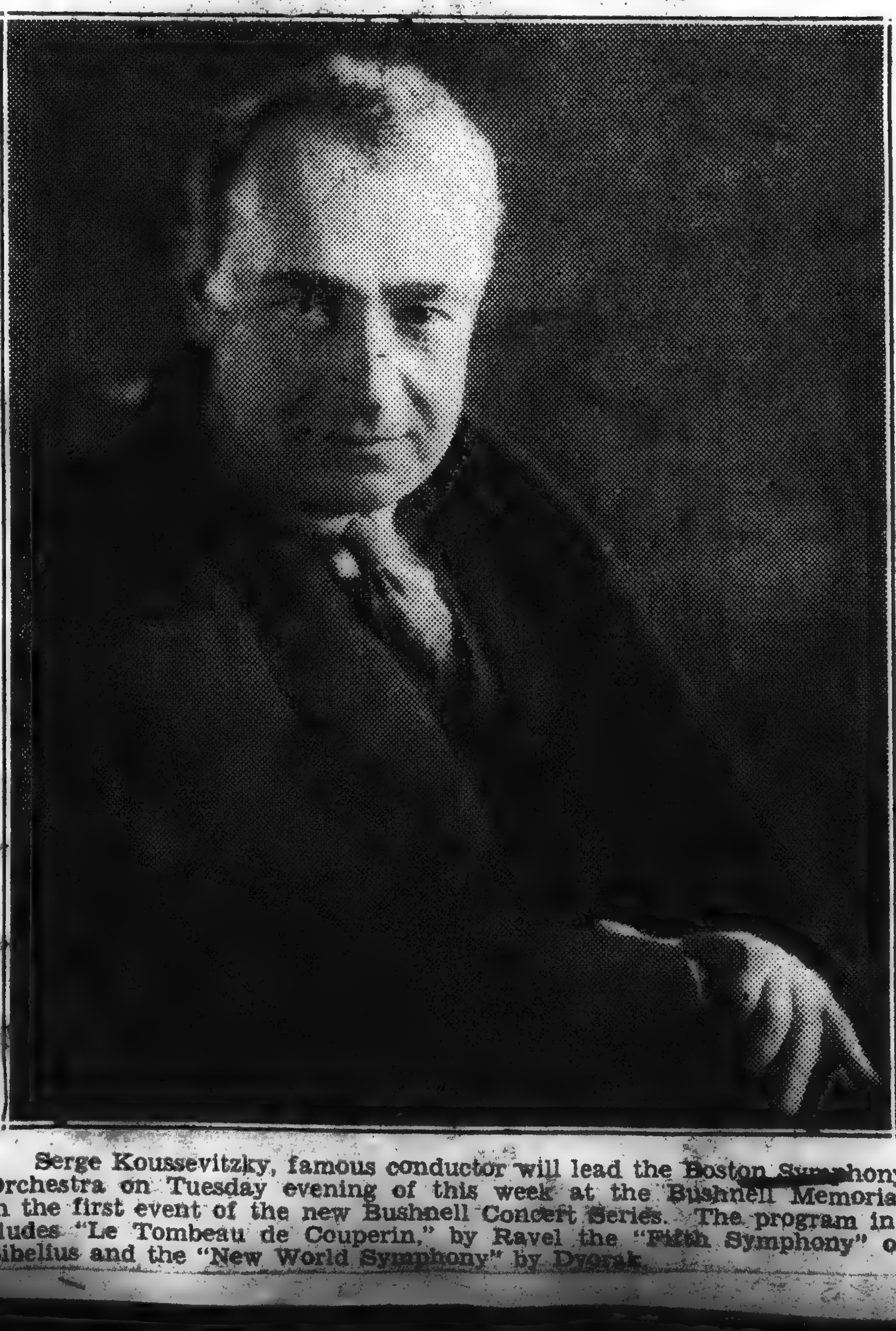
HARTFORD, CONN.
COURANT

NOV 13 1938

Leads Orchestra Here Tuesday



Serge Koussevitzky, famous conductor will lead the Boston Symphony Orchestra on Tuesday evening of this week at the Bushnell Memorial in the first event of the new Bushnell Concert Series. The program includes "Le Tombeau de Couperin," by Ravel the "Fifth Symphony" of Sibelius and the "New World Symphony" by Dvorak.

NEW HAVEN, CONN.
REGISTER

NOV 13 1938

Bostonians To Feature Beethoven And Brahms

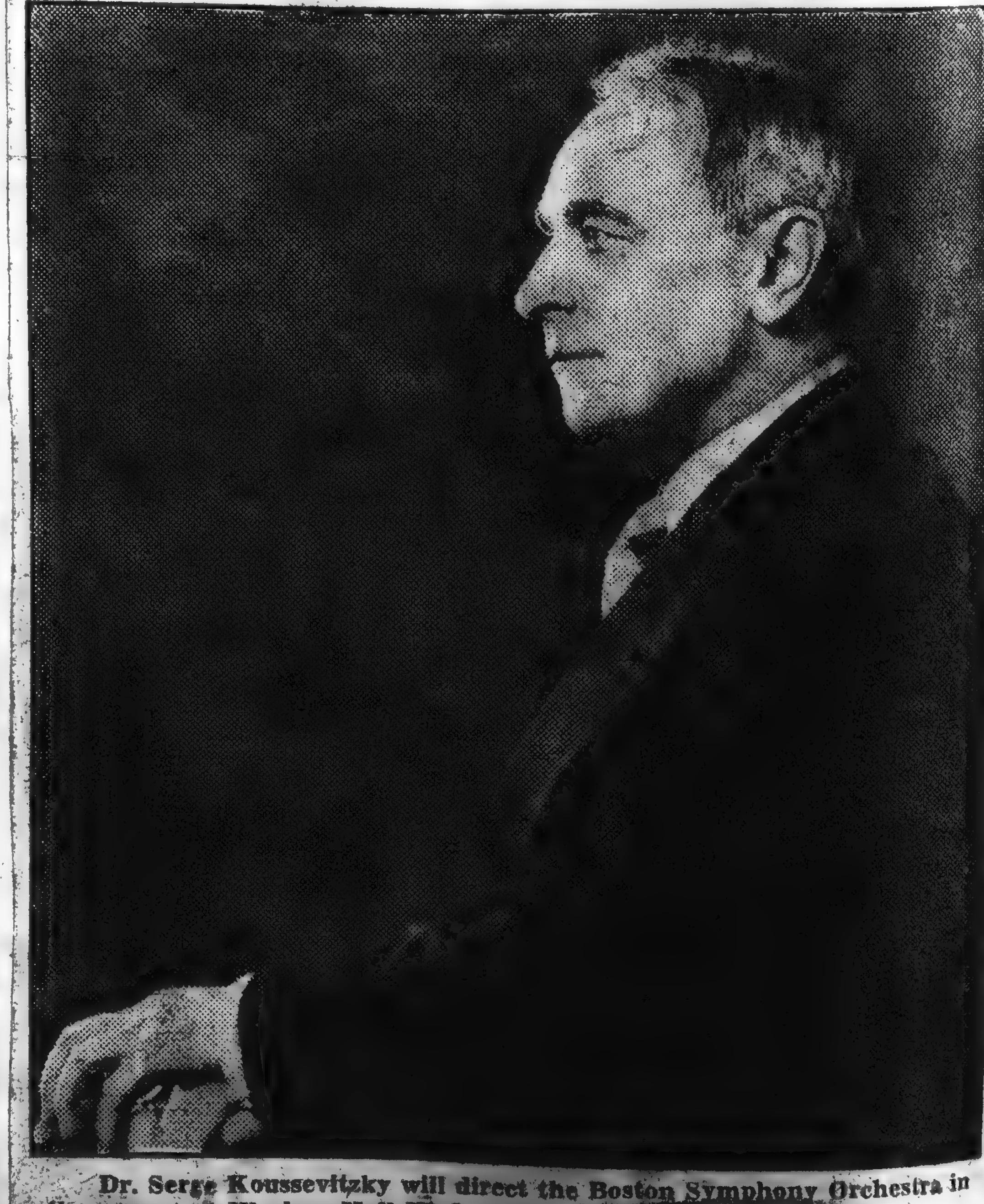
On Wednesday evening in Woolsey Hall the Boston Symphony Orchestra will make its first appearance of the season in New Haven, the occasion marking the second offering of the Woolsey Hall Concert Series of 1938-1939. Directed by the dynamic Russian conductor, Dr. Serge Koussevitzky, the great muscal organization of 110 performers will be heard in one of the finest programs ever presented on the local concert platform,—a program that will consist of two great symphonies and a distinguished work by an American composer.

The Second Symphony of Beethoven, in D major, will open the notable musical evening, and the Fourth of Brahms in E minor will be the concluding number. Aaron Copland's "El Salon Mezico" will be the third selection to be played, thus rounding out a trio of sterling compositions that should prove of tremendous interest to a host of music lovers from this vicinity.

The Beethoven and Brahms works need no introduction to patrons of symphonic music, for both selections are standard compositions that have great followings. Copland's Rhapsody is the result of a visit by the American composer to Mexico several years ago. It is a brilliant setting for large modern orchestra of popular tunes which are to be heard in the dance hall in Mexico City which gives the piece its title. "El Salon Mexico" represented American music at the Festival of the International Society of Contemporary Composers in London last summer. Dr. Koussevitsky gave the piece its first performances with the Orchestra in Boston last month, where it was received with great enthusiasm.

When Dr. Koussevitsky steps upon the Woolsey Hall platform next Wednesday evening it will be his first appearance in the auditorium since last June, when he was given an honorary degree of Doctor of Music by Yale University. Ranked among the foremost conductors of the world, Dr. Koussevitsky had already been honored by Brown University in 1926, and Harvard University in 1929, having been awarded honorary doctorates by both.

Exiling himself from his native land in 1920 because of bitterness toward the Bolshevik regime, he became conductor of the Boston Symphony Orchestra in 1924 and has since directed this outstanding musical organization. Decorated by the Czar of Russia in 1903, he was made a Knight of the French Legion of Honor in 1924 and was promoted to the rank of officer in that honorary body in 1930. In quitting Moscow he relinquished the post of conductor of the Russian State Orchestra.



Dr. Serge Koussevitzky will direct the Boston Symphony Orchestra in its concert at Woolsey Hall Wednesday evening.

BROOKLYN, N. Y.
EAGLE

NOV 13 1938

Upper left—Kirsten Flagstad, Norwegian diva, in recital at Carnegie Hall next Tuesday evening. Upper center—Trio of New York, in recital at Town Hall Tuesday night. Upper right—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra which opens its Brooklyn season at the Academy of Music next Friday night. Lower—Members of the company which Argentinita, Spanish dancer, will head at the Majestic Theater tonight for one performance only

Koussevitzky Opens Season

Boston Orchestra Will Play Copland Rhapsody at Academy Next Friday; Program Talks at Neighborhood Club

The Boston Symphony Orchestra will give its first Brooklyn concert of the season next Friday evening, Nov. 18, at the Academy of Music. The concert marks the fifteenth year that Serge Koussevitzky has conducted this annual series. The program will contain Beethoven's Symphony No. 2 in D major; Aaron Copland's rhapsody, "El Salon Mexico," and Dvorak's Symphony No. 5 in E minor ("From the New World").

Aaron Copland, a native of Brooklyn, has won general attention by his brilliant rhapsody, the product of his visit to Mexico in 1932. It was chosen to represent the United States at the festival of the International Society for Contemporary Music in London last Summer. Carlos Chavez gave the piece its first performance in Mexico City, Sir Adrian Boult introduced it at a broadcast concert from New York last May and Dr. Koussevitzky conducted it for the first time at a public concert in the United States, in Boston on Oct. 14.

"El Salon Mexico," named after a famous dance hall in Mexico City, is based upon characteristic popular tunes of that country. It is scored for full orchestra with great richness of color.

The concert will be held under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee. It is the first of a series of five which Dr. Koussevitzky will conduct in Brooklyn for the season 1938-1939.

Nelson Sprackling and Winslow Cheney will give the first of their preparatory hearings of the Brooklyn programs of the Boston Orchestra on Tuesday morning at 11 o'clock at the Neighborhood Club, 104 Clark St., Brooklyn Heights. The orchestral program for Friday evening will be reviewed and illustrated at the piano. In addition to the Beethoven and Dvorak symphonies, Aaron Copland's rhapsody will be presented from the manuscript through the co-operation of the composer.

PROVIDENCE, R. I.
JOURNAL

NOV 18 1938

BEGINS N. Y. CONCERTS

Boston Symphony Orchestra Begins Its 53rd Series.

New York, Nov. 17.—(AP)—The Boston Symphony Orchestra, second oldest in the United States, tonight began its 53rd series of concerts in New York, under the direction of Serge Koussevitzky, himself beginning his 15th season as conductor of the orchestra.

Excepting the first five years of its existence, the Boston Symphony has played every year in New York, much of that time giving 15 concerts each season, 10 in New York and five in Brooklyn. In more than half a century, no concert has been cancelled and only one postponed, in the blizzard of 1888.

Dr. Koussevitzky, American apostle of Jean Sibelius, opened with a performance of the Finnish composer's Fifth Sympony. There was another fifth symphony on the list, Beethoven's, and the program was completed by "Le Tombeau de Couperin," by the late Maurice Ravel.

NEW YORK, N. Y.
TELEGRAPH

NOV 14 1938

Boston Band Sets Program

Symphony Orchestra to Open at Carnegie Hall Under Koussevitzky.

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will open next Thursday evening and Saturday afternoon, in Carnegie Hall, the season of five pairs of concerts in New York. The program for the Thursday evening concert will consist of Ravel's Suite "Le Tombeau de Couperin," the Fifth Symphony of Sibelius in E-flat, and Beethoven's Fifth Symphony in C minor.

At the Saturday matinee concert, Serge Koussevitzky will give the first public performance in New York of Aaron Copland's Rhapsody, "El Salon Mexico." The piece is the result of a visit to Mexico by the composed, and utilizes popular Mexican tunes, such tunes which are heard in the cafe in Mexico City which gives the rhapsody its name. "El Salon Mexico" has been performed in Mexico City under Cravez. It was chosen to represent the at It was chosen to represent the United States at the Festival of the International Society for Contemporary Music in London last Summer. Sir Adrian Boult, conducting it there, likewise led a broadcast performance in New York. The matinee program will also include Beethoven's Second Symphony in D major, and the Fourth Symphony of Brahms in E minor.

HARTFORD, CONN.
COURANT

NOV 15 1938

Boston Symphony's Program Is Unusual

Three compositions never previously played in the Bushnell Concert Series, make up the program which the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitsky will play at the Bushnell Memorial tonight. This concert, the first event of the Bushnell symphony series, will start at 8:15 o'clock.

The program includes "Le Tombeau de Couperin," by Ravel; the "Fifth Symphony" of Sibelius and "Symphony From the New World," by Dvorak.

HARTFORD, CONN.
TIMES

NOV 16 1938

Boston Orchestra Opens Another Bushnell Season

By CARL E. LINDSTROM

Another Bushnell season and another concert by Dr. Serge Koussevitzky with the Boston Symphony Orchestra. Tuesday night, was the axis upon which events turned in anticipation and others will turn again in the recollection.

It is hard to know what happened to musical Hartford last night, since the impact of any great aesthetic moment has the aspects both of a beginning and a conclusion. It is now fairly clear that Bach, Beethoven and Wagner culminated their respective periods, but in their times no one could be sure whether each was an Orson Welles calling time on his world or setting a new one in motion.

A New Standard

Dvorak's Symphony "From the New World" has been played here often before, but it is doubtful that it will be interesting again in anything much short of the perfection in which it was delivered last night. There may have been those who found the Fifth Symphony of Sibelius taxing, in a considered sense of the word, and others who were susceptible to its aliment. Both would agree that a less skillful performance would be neither endurable nor assimilable.

The white light of this orchestra is meteoric in its intensity. It blinds while it illuminates; and while it ignites, it sterilizes, too. How much struggling undergrowth was swept away in this visitation no one can say; certainly only the hardier vegetation will take root again, once the ground cools off. The effect of such a concert on the Hartford musical scene is something about which each will have to make up his own mind.

Men and Leader As One

Dr. Koussevitzky and his men are not to be dissociated. This leader has had a longer tenure by many years than that of any other conductor with a major orchestra in the country, with perhaps one exception. What he and the players do they have arrived at together. This time there was Ravel's Le Tombeau de Couperin, a jewelled wreath which the Parisian composer fashioned to the memory of his countryman; the melodious patterns which a homesick Bohemian wove from Negro tunes during a sabbatical summer on the hot plain of Iowa; and the symphonic runes chiseled by a modern prophet on a crag in Finland. The radical over this strange algebra of art was the reaching arm of Koussevitzky who made fine sense of it all.

The rustle in the audience which followed the Largo of the New World Symphony testified to the mesmeric spell which its playing induced. Taken so slowly that at times its diaphanous web seemed almost motionless in midair, the most exquisite care was lavished upon it. So finely spun a tonal thread was safe only in the hands of artists. In the last movement there were chords which set a new high for brilliance by stringed instruments.

Those Strings Again

The strings are ever the marvel of the Boston Orchestra and they were in top form last night. In the Forlane and Rigaudon of Ravel it was the strings which will be best remembered. It was upon this choir that most of the burden of integrating the Sibelius Symphony fell.

Technically this symphony has many interesting phases. It has some dated dissonances as distinguished from the timeless sort which Sibelius was not afraid to use both before and after his Fifth. It is a study in the use of endlessly repeated figures; and a study too in sustained crescendos of which Sibelius has always been the master.

It is bleak and uncompromising but the same was thought of Brahms so recently as to be fairly uncomfortable to long memories. The Fifth Symphony, like the Fourth and the Seventh, requires attention and acquaintance to be properly appreciated and there is likely to be opportunity for both. Familiarity with the work in E flat does not appear to disturb that divine balance between inevitability and the unpredictable, which is one of the reasons we still listen to Bach and Beethoven.

At any rate, when another Sibelius symphony is played in Hartford we can hope to, and probably shall, receive it at the hands of Dr. Koussevitzky and the Boston orchestra.

The Soul and the Heart of an Orches

—[Hartford Times Photo

Serge Koussevitzky, celebrated conductor of the Boston Symphony Orchestra, and Edward A. Taft, chairman of the board of the Friends of the Boston Symphony, compare observations before last night's concert in the Bushnell.

HARTFORD, CONN.
TIMES

NOV 15 1938

Boston Symphony Opens Bushnell Series Tonight

The current Bushnell Concert Series will be opened this evening when Dr. Serge Koussevitzky takes the podium to conduct the Boston Symphony Orchestra in the first of its two promised concerts.

The program will be made up of "Le Tombeau de Couperin" by Ravel, the Fifth Symphony in E flat major by Sibelius and the Symphony "from the New World" by Dvorak.

The program will start at 8:15.

NORWICH, CONN.
BULLETIN
NOV 18 1938

The Boston Symphony orchestra, second oldest in the United States, began its 53rd series of concerts in New York, under the direction of Serge Koussevitzky, himself beginning his 15th season as conductor of the orchestra.

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HARTFORD, CONN.
COURANT

NOV 16 1938

Koussevitzky and Taft Arrive

Courant Photos.

Serge Koussevitzky, left, famous conductor, led the Boston Symphony Orchestra Tuesday night at the Bushnell Memorial in the first event of the new Bushnell Concert Series. Dr. Koussevitzky is shown with Edward A. Taft of Boston, chairman of the Friends of the Boston Symphony Orchestra, at the Hartford Club, where they stopped while here.

Koussevitsky And Boston In Concert

1938-39 Symphonic Series Opens at Bushnell Hall With Interesting Program

Under the conductorship of Serge Koussevitzky, the Boston Symphony Orchestra was heard in concert at the Bushnell Memorial auditorium, Tuesday night. The program:

Le Tombeau de Couperin ...... Rave
Symphony No. 5 in E Flat Major ...... Sibelius
Symphony No. 5 in E minor .. Dvorak

With sufficient fanfaring during the course of the evening to launch a millenium, the 1938-39 Bushnell Memorial Symphonic Series was opened last night, when the city's favored conductor and orchestra, Dr. Koussevitzky and the Boston, played the first of their two scheduled concerts here.

The program was one which made small concession to the fact that we have had a long vacation from the major orchestras and their more massive programs, and plunged us into symphony again, practically up to the neck. After a few moments of Ravel to sharpen our ears and wits, we were left to sink or swim in the mighty sea of Sibelius' Fifth Symphony, and then taken on a cross-country jog with the original musical promulgator of the idea "See America First," Dvorak—who had room for two countries in his big, gemuetlich heart. The Memorial had already brought to its customers' attention that it had never before offered any of these three works, and although it seems somewhat bland to speak of the Dvorak as new, in view of the number of times it has been heard here under other roofs, still and all it was stimulating and gratifying to open a new season by hearing two definitely new and one quasi-new works, all in one night.

Ravel's Tomb.

The tomb which Ravel has erected for Couperin turns out to be a fine, elegant rococco structure, for which Tschiakowsky seems to have been consulting architect and Debussy the interior decorator. It would seem, too, to be a cenotaph in which the early Frenchman's spirit might dwell with a great deal of amused satisfaction, for Ravel's music has about it a sophistication and a sardonic quality Couperin would have much relished, together with its finely-meshed form and a remarkably pure romantic content, both of which were ultra-dear to the latter's heart. "Le Tombeau" is certainly not a copy of Couperin's music, but it is homage that Couperin would understand and cherich acros sthe gulf of the intervening ages.

A more radical contrast to the Ravel than the Sibelius. would be hard to discover, and passing from the one to the other was going from the precious to the heroic, the epigrammatic to the epic, the miniature to the immense. Though the composer and the symphony still cherish within them the secret meaning of this enormous composition, it is impossible not to imagine, at least, that you glimpse the panorama of a gaunt world and the introspection of an austere spirit behind it.

Real Sibelius.

At any rate, its composite of the cryptic and the radiant we know to be one of the world's great symphonies, and we must be grateful for the opportunity to hear it from Dr. Koussevitzky whom we have come to recognize as Sibelius's chief interpreter and authentic translator. It was possible to believe last night that you were hearing all that Sibelius meant this symphony to say, musically and philosophically, because there was about Dr. Koussevitzky's interpretation of it, the impression of authority on the one hand and deep affection for the composer, on the other. Dr. Koussevitzky was able to evoke the impression of a perplexed and agitated spirit gathering new strength and calm from being close to the earth, and finally projecting itself into release in a great triumphant vision. It was a stirring concept and not without contagion and lesson, and even more than the actual musical statement, something to be grateful to Dr. Koussevitzky for.

As a performance, last night's concert offered some of the most exciting passages of virtuosity. We will long remember the way in which the second movement of the Dvorak floated out of existence on the double basses, the wonderful English horn solo work, the exquisite muted violin fragments from the concertmaster, the elegant work of the woodwinds in the Ravel, the remarkbale remoteness of the horns in the early Sibelius and their bigness in the Dvorak, the trilling of the strings, flutes and clarinets in the Scherzo of this same work—and so along even to the almost amusing crescendo on the triangle in the "New World." All told, it was a richly played evening. If it did not have that elastic dazzlement of spirit that sometimes has astounded us, this must be written off to the nature of the scores, and to the fine restraint with which Dr. Koussevitzky played the entire program, especially the "New World." This latter quality is one we vaunt most highly in this conductor, his ability to perform works beckoning into sentimentality or bombast, without succumbing to such temptation. It was an evening of superlative interpretation of content and continually exciting surfaces across the notes. That's why we have the Boston twice.

T. H. P.

NEW HAVEN, CONN.
REGISTER

NOV 17 1938

Music

BOSTON SYMPHONY SUPERB IN CONCERT AT WOOLSEY HALL

The triumph of the Boston Symphony Orchestra is hardly an item for remark by patrons of the Woolsey Series of Concerts, but the fact bears restatement as eloquent testimony of the continued magnificence of this superb ensemble. Dr. Kousevitsky often plans his enroute concerts as dress rehearsals for the Manhattan series, but no subsequent audience is likely to hear a finer account of at least two of the three works played last evening.

Odd Numbers Win

Beethoven's even-numbered symphonies are infrequently heard in comparision with the extraordinary acclaim given the others, and the Second is probably the least familiar of them all. In some quarters where it is thought necessary to array them in order, one as better than another, these "even" works are considered less worthy. Whatever the accounting may be, we have by no means exhausted the quiet beauties of this work, nor comprehended the cast of sadness which is not so intensely expressed here as in his later works. The Second symphony looks backward and forward alternately, polished with the Viennese classicist's refinement, but stepping resolutely forward to the achievement of the definitely individual Eroica.

Salon Mexico

One must admit the past and accept the present with as good a grace as possible. Aaron Copland's present of "El Salon Mexico" was received begrudgingly by the majority of last evening's audience, although the supporters were in sufficient number to make a lusty noise while the malcontent fled the Salon Woolsey. The first excuse which comes to mind—that Mr. Copland's music, while very well in its way, etc., isn't concert music for an audience whose members are in the majority dedicated to the preservation of the past, is not a very good excuse.

Sargent's "El Jaleo," so splendidly hung in Fenway Court, may suggest a background for this music as it emerges spontaneously from a dozen or so performers who sit informally against the wall strumming on various and unconventional instruments, suddenly fired into action by a mometary inspiration, and united in a common urge to translate unanalyzed emotion into bodily expression. In a smoke-filled, tense atmosphere of the Latin cafe, these alternately sombre and gay figures spend the hour, the night, or the festival season in executing these near-primitive pastimes. At times a high degree of sensuousness is reached, contrasted with utmost resignation and seeming lifelessness as the body traces out the intricate design in which every gesture has an almost mystical signifieance.

Mr. Copland has evidently spent many evenings, and stayed far into the night, in the numerous cafes of Mexico, a fascinated observer of these unfamiliar customs; he has become intrigued with musician's ear by the subtleties of rhythm unknown to the prosaic neighbor far above the Rio Grande. His score is a rather conscious, but remarkably skilled manipulation of the modern ensemble into a re-creation of this scene; it will be enjoyed to the extent of the listener's ability to visualize it.

Brahms' Maturity

Brahms' Fourth Symphony stands as a monument bringing the classic and romantic periods to a definite close. It is a noble one, replete with his most massive and stately beauties, and making acknowledgement to his masters. The wonderful episode of the first movement strongly suggests that in a similar place in Beethoven's Fifth Symphony, while the tendency to enter on the offibeat of the measure is typical of Bach. Dr. Koussevitsky and the players performed these works with a richness and authority now constant with them, but shared by few others; Mr. Copland will have further occasion to bless the providence which leaves nothing to be desired in displaying his interesting and omplexc score.

H. EARLE JOHNSON.

BROOKLYN, N. Y.
CITIZEN

NOV 18 1938

SYMPHONY CONCERTS OPEN HERE TONIGHT

Boston Orchestra, Under Dr. Koussevitsy, Offers First Program of Series

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra this evening in its first concert of the Brooklyn season 1938-39 at the Brooklyn Academy of Music. Featured on the program will be the first concert performance in the metropolitan area of "El Salon Mexico," by Aaron Copland, young American composer.

Included on tonight's program are Beetthoven's "Symphony No. 2 in D major, Op. 36;" and Dvorak's "Symphony No. 5 in E minor (from the 'New World'), Op. 95."

The Brooklyn series of the Boston Symphony Orchestra consists of five concerts, each conducted by Dr. Koussevitzky. The series is held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee. The second concert of the season will be given on Jan. 6.

HARTFORD, CONN.
TIMES

NOV 16 1938

Koussevitzky Lauds Kaskas; Sad at Sibelius' Shaking Hand

Dr. Serge Koussevitzky arrived in Hartford yesterday in a communicative mood. He had eaten a hearty dinner on trainboard in company with Edward A. Taft, chairman of the Friends of the Boston Symphony Orchestra, and George E. Judd, manager of the orchestra, and was comfortably settled at the Hartford Club.

Hartford looked good to the Boston conductor and there was some thought of a late afternoon walk, but he was persuaded that the weather was deceptively cold and windy, whereupon the time was given over to the interviewer.

Much of Sibelius

There was some talk of modern composers and a great deal about Sibelius. Dr. Koussevitzky speaks slowly, with carefully chosen phrases. His accent is unique and exceedingly pleasant to the listener. Under combined Russian and French influence, he makes unexpected music of the most everyday English words.

He seems to like to look ahead, mentioning his forthcoming presentation of Beethoven's Missa Solemnis with evident anticipation. And wasn't Anna Kaskas to be a soloist?

No sooner had the name been mentioned than Dr. Koussevitsky launched into a stream of praise as unreserved as is seldom accorded a prima donna of experience and renown.

"She has a marvelous voice and great musical intelligence. She sings with warmth and with authority. Miss Kaskas knows how to produce tones with the throat—" and the great conductor touched his throat to indicate that he was speaking of technique—"but she has music in her head too!"

Brief—But Sufficient

Mr. Judd, who was standing nearby, offered that Miss Kaskas' audition was one of the shortest on record at Symphony Hall.

"Yes, I was satisfied immediately," Dr. Koussevitsky agreed and then recalled fondly one of the Stockbridge concerts. "And how she sings Wagner! The part of Erda she took with such understanding."

Did the Doctor know that Anna Kaskas was a Hartford girl?

"Indeed! Hartford should be very proud. Congratulations! Congratulations!"

He remarked upon her youth, just as a few moments before he had observed it was the younger generation of American composers to whom we must look for the important creative work of the future. He mentioned Sessions, Harris and Copland and called attention to the fact the compositions of these men have been and are to be heard at Symphony Hall. He was enthusiastic about Berezowsky whose Toccata and Variations for orchestra and string quartet was recently played, and Edward Burlingame Hill's new violin concerto, opus 38.

Finished, But Unwritten

Asked if there was any prospect of ever hearing the much-discussed eighth symphony of Sibelius, Dr. Koussevitzky shook his head sadly.

"It is already finished in the composer's head, but it will never be written down. The hand of Sibelius shakes so that he cannot hold a pen. The last letter I had from him could hardly be read. But the symphony is there; that is definite because I know how he composes. It is entirely a mental process. The thing is finished before he starts to write, and once written never a note is changed.

"When I played a cycle of all his symphonies Sibelius cabled me that I might announce also the eighth. We did so. But then came another cable to say that it could not be. That is the last I know of the eighth symphony. I have not seen Sibelius for three years. Many times I have urged him to come to America, but he refuses."

And with that Dr. Koussevitzky retired for a rest prior to the concert in which he presented the Finnish master's Fifth Symphony.

C. E. L.

WORCESTER, MASS.
TELEGRAM

Nov. 18/38

Boston Symphony Opens Concert Series in Gotham

NEW YORK, Nov. 17 (AP)—The Boston Symphony Orchestra, second oldest in the United States, tonight began its 53rd series of concerts in New York, under the direction of Serge Kuossevitzky, himself beginning his 15th season as conductor of the orchestra.

Excepting the first five years of its existence, the Boston Symphony has played every year in New York, much of that time giving 15 concerts each season, 10 in New York and 5 in Brooklyn. In more than half a century, no concert has been cancelled and only one postponed, in the blizzard of 1888.

Dr. Koussevitzky, American apostle of Jean Sibelius, opened with a performance of the Finnish composer's fifth symphony. There was another fifth symphony on the list, Beethoven's, and the program was completed by "Le Tombeau De Couperin," by the late Maurice Ravel.

BROOKLYN, N. Y.
CITIZEN
NOV 18 1938

Society Notes

By LUCILE MINTZ

Boston Symphony Concert Tonight; Opening of 53d Borough Season To Be Marked By Entertaining

Brooklyn society and leaders of cultural groups here will welcome the Boston Symphony Orchestra tonight at 8:30 o'clock when it presents the first of five concerts to be given this season at Brooklyn Academy of Music tonight, marking the orchestra's fifty-third season in this borough.

Boxholders for the opening concert will be Mrs. Thomas E. Murray, Jr., Mrs. Benjamin Prince, the Adelphi Alumnae Association, headed by Miss Jessie Ogg, Mrs. John J. Schoonhoven, Mrs. William H. Good, Mrs. Oliver Goldsmith Carter, and Rear Admiral and Mrs. Clarke H. Woodward of Brooklyn Navy Yard.

Admiral and Mrs. Woodward will have as their box guests: Mr. and Mrs. Arthur Learned, Mr. and Mrs. Ebenezer Hill and Captain and Mrs. Garrett Bunker.

Mrs. Good will give a dinner at her home, No. 880 St. Marks avenue, later taking her guests to the concert. The party will include Mr. and Mrs. Edward C. Blum, former Federal Judge and Mrs. Edwin L. Garvin, Mrs. Henry Joralemon Davenport, Hamilton Preston and Rudolph Reimer.

Mrs. Prince will have as her box guests Aaron Copland, composer; Mr. and Mrs. James G. McDonald, Mr. and Mrs. Karp Mikhalenkoff, Mme. Serge Koussevitzky, wife of the Boston Symphony Orchestra conductor, and Walter Golde. Mr. Copland is composer of "El Salon Mexico," which the orchestra will play tonight. Mr. McDonald is the president of the Brooklyn Institute of Arts and Sciences.

Box guests of Mrs. Schoonhoven will be Mr. and Mrs. Floyd S. Neely, Mrs. John A. Morison, Mrs. Thomas E. Haines and Miss Dorothy Haines. Mrs. Schoonhoven will occupy the box of Mrs. Dean C. Osborne. Mrs. Osborne will have as her guests in the orchestra Mr. and Mrs. Carl Weiler.

Mrs. Oliver G. Carter will have as her box guests Mrs. Arthur S. Tuttle, Mrs. Robert F. Ives, Mrs. Thomas H. McClintock, Mrs. Wilson Briggs Zimmer, Mrs. Frederick W. Burbank, Mrs. Frederic M. Davison and Mrs. Theodore L. Vosseler.

The Brooklyn committee this year has presented its box to Dr. George H. Gartlan, director of music in New York City schools, for disposal among players in the high school orchestras. Dr. Garlan has selected members of the All-City High School Orchestra to use the box this evening.

The program will include Beethoven's Symphony No. 2 in D major; Copland's "El Salon Mexico" and Dvorak's Symphony No. 5 in E minor "From the New World," op. 95.

The concert series is presented here under auspices of the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is president; and the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry Joralemon Davenport, acting chairman.

NEW YORK, N. Y.
HERALD - TRIBUNE
NOV 18 1938

MUSIC

By LAWRENCE GILMAN

The Boston Symphony Starts Its New York Season at Carnegie Hall

First New York concert this season by the Boston Symphony Orchestra, Sergei Koussevitzky conductor, at Carnegie Hall.

PROGRAM

Ravel....."Le Tombeau de Couperin," Suite
I. Prélude.
II. Forlane.
III. Menuet.
IV. Rigaudon.
Sibelius
Symphony No. 5, in E-flat major, Op. 82
I. Tempo molto moderato.
II. Allegretto—moderato, ma poco a poco stretto.
III. Andante mosso, quasi allegretto.
IV. Allegro molto.

Intermission

Beethoven,
Symphony No. 5, in C Minor, Op. 67
I. Allegro con brio.
II. Andante con moto.
III. Allegro: rio.
IV. Allegro.

THE audience that gathered in Carnegie Hall for the first Boston Symphony concert of the season was a sight to cheer the most despondent music-lover—if any such were in the neighborhood. The occasion wore an unmistakable air of festival. No palms or wreaths or smilax or potted plants adorned the stage or auditorium. They were not required. The audience itself provided the adornment and the festal note.

* * *

It was a remarkable audience—so large that one had the odd impression that there were at least two persons occupying every seat. A sense of well-bred eagerness hummed through the hall—for this audience was nothing if not well-bred. It was an audience that diffused intelligence and well-being and responsiveness and gentle manners. It was both excited and restrained. It was electrically vibrant. It was determined to be musically pleased, and certain that it would be. It greeted Mr. Koussevitzky, when he appeared upon the stage, with an explosive outburst of applause; and one expected to see it rise to its feet, in emulation of the orchestra's action—undoubtedly it wanted to, but felt a bit shy.

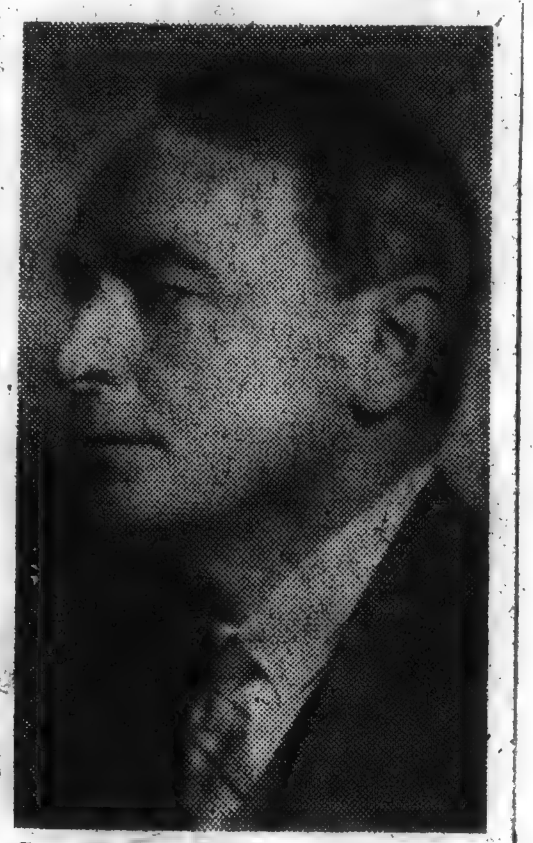
The words Success—Prestige—Achievement were not inscribed upon banners or in electric lights above the platform. They did not need to be, for one could read their meaning in every facet of the spectacle.

* * *

And this was a concert by an orchestra which, approximately twenty years ago, seemed to be as nearly down and out as an orchestra could be and survive; an orchestra that had lost, through the accidents of War and public circumstance and misfortune, most of the brilliant distinction and prosperity that it had won during its long and illustrious history of three generations.

Out of that melancholy slough the Orchestra has climbed, slowly, steadily, indomitably. Today, twenty years after the disaster that it suffered, it has come through, magnificently and completely. It is now one of the two

Serge Koussevitzky



Conducting the Boston Symphony at its first New York concert

and eloquence; and the organization that directs it is a model of dignity, efficiency, and artistic self-respect.

If all this is not a triumph of will and spirit and integrity over adversity and mischance, a triumph that cannot be too loudly cheered, one does not know what else to call it.

* * *

Mr. Koussevitzky is a deft and canny program-builder, with a lively sense of public psychology. He had devised for his first evening concert in Carnegie Hall a perfectly constructed list of pieces, fit for the occasion, the place, the mood, the time. First the "Tombeau de Couperin" of Ravel, with its exquisite artificiality and grace, its delicate touch of harmonic asperity, its craft and guile and charm. Then the great Fifth Symphony of Sibelius, with its nobly heroic passion and inspiration. And, as closing piece, another Fifth Symphony, which, as Sir James Barrie's Policeman would certainly have recognized, is infalliable.

* * *

The whole program, in fact, was infalliable. Its hearers followed it with absorbed intentness, and rewarded each performance with that peculiar kind of fervor that one notes at a Boston Symphony concert.

It was a joy to hear once more the splendid orchestra, especially in its playing of the Sibelius symphony. In the matchless finale, with its strange and mystical coda—music which is uplifted upon a secret wave of valor and exaltation and heroic strength—one thought, as one listened, of the composer's own description of his mood at the time that he composed it:

". . . As if I were preparing to quit this life, and while descending into my grave, shot an eagle on the wing—sighted well and skillfully, and without a thought of what was to come."

NEW YORK, N. Y.
TIMES
NOV 18 1938

BOSTON ORCHESTRA OPENS SEASON HERE

Serge Koussevitzky Conducts Carnegie Hall Concerts for Appreciative Audience

RAVEL SUITE IS FEATURED

'Tombeau de Couperin' Wins Applause—Music of Sibelius and Beethoven Follow

By OLIN DOWNES

The unrivaled Boston Symphony Orchestra, with Serge Koussevitzky, the conductor whose catholicity of taste and brilliancy as a leader have made that orchestra what it is today, gave its first New York concert of the season last night in Carnegie Hall before an audience which packed the house and comprised the musically elect of the city.

Tribute was paid the memory of Maurice Ravel, who died last year by the performance of his suite, "Tombeau de Couperin," which, according to the story, was composed by Ravel in memory of a comrade who fell in the World War. The story may or may not be true. The curious will find no hint of the lugubrious or the specifically elegiac in this music. They will rather discern the finish and precision of the French classic style, and the spirit, though conveyed by modern idioms, of the old dances of the eighteenth century.

And the listener might say, "Pooh! The death of a friend! This is lament. This is sheer style sufficient unto itself, and consummate technical mastery. Tragic? It is archaic, in a piquant manner; it is formal, suave, ironical, aloof from emotion." It may be said that if Ravel had thought when he wrote this music of a friend who fell in battle, he would have taken exactly such means as these of commemorating him—not with groans of protestation, or self-pity disguised as mourning, but with a courtliness and laconism that covered proudly his grief. He would have summoned the images of his ancestral past, and its proud and ancient culture. The reality of his emotion would be comprehensible only to the few who understood his gallantry.

A Music of Fascination

In any case, this music, so perfect in style, so adroit and self-conscious in its fabrication, has a singular fascination. It was said of Ravel that he always adapted his technique to the special subject, or experiment, of the occasion, and that he loved experiments. He would have heartily underscored Wilde's essay upon the truth of masks. Here the style is the art, and also the man. After every movement of the suite the listener is prone to split his palms at the sheer admiration of the triumph of idea and workmanship—plus, last night, a most precise, subtle and brilliant performance.

The contrast between this music and Sibelius's Fifth symphony could hardly have been greater. For that matter, it may be said that each of Sibelius's later symphonies is a law unto itself. There is no preconceived formula. The music follows where the idea leads, the idea having as its inevitable consequence the manner of its development. One is aware of a germination, always mysterious and never fully explicable by traditional principles, in these works. Thus the effect of the opening measures of Sibelius's Fifth, like those of his Second, is pastoral, but with what completely different consequences as the two movements, in entirely different ways and through differing harmonic formulae, develop!

Not Easy to Analyze

There is a sense of solitude, always profoundly present in Sibelius's representative scores. The music seems to merge with the vibrations of the natural world, and the thought of the composer to become one with nature about him.

The music is not easily to be analyzed in the sense of personal emotion. It is not possible to put the finger on this measure or that and explain that the passage has such and such a significance. Why? Because this is purest music. Thanks to its power of metamorphosis, the most conventional successions of tones, such as those which make the motive of the middle movement, become extraordinary in their unfoldments. Then occurs in the finale the gradual emergence, from the midst of the murmurings and hummings of the instruments, of the extremely energetic motive, which gathers force and recoils upon and multiplies itself in a fashion almost cellular, until it reaches the culmination, which is as savage and grand as a northern sunrise.

The orchestra played this music magnificently. Dr. Koussevitzky presented in a way which involved a complete synthesis of the composer's thought the long lines of the tonal structure which are created by an accumulation of detail. He understood the composer's instinct for tone-colors and juxtapositions of chords and keys which are not predicated in the textbooks, and of which no other composer than Sibelius was aware.

Sibelius owes much to this interpreter. Could one say more than that this symphony was not made secondary or inadequate by the elemental drama of Beethoven's Fifth symphony, which brought the concert to an end, with a clamorous recognition by the audience of the achievements of the players and the conductor?

WATERBURY, CONN.
REPUBLICAN
NOV 18 1938

BOSTON SYMPHONY BEGINS ITS 53D GOTHAM SEASON

New York, Nov. 17. —(AP)—The Boston Symphony Orchestra, second oldest in the United States, tonight began its 53rd series of concerts in New York, under the direction of Serge Koussevitzky, himself beginning his 15th season as conductor of the orchestra.

Excepting the first five years of its existence, the Boston Symphony has played every year in New York, much of that time giving 15 concerts each season. 10 in New York and 5 in Brooklyn. In more than half a century, no concert has been canceled and only one postponed, in the blizzard of 1888.

Dr. Koussevitzky, American apostle of Jean Sibelius, opened with a performance of the Finnish composer's Fifth Symphony. There was another Fifth Symphony on the list, Beethoven's, and the program was completed by "Le Tombeau de Couperin," by the late Maurice Ravel.

TERRE HAUTE, IND.
TRIBUNE
NOV 24 1938

The World of Music

NEW YORK, Nov. 2 .—(UP)—

Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, commented on his return from Europe that the present disturbed condition of the world has hampered musical composition. He complained that few works are being written which deserve to be ranked as masterpieces.

Goossens said that while great upheavals tend to produce great music when they have died down and artists are able to retire into a calm, creative atmosphere, the present upheaval is a continuing process that gives no interlude for contemplation.

Goossens praised the quality of contemporary English composition, which he feels has been unduly neglected. One of the new works which he has brought back is a "Variation on the Theme of Frank Bridges," by Benjamin Bridges, young English composer.

After conducting the Boston Symphony in New York this week,

NEW YORK, N. Y.
EVENING JOURNAL
NOV 18 1938

Symphony Concert at Carnegie

By GRENA BENNETT.

The Boston Symphony Orchestra began its series of ten local concerts in Carnegie Hall last evening. Serge Koussevitzky, celebrating his fifteenth year as batonist of the Bostonians, occupied his customary position at the director's desk.

The event attracted one of the season's largest and most distinguished audiences. The program was conservative and familiar, consisting of Ravel's "Le Tombeau de Couperen" suite; Sibelius' Fifth Symphony; and Beethoven's Symphony No. 5.

There was an abundance of interest manifested by those present, for the performance of the visitors maintained the high standard of musicianship that has ever marked the offerings of the organization.

While no new composition was presented "there was considerable contrast in the works, the list opening with the Ravel suite, performed with rare delicacy and sensitiveness in tones that seemed to float from the stage to the auditorium.

MUSIC

GRENA BENNETT AT CONCERT

With a remarkable economy of gesture, so much so in fact that the indications of the conductor were mere suggestions, the men disclosed the message and substance of the music with ecstatic loveliness and rare charm.

Matter more profound and devised on more heroic lines was the Sibelius work in which themes of poignant melancholy and stirring vitality were artfully incorporated into a fabric at once noble and intriguing.

In disclosing the music of the master composer of Finland, the orchestra played with splendid efficiency, a dazzlingly brilliant revelation and cunningly wrought disclosure of the four sections.

Beethoven's "Fate" Symphony brought the concert to a brilliant close.

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BROOKLYN, N. Y.
CITIZEN
NOV 14 1938

Boston Symphony Committee Lists Four New Members; Concert Series to Ope nFriday

Four new members have been announced by the Brooklyn Committee for the Boston Symphony Orchestra, which opens its fifty-third borough season Friday evening at the Brooklyn Academy of Music. The new members, named by Mrs. M. Preston Goodfellow, membership chairman, are Mrs. James G. McDonald, Miss Agnes Ritchie, Mrs. John Bauer and Miss Mary Ogg.

Boxholders for the first of the five concerts include Mrs. Thomas E. Murray Jr., Mrs. Benjamin Prince, the Adelphi Academy Alumnae Association, Mrs. Dean C. Osborne, Mrs. William H. Good, Mrs. Oliver Goldsmith Carter, Mrs. Thomas H. McClintock and Rear Admiral Clarke H. Woodward. The committee box will be occupied by the leaders of Brooklyn high school orchestras. Mrs. Edward C. Blum is chairman of boxes.

Thec oncerts are presented here under the auspices of Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Philharmonic Society of Brooklyn, R. Huntington Woodman, chairman, and the Brooklyn Committee, Adrian Van Sinderen chairman and Mrs. Henry J. Davenport, acting chairman.

The program, with Dr. Serge Koussevitzky, conducting, will include Beethoven's Symphony No. 2 in D Major; Copland's El Salon Mexico and Dvorak's Symphony No. 5 in E Minor, "From the New World."

Serving on the Brooklyn Committee are: Dr. Joseph Dana Allen, Juan A. Almirall, John Anderson, Mrs. Ernest Ash, Dr. Frank L. Babbott, Miss Phyllis Barnes, Mrs. John L. Bauer, Judge William R. Bayes, Mr. and Mrs. Edward C. Blum, Robert E. Blum, Mrs. Samuel T. Brown, Mrs. Glentworth R. Butler, Mrs. Otis Swan Carroll, Mrs. Edmund H. Cahill, Mrs. Oliver G. Carter, Mrs. Thomas F. Casey, Mrs. I. Sherwood Coffin, Mrs. Ellwood Colahan, Miss Frances H. Coutts, Mrs. Gordon Weir Colton, Walter H. Crittenden, Mrs. Russell V. Cruikshank, Mrs. Henry J. Davenport, Mrs. Mary Childs Draper, Mrs. H. Edward Dreier, Mrs. Guy Du Val, S. Raymond Estey, Mrs. Merrill N. Foote, Mrs. Lewis W. Francis, Mrs. Charles W. Franklin, Dr. and Mrs. George H. Gartlan, Mrs. Edwin L. Garvin, Mrs. Charles R. Gay, Mrs. Emil Goetsch, Miss Louise Goetze, Miss Theodora Goldsmith, Mrs. William H. Good, Mrs. M. Preston Goodfellow, Mrs. William B. Greenman, Mrs. J. Morton Halstead, Mrs. William Peter Hamilton, Mr. and Mrs. Walter Hammitt, Frank Hancock, Mrs. James M. Hills, Mrs. Roy Hart, Mrs. Russell S. Hume, Mrs. O. Paul Humpstone, William T. Hunter, Henry A. Ingraham, Mrs. Robert Franklin Ives, Mrs. Charles Jaffa, Mrs. William G. James, Dr. William A. Jewett, Mrs. Frederick L. Johans, Mrs. David C. Johnson, Ralph Jonas, James H. Jourdan, Mrs. Hans V. Kaltenborn, Jacob C. Klinck, Mrs. B. Meredith Langstaff, David E. Lanman, Mrs. John Eadie Leech, Mrs. Maxwell Lester, Mrs. W. H. Lohman.

Also Miss Hilda Loines, Mrs. Frederick D. MacKay, Mrs. Thomas H. McClintock, Mrs. James G. McDonald, Mrs. William W. Marshall, Mrs. E. P. Maynard, Jr., Miss Irene Miles, Miss Mary Ogg, Mrs. Dean C. Osborne, Mrs. Frank H. Parsons, Mrs. Charles Elwell Perkins, Mrs. Charles E. Potts, Mrs. Frederic B. Pratt, Mrs. Benjamin Prince, Mrs. Roland Rasch, G. William Rasch, Miss Agnes Ritchie, Mrs. Frank Reynolds, Miss Jessie Righter, Mrs. Donald Ross, Mrs. F. R. Schepmoes, Mrs. John D. H. Schulz, Mrs. Helen Warren Seeley, Robert Alfred Shaw, Mrs. Frank E. Simmons, Mrs. William Slater, Mrs. Harold Irving Small, Miss Arrietta Smith, Mrs. W. C. Spelman, Nelson Sprackling, Mrs. Ernest K. Tanner, Mrs. Franklin Taylor, Miss Marion J. Terry, Mrs. Hollis Thayer, Thornton C. Thayer, Carl H. Tollefsen, Mrs. Walter Truslow, Dr. Joshua N. Van Cott, Mr. and Mrs. Adrian Van Sinderen, Mrs. James P. Warbasse, Mrs. Edwin Carrington Ward, Mrs. Clarence Waterman, Mrs. Walter F. Wells, Mrs. George Whittlesey, Mrs. William H. hitten, Surrogate George Albert Wingate, Mrs. Harry Michael Wingle, R. Huntington Woodman, Mrs. Maude B. Wood, Miss Elizabeth Wright, Edward J. A. Zeiner.

PITTSFIELD, MASS.
EAGLE
NOV 19 1938

Henry's Painting Of Koussevitzky On Exhibition

An oil painting of Serge Koussevitzky and the Boston Symphony Orchestra by Stuart C. Henry, curator of the art department of the Berkshire Museum, is included in an exhibition of "Koussevitzkyana" currently showing in Boston Symphony Hall.

Mr. Henry's painting was done in 1937 and later bought by Donald L. Wilson of Boston, who has loaned the painting and the preliminary study sketch for the exhibit.

NEW YORK, N. Y.
SUN
NOV 18 1938

Boston Symphony Returns

Visitors Give First Concert of Their Fifty-third Season in New York.

By OSCAR THOMPSON.

Consecutive fifths may or may not have ceased to be an issue of orthodox harmony, but they can be effective in program-making, as Serge Koussevitsky and the Boston Symphony made manifest in Carnegie Hall last night. In this instance the consecutives were the Fifth Symphony of Sibelius and the Fifth Symphony of Beethoven. Prefaced by Ravel's "Tombeau de Couperin" suite, they supplied the musical substance of the first concert of the Boston Symphony's fifty-third New York season.

If it contained no element of novelty, the list of compositions presented was one shrewdly chosen to exhibit the finest and most characteristic qualities of this remarkable ensemble. The Ravel suite is music stylistic and coloristic. In performance it requires most of all a lapidary cut and polish, that it may flash its facets with no clouding of detail. There was an abundance of glitter. The Boston Symphony obviously was its distinctive self and Dr. Koussevitzky as fastidious as ever.

The E flat symphony of Sibelius, as time has done much to make clear, is not a gloomy or a steely work. Its close is jubilant and along the way leading to this triumphant pæan is a play of sunlight only to be realized by brilliant and buoyant playing. The brass color of the Boston ensemble is peculiarly right for this music. But the same must be said for the woodwinds and for the strings. Conceivably the symphony never has stated its case here more clearly. But with clarity and tonal opulence went a tingling vitality.

In the past Dr. Koussevitzky's playing of the Beethoven C minor symphony has had its debatable points, among them a certain hardening of the tone in what has seemed to this reviewer an excess of nervous drive. There was less of this in last night's performance of the C minor than in some of its predecessors, though it remained on the bright and sharp-edged side. In its details it represented individual and group playing of the highest finish. Is there anywhere a double-bass section that meets the famous old challenge of the scherzo as this one does? Or is the ear influenced more than ordinarily by the eye, because of the unusual position of the big fiddles well up front at the left of the platform?

If last night's audience troubled itself at all with such speculations they had no effect on its enthusiasm. Dr. Koussevitzky was rousingly applauded at all the proper places and his musicians were called to their feet that they might have their share.

Tomorrow's Programs.

Philharmonic-Symphony Young People's Concert, Schelling conducting. Carnegie Hall, 11 A. M.

Program devoted to works of Richard Wagner.

Boston Symphony Orchestra. Carnegie Hall, 2:30 P. M.

"El Salon Mexico," Copland; Symphony No. 2, in D major, Beethoven; Symphony No. 4, in E Minor, Brahms.

Gerald Tracy, pianist. Town Hall, 3 P. M.

Toccata in C Minor, Bach; Sonata in B Flat, Schubert; Davidsbundler, Op. 6, Schumann; "Les collines d' Anacapri" and "La serenade interrompue," Debussy; Navarra, Albeniz.

Budapest String Quartet and William Primrose, violinist. Town Hall, 5:30 P. M.

Quartet in A Minor, Op. 51, No. 2, Brahms; Viola Quintet in G Minor, Mozart; "Death and the Maiden" Quartet, Schubert.

Adolf Vogel, bass-baritone. Town Hall, 8:30 P. M.

German lieder recital of works of Schubert, Brahms, Wolf, Graener and Loewe.

N. B. C. Symphony Orchestra. N. B. C. Studios, 10 P. M.

"Manfred" Overture, Schumann; "Reformation" Symphony, Mendelssohn; love scene from the Dramatic Symphony "Romeo and Juliet," Berlioz; two dances from "William Tell," Rossini.

NEW YORK, N. Y.
HERALD - TRIBUNE
NOV 20 1938

Boston Symphony Heard Again in Carnegie Hall

Aaron Copland's Mexican Piece Warmly Received

The Boston Symphony gave its second concert of the season yesterday afternoon in Carnegie Hall in the presence of an audience that filled every available set. The program, in addition to holding two familiar masterworks, the second symphony of Beethoven and the fourth symphony of Brahms, also brought Aaron Copland's "El Salon Mexico," which had received its first performance in this country last May by the N. B. C. Symphony Orchestra under the direction of Sir Adrian Boult.

Mr. Koussevitzky's extraordinarily eloquent interpretations of the Beethoven and Brahms symphonies, invested with such glowing and translucent tone by his superb orchestra, made this concert a memorable one. Mr. Copland's potpourri on Mexican themes is skillfully orchestrated and effective in an obvious way and at least serves to reveal that although he has created such things as the granitic piano variations, he has not forgotten the practical value of stereotyped diatonic harmonies.

J. D. B.

SPRINGFIELD, MASS.
EVENING UNION
NOV 19 1938

Mr. and Mrs. Karl R. Kunze of Belmont Avenue are the parents of a son born in Wesson Maternity Hospital. Mr. Kunze is district supervisor of the National Youth Administration. The child is a grandson of Max Kunze, first double bass player in the Boston Symphony Orchestra.

NEW YORK, N. Y.
WORLD - TELEGRAM
NOV 18 1938

Concert Series Begun by Boston Symphony

Opening a local seasonal series of five pairs of Thursday evening-Saturday afternoon concerts, the Boston Symphony Orchestra stirred a Carnegie Hall audience to thunderous applause last night with its superb playing. Serge Koussevitzky occupied his usual place on the podium.

Of the three numbers on the program Sibelius' Fifth Symphony came in for the warmest demonstration. Of course, Mr. Koussevitzky is an American pioneer in the Sibelius terrain and his powers of evoking the full poetic and tonal grandeur of the great Finn's music are an old story.

The performance was rich in subtle dynamic contrasts and overwhelmingly gripping in its cumulative surge of power. Closest attention to minute instrumental episodes made keen and vivid that epigrammatic terseness and incisive fragmentariness that are peculiar qualities of Sibelius' method of thematic development.

It is unquestionably one of the great symphonies, and we are again reminded of Sibelius' strange entry in his diary during the composition of the work:—"God opens the door for a moment and his orchestra plays the fifth symphony!" There were those last night who piously regarded Mr. Koussevitzky and his orchestra as the next best thing to a celestial broadcast.

Mr. Koussevitzky opened the program with Ravel's "Tombeau de Couperin." This is nothing new on a Boston Symphony program, but the performance had a freshness and unanimity of response through all the delicate weavings of Ravel's fancy that made it a new experience.

And, of course, however one may disagree with Mr. Koussevitzky's ideas of tempo and dynamics in Beethoven's Fifth Symphony—the concluding number on the program—there is no resisting the sheer splendor of tone and perfection of detail he gets from his men in this work.

The audience gave him every proof of enjoying the symphony to the full.

* * *

Big Concerto Program at Theater of Music.

Another Gargantuan concerto program drew a good-sized audience to the Theater of Music last night, when the federal concerto forces covered one more lap in their historical survey of piano literature.

The soloists were Judith Sidorsky, Anna Auerbach, Henry Harris and Drusilla Huffmaster—pianists one and all—and, as usual, Edgar Schenkamn conducted the Greenwich Orchestra.

A balanced four-part program began with Mendelsohn's G minor concerto, went on to Schumann's A minor concerto and after the intermission continued with Cesar Franck's "Variations Symphoniques" and the D minor concerto of Rubinstein.

Soloists, orchestra and conductor gave of their technical best and the audience applauded them all to the echo.

NEW YORK, N. Y.
EVENING POST
NOV 18 1938

WORDS AND MUSIC

Boston Symphony Thrills Huge Audience at Carnegie

Koussevitzky Wins Plaudits With Program of Ravel, Sibelius and Beethoven

By SAMUEL CHOTZINOFF

Mr. Koussevitzky and the Boston Symphony Orchestra gave their first evening concert of the season at Carnegie Hall last night. The program consisted of Ravel's "Le Tombeau de Couperin," the Fifth Symphony of Sibelius and Beethoven's C minor Symphony. A huge audience heard the concert and demonstrated its delight and satisfaction after each number.

This reviewer was overwhelmed by the beauty of the orchestra. The tone quality seems even better than it was last year and the balance of the choirs is the very height of sensitive adjustment. Quite apart from the music it was discoursing the orchestra continually ravished the ear, and the magical sounds that came from it seemed sufficient entertainment by itself. Not less remarkable was the precision of attack. The Boston's conductor's beat is anything but decisive, and an outsider cannot help wondering just by what esoteric means Mr. Koussevitzky achieves his results. The fact is that his men do understand and obey him and that the Russian conductor is therefore a miracle worker of a high order.

The Sibelius Fifth is less "bardic" than some of the other symphonies of the popular Finn and, to my mind, the better for it. Though it is of good length, its material is pretty economically handled. It is not as parsimonious as the Fourth and the listener never has the feeling that he is being cheated. Brassy passages which begin "forte" diminish to a "pianissimo" and then grow into "forte" again are conspicuous by their absence. There are no intimations of a Northern program. The symphonic content is absolute, and the emotions it engenders are solid, though they defy analysis.

Mr. Koussevitzky's way with Beethoven's Fifth tends less toward melodrama than it used to, but he still is unable to capture the relentless onslaught of the first movement. But here, as in the Sibelius, the orchestra covered itself with glory, playing with marvelous delicacy in the softer passages and in the climaxes with a massive brilliance that never once exceeded the limits of beautiful sound.

NEW YORK, N. Y.
WORLD - TELEGRAM
NOV 19 1938

Boston Orchestra Honors Composer

Aaron Copland, a native of Brooklyn, listened in a box at the Brooklyn Academy of Music last evening to the visiting Boston Symphony Orchestra play his latest orchestral piece, "El Salon Mexico." This work had its world premiere in Mexico City a year ago August and was broadcast in this country last May. According to the composer, "El Salon Mexico" is an attempt to put into music the "spirit" which he felt in a dance hall of that name in Mexico City.

Mexican tunes and rhythms are used freely, and the large orchestra includes many percussion instruments. Serge Koussevitzky directed a tonally splendid performance of the attractive, if rather surprisingly decorous, score. In response to the hearty applause Mr. Copland bowed acknowledgments first from his box, then from the stage.

Before "El Salon Mexico" Mr. Koussevitzky led his men in Beethoven's Second Symphony, ravishing to hear, and after the quasi-novelty in Dvorak's "New World" symphony.

P. S.

NEW YORK, N. Y.
TIMES

NOV 18 1938

Times Wide World

NOTED CONDUCTOR AND WIFE BACK FROM EUROPE

Eugene Goossens of the Cincinnati Symphony Orchestra and Mrs. Goossens aboard the Queen Mary yesterday.

BROOKLYN, N. Y.
CITIZEN

NOV 19 1938

Off the Record

McDonald Proves Excellent and Handsome Host at Academy—Harvard Man, He Belittles Yale!—Newspaperman (English Journalist) Wildly Acclaimed; Attacks Chamberlain.

James G. McDonald, a tall, lanky man of 51 years, but with a good crop of white hair, worn fairly longish, stood before a crowded house at the Brooklyn Academy of Music last night. Dressed in formal white tie and tails, he was a handsome man of middle years. He then proved himself to be a man of unusual speaking ability and presence. He greeted the audience at the first appearance of the Boston Symphony Orchestra, told them of his plans for the Institute of Arts and Sciences, of which he is the new president, and in all was a perfect host.

He then went into an anecdote that proved rather timely. Born in Ohio and educated in Indiana, he went to Harvard for post-graduate work. It was there, he said, last night, that he was introduced to symphony music.

"The Boston Symphony used to come to Cambridge to give us some culture," he related. "I do not know what success they had, possibly not much. But (and now we may assure Heywood Broun that the public still likes to hear Harvard men wittily look down at the "barbarians" of Yale) I'm sure they had far more success than when they went to New Haven."

We don't know how many of the audience, which laughed at the traditional jibe, realized that the annual Yale-Harvard game was only a few hours in the offing. It occurred to us. It also occurred to us that the Harvards, playing at New Haven today, are the hefty abysmal brutes, expected by the critics to sweep the weaker and milder Yales right out of the Bowl.

MUSIC SEEN HURT BY WORLD UNREST

Goossens, Back From Europe, Finds Blow to It Greater Than to Any Other Art

The world's political ills will wreak more harm on music than on any other art, Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, declared yesterday on his return from Europe on the Queen Mary. He will direct the Boston Symphony next week as guest conductor and then go to Cincinnati, where he will present during the remaining season several new compositions by European and American composers.

"There is even now a decline in the quality of musical composition and one encounters masterpieces less frequently than ten years ago," he said. "These are not congenial times for composition. The first requisite is an atmosphere of mental and physical tranquillity. It is true that great upheavals bring musical creation, but after the stimulus one must be removed from the field of unrest, unless he is one of those rare birds who can compose under any conditions.

"With the recent widespread turbulence, I am afraid music will suffer a great deal, at least temporarily, and we will be deprived of possible great works that we might otherwise have enjoyed."

Mr. Goossens spoke of recent English composition and said that as a musical nation, England was greatly underestimated, probably as a result of a psychological misapprehension as to the real nature of the Englishman.

"I happen to be able to speak on this subject with some authority and I believe that there is more actual music of the creative sphere being produced in England today than in any other nation," he declared. "When an Englishman chooses to say something he takes care that he has something to say. If England were to wave the flag a little more, in respect to her arts, the world would be staggered."

One of the new works which Mr. Goossens brought back is a "Variation on the Theme of Frank Bridges," by Benjamin Bridges, 25 years old, whom he described as one of the outstanding young English composers.

Mr. Goossens received a leave of absence from the Cincinnati orchestra and is returning to his post seven weeks behind schedule.

CINCINNATI, O.
ENQUIRER

NOV 18 1938

Symphony Still Unfinished Because Of Crisis Abroad, Goossens Says On Return

N. Y. Bureau, 1001 Herald-Tribune Bldg.
SPECIAL DISPATCH TO THE ENQUIRER.

New York, November 17—Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, returned today on the Queen Mary, Cunard White Star liner, to rejoin his orchestra which has been led by Jose Iturbi, Spanish conductor-pianist, and Dr. Hans Lange, associate conductor of the Chicago Orchestra, since Goossens has been conducting a series of operas and concerts in England. He was accompanied by his wife and their seven-year-old daughter, Sidonie, who is a pupil at Notre Dame Convent in Cincinnati.

Goossens, who sailed for England last August after a short trip through the United States during which he gave 12 concerts, including five in the Hollywood Bowl, conducted a series of five operas at Covent Garden in London before leaving on a concert tour with the London Philharmonic Orchestra to Manchester, Liverpool, Oxford, Leeds, Sheffield, and several other cities in the north of England. This was the first opportunity Goossens had had in 15 years to conduct during the London season.

At the conclusion of his tour Goossens went to Paris, where his three older daughters are living and where he hoped to complete the symphony which he is composing and dedicating to the Cincinnati Symphony.

"Unfortunately for my work," Goossens said this morning, "my visit coincided with the European crisis. Daladier was on one side of me and the Italian Embassy on the other, and, although I felt myself that there would be a peaceful solution, I simply could not shut out the atmosphere and it was impossible to get any work done."

Goossens added he was hopeful of enough leisure during the winter to finish the work.

"Rather than hurry or skimp, however," he said, "I shall postpone introducing it until next season."

Goossens will not arrive in Cincinnati until November 27, as next Monday night he is beginning a week as guest conductor of the Boston Symphony Orchestra. His last concert in Boston will be on the night of November 26 and he will leave immediately for Cincinnati.

Although his three older daughters have no particular musical aptitude Goossens said Sidonie was "almost an expert pianist."

"I have great hopes for her," he said. "Perhaps some day we may even give concert together. Who knows?"

BROOKLYN, N. Y.
EAGLE

NOV 19 1938

Boston Symphony Orchestra Season Opened Last Night

Society leaders occupied the orchestra and boxes at the Academy of Music opera house last evening to hear the Boston Symphony Orchestra present the first of the season's five concerts in its 53d season in Brooklyn. Enthusiastically received was the program Dr. Serge Koussevitsky, conductor, offered. It included Beethoven's Symphony No. 2 in D major, Opus 36; Copland's "El Salon Mexico" and Dvorak's Symphony No. 5 in E minor from the "New World," Opus 95.

The concert series is presented under the auspices of the Brooklyn Institute of Arts and Sciences of which James G. McDonald is president; the Philharmonic Society of Brooklyn of which R. Huntington Woodman is president and the Brooklyn Committee of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman. Mrs. M. Preston Goodfellow is membership chairman and Mrs. Edward C. Blum, chairman of boxes.

Mrs. William H. Good entertained at dinner at her home, 880 St. Mark's Ave., before the concert for her box guests who were Mr. and Mrs. Edward C. Blum, former Judge and Mrs. Edwin L. Garvin, Mrs. Davenport, Hamilton Preston and Rudolph Reimer.

Mrs. Benjamin Prince had as her box guests Aaron Copland, the composer; Mr. and Mrs. McDonald, Mr. and Mrs. Karp Mikhalenkoff, Mme. Koussevitsky and Walter Golde.

Mrs. John J. Schoonhoven's guests in Mrs. Dean C. Osborne's box were Mr. and Mrs. Floyd S. Neely, Mrs. John A. Morison, Mrs. Thomas E. Haines and Miss Dorothy Haines. Mrs. Osborne had Mr. and Mrs. Carl Weiler as her orchestra guests.

Mrs. Oliver Goldsmith Carter entertained as her box guests Mrs. Arthur S. Tuttle, Mrs. Robert F. Ives, Mrs. Thomas H. McClintock, Mrs. Wilson Briggs Zimmer, Mrs. Frederick W. Burbank, Mrs. Frederic M. Davison and Mrs. Theodore L. Vosseler.

Rear Admiral Clarke H. Woodward of the Brooklyn Navy Yard and Mrs. Woodward were hosts in another box. Robert Alfred Shaw, a member of the Brooklyn Committee, had the Countess de Malroy as his guest.

The Brooklyn Committee presented its box to Dr. George H. Gartlan, director of music in New York City school for disposal among players in the high school orchestra. Dr. Gartlan selected members of the All-City High School Orchestra to use the box at the opening concert.

BROOKLYN, N. Y.
CITIZEN

NOV 19 1938

Society Greets Boston Symphony Orchestra at Opening Concert of 53rd Season in Brooklyn

Members of Brooklyn society and leaders in the borough's cultural life thronged the Brookyn Academy of Music last evening for the first of five concerts to be given by the Boston Symphony Orchestra in its 53rd season here. Many attended the concert with guests and several dinner parties were given in advance of the program.

Preceding the second half of the program, James G. McDonald, president of Brooklyn Institute of Arts and Sciences, through whose efforts, coupled with those of the Philharmonic Society of Brooklyn and a Brooklyn Committee, the concerts are given here, announced that all seats had been sold for last evening's program, as well as those for the remaining four of the series.

Following the playing of Aaron Copland's El Salon Mexico, its first concert performance in the metropolitan area, the composer who was a guest in the box of Mrs. Benjamin Prince, was called to the stage, where he was welcomed by Dr. Serge Koussevitzky, conductor of the orchestra. The program also included Beethoven's Symphony No. 2 in D Major and Dvorak's No. 5 in E minor (From the New World).

The boxholders were Mrs. Thomas E. Murray Jr., Mrs. Prince, the Adelphi Academy Alumnus Association, Mrs. John J. Schoohhoven, who entertained in the box of Mrs. Dean C. Osborne; Mrs. William H. Good, Mrs. Oliver Goldsmith Carter and Rear Admiral Clarke H. Woodward of Brooklyn Navy Yard, and Mrs. Woodward.

The second concert of the series will be given here on Jan. 6.

NEW YORK, N. Y.
TIMES

NOV 20 1938

COPLAND NOVELTY IN PREMIERE HERE

'El Salon Mexico' Performed by Boston Symphony Under Serge Koussevitzky

BASED ON POPULAR SONGS

Beethoven Second and Brahms Fourth Complete Program at Carnegie Hall

By OLIN DOWNES

The place that Serge Koussevitsky and the Boston Orchestra hold in the esteem of the New York public was shown again yesterday afternoon by the audience which packed Carnegie Hall and testified after each performance to its enthusiasm. As is customary at these concerts, there was no soloist. None is required. In fact, in most cases at these concerts a soloist would be an intrusion. For the orchestra, when Koussevitsky and his men made music, is itself the supreme soloist.

A novelty by Aaron Copeland, "El Salon Mexico," was performed for the first time in this city on this occasion. This music was suggested to Mr. Copeland in the course of a visit that he made to Mexico six years ago. He heard the players and watched the dancers in a popular resort in Mexico City, and he has transcribed his impression.

In a program note Mr. Copland is careful to state that he has not attempted to portray the Mexico of ancient civilization or modern revolution. Neither is this a tone-picture of the Mexican land. It is Mexican in the same sense, presumably, that a Frenchman's music would be American if he had gone to the Casino in Harlem and later composed about it on the basis of what he heard there, or rather the sort of music that he heard there. For Mr. Copland does not take his themes from a sketchbook wherein they were noted down as he listened. He has taken them from two Mexican collections of popular melodies, as Chabrier wove his "España" from known folk-melodies of Spain.

This music is ingeniously orchestrated, with the aid of certain percussion instruments which are exotic and with suggestive effects which bestow color and twang. The harmonization does not seek for strangeness, yet avoids the conventional and pursues a course dictated by the nature of the themes.

Adventure in Idiom

It is a brilliant adventure in a certain idiom. There is always the danger, where many themes are employed and especially when they are dance themes of a clearly defined length and rhythmical physiognomy, of a composition that will be patchwork. This danger is met competently by the composer because the motives are made to cohere and in the process of development to accumulate—at least technically. The work was very well received. After Dr. Koussevitzky had brought Mr. Copland to the stage, the latter returned by himself to acknowledge the welcome of the audience.

With the exception of this work—and for the writer rather regrettably—the program was confined to classics of an order imminently safe and sane. This is not to slight the beauty and the delight of Beethoven's Second symphony and Brahms' Fourth. But most of the orchestral programs given in this city follow the beaten track, whereas in former seasons one could always look to the orchestra from Boston to let us know what many contemporaneous composers were doing and in a majority of cases to produce some worth-while novelties. No doubt for some in the audience the present type of Koussevitzky programs is comforting. Yet we are supposed to be a public curious and receptive to new ideas.

Note on Second Symphony

The performance of the Second symphony was ravashing for its finish and for the beautiful blend of the sonorities. Though early Beethoven, it is a perfect masterpiece, and it was received with an enthusiasm that belied its years. For it is as fresh today as the day it was born. However, the performance tended over-much to the discreet. Doubtless Mr. Koussevitzky views this early symphony of Beethoven as purest classicism—as Beethoven still the dutiful heir of Haydn and Mozart. The conductor evidently intended to keep it to that scale of sonorous values.

But there is much in this score which is revolutionary, of an explosive force, and a jocosity perculiarly Beethoven's. It was in the last movement, principally, that this quality found expression yesterday. As a whole, we heard a Beethoven who was somewhat on his good manners. There is impoliteness in the Second symphony.

One might say that the whole era of the classic symphony was synthesized in the concert which began with Beethoven's Second and ended with the autumnal music which Brahms composed only a few months before his death, and which will endure as one of the supreme movements of the tonal art.

BROOKLYN, N. Y.
EAGLE

NOV 19 1938

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Music of the Day

By MILES KASTENDIECK

Boston Symphony at Academy of Music Includes Copeland's 'El Salon Mexico' In Notable Concert Under Koussevitzky

In the words of James G. MacDonald, president of Brooklyn Institute, the concert of the Boston Symphony Orchestra at the Academy of Music last night was a great concert. It was. Never in better form, the Boston Symphony has excelled itself, and Koussevitzky deserves all the plaudits which he is now receiving and which have been somewhat overdue. Today the orchestra stands without a peer while its conductor challenges the greatest.

Besides expressing the gratitude for the privilege of hearing such a concert, Mr. MacDonald, in his short intermission speech, pointed out that through the interest and efforts of a few farseeing Brooklynites the Institute had made it possible to keep the annual visits of the Boston Symphony intact. With sold-out houses for the series as a start, he expressed the hope that the Institute at the Academy of Music would become a civic music center since there was need for a cultural center where a sense of creativeness in the community might find full expression. The concert sustained the interruption because the ideal outlined was similar to that which has made the Boston Symphony what it is.

The program opened with a performance of the Beethoven Second Symphony that was an inspiration. Perhaps the carefree nature of the music helped, but the beautifully balanced playing of the orchestra went far in conveying that feeling to the audience. Dr. Koussevitzky has grown in his interpretation of Beethoven to a point where his fastidious directing is recreating the composer's works for us in a most refreshing and vitalizing way.

Attention was focused on the first concert performance in the metropolitan area of "El Salon Mexico" by Aaron Copland, a native son of Brooklyn. It had been heard over the air last Spring. Something of a pot pourri of Spanish and Mexican rhythms and melodies, the work resolves itself into a colorful piece of instrumentation. In form, it is a rhapsodic rhythm build-up with a certain unity gained through repetition. In effect, it is as entertaining as Mexico must have been to Mr. Copland. True to his custom, Koussevitzky lavished on it all the necromancy that has made him an outstanding leader of contemporary music.

The concert closed with a vigorous and sonorous performance of the Dvorak Symphony "From the New World." It is needless to record with what acclaim it was received.

Maria Safonoff

A piano recital by Maria Safonoff was heard in Carnegie Hall last night by a good-sized and enthusiastic audience. The personable Russian artist, who is the daughter of Wassili Safonoff, one-time conductor of the Philharmonic, offered a varied if not imposing program including several works by compatriot composers.

Featured in the first half of the program was the B flat Sonata by Glazounov, while the closing group of pieces were by Scriabin, Liapounov, Tschaikovsky, Rubinstein and Moussorgsky. Three well moulded Chopin Etudes proved to be the artistic peak of the recital, for in them Miss Safonoff displayed a poetic feeling in proper accord with the romantic qualities of the music. In the Paganini-Liszt Theme and Variations the recitalist made effective use of a wide variety of dynamics from the airy wispiness of the penultimate variation to the powerful burst of vigor in the finale.

R. O. W.

NEW YORK, N. Y.
EVENING POST

NOV 21 1938

WORDS AND MUSIC

Boston Symphony Draws Throng to Carnegie Hall

In the Evening, Toscanini's Performance at N. B. C. Elicits Cheers of Audience

By SAMUEL CHOTZINOFF

The Boston Symphony Orchestra again drew a capacity audience at Carnegie Hall for its Saturday matinee concert. The program consisted of Beethoven's Second and Brahms' Fourth symphonies, with Mr. Aaron Copland's "El Salon Mexico" sandwiched between. The latter had been first performed in New York in May of last year by Sir Adrian Boult and the N. B. C. Orchestra. Then, as on Saturday, it seemed a tuneful and adroitly colored piece. The composer himself disclaims any very serious intention of probing the Mexican soul in this music, hoping at best to reflect the Mexico of the tourist. This he presumably does.

Beethoven's D major symphony may contain no hint of the tragedy of his deafness, which overwhelmed him about the time he was writing the Second. Yet there is unmistakable evidence in the first movement that he was gravely troubled about something, if only about how to push through the Mozart-Haydn tradition to the proper expression of his own revolutionary ideas. Already the "Scherzo" of the Second is free from all influences, and the final Allegro hints at the unearthly humor of the Eighth Symphony. The D major symphony is a masterpiece, but it has a transitional quality not discernible in any of the other symphonies.

In this and in the Brahm's symphony, Dr. Koussevitzky's orchestra played like the magnificently tempered instrument that it is. For this reviewer, however, the Dr.'s musical account of the Brahms neglected the road outlines of the symphony, as well as its consolatory humanity. The audience, on the contrary, showed by the fervor of its applause that the Bostonians had exposed the Brahms thoroughly.

In the evening Mr. T[illegible] and the NBC Orchestra [illegible] ir current series of [illegible]

NEW YORK, N. Y.
SUN

NOV 21 1938

Music of the Week End

Concerts by Philharmonic, Boston and NBC Orchestras—Vogel in Recital.

The opera season might be said to have begun in Carnegie Hall, too, with yesterday afternoon's all-Wagner program by the Philharmonic-Symphony. All of the music presented was composed for the theater except "A Siegfried Idyl." And that, as every conscientious reader of annotations eventually comes to remember, contains themes from "Siegfried" and "Walkuere."

Apropos of a "Ring" cycle at Covent Garden, Sir Thomas Beecham was once referred to as "the Ringmaster." But aside from the quotations in the "Idyl," John Barbirolli had only the whinnying steeds of "The Ride of Valkyries" to put through their paces yesterday, so far as the "Ring" was concerned. Otherwise he was devoutly concerned with the prayer and the battle hymn of the "Rienzi" overture, the graces, satyrs and nymphs of the "Tannhaeuser" bacchanale, a series of excerpts from the last act of "Meistersinger" and the exaltations of the Prelude and "Liebestod" from "Tristan und Isolde."

The playing was spirited and for the most part of a very high quality, the orchestra apparently sharing the conductor's enthusiasm for the task in hand. The "Idyl" was intrusted to a small group, mostly first-stand men, totaling eighteen. The effect, of course, was that of chamber music, and nearer, no doubt, than the ordinary symphonic performance to the results obtained by Wagner when he stationed a little orchestra on the stairs at Triebschen and greeted Cosima with this music on a Christmas morning sixty-eight years ago.

In the performance were exquisite details. But the balances were not always advantageous, the two horns being much weightier than the strings. And surely the clarinet was in something less than its best possible relation to its fellows of the miniature ensemble.

O. T.

Boston Symphony Matinee.

Aaron Copland's memento of a Mexican visit several years ago, "El Salon Mexico," which had its first New York performance at an NBC broadcast last spring, was brought into the concert hall for the first here at Saturday afternoon's concert by the Boston Symphony in Carnegie Hall. Since Mr. Copland, by his own confession, has attempted no deeper probing of the Mexican spirit than what might be called a tourist's impression, it is just to recognize this shrewdly designed, well-orchestrated piece as a thoroughly successful accomplishment of his purpose. If it has a conspicuous fault, it is that the work is too long for its substance. Copland has selected his tunes (from folk sources) with discrimination, and given them brilliant life in the orchestra. The performance was a dazzling one, with especial credit to the player of the E flat clarinet, who mimicked the characteristic Latin use of this instrument cleverly.

Otherwise the program conducted by Serge Koussevitzky was devoted to such staples of the repertory as the Second Symphony of Beethoven and the Fourth of Brahms. In both works the sumptuous orchestral tone, the exceptional definition of detail and the infinitely precise response of the players to the conductor's wishes were unendingly impressive. Thus a break by the solo horn in the Larghetto of the Beethoven symphony was a cause for wonder, though in another performance it would have not been noticed. Mr. Koussevitzky's treatment of this work was courteous and friendly, though it tended to smooth sharp contours and deny the rebellion in the first and last movements.

I. K.

Toscanini Pays a Tribute.

In memory of the late Clarence H. Mackay, Arturo Toscanini added the Prelude of the third act of Wagner's "Die Meistersinger" to Saturday night's concert by the NBC Symphony in Studio 8-H, Radio City. It was reverently and affectionately played. Schumann and Mendelssohn, warm friends of a happier day for artistic brotherhood, were the composers of the first part of the program, the "Manfred" Overture of the one and the "Reformation" Symphony of the other eliciting from the conductor and his ensemble performances of the most devoted care and enthusiasm. In the studio, some of the brass playing verged on the strident, but this was to be accepted as part of the acoustical complex, whereby the sound that is right for the air is not invariably right for those in the hall. Altogether fine-grained, however, was the ensemble tone in the love scene from Berlioz's "Romeo and Juliet." Virtuosity had its innings in the two dances from Rossini's "William Tell," with which the conductor chose to conclude the evening. Rhythmically they were irresistible but otherwise they were dubious material for a symphonic program.

O. T.

TOLEDO, O.
TIMES

NOV 23 1938

Mrs. Hollister Entertains Attractive Visitor

MRS. CORNELIA COLTON HOLLISTER had as her guest over the week end, Miss Dorothy Sedgwick of Martins Ferry, O.

Miss Sedgwick, who is a patron of the arts, has been Mrs. Hollister's guest at a number of our Symphony concerts at the Museum of Art.

She attended a dinner which Mrs. Hollister gave for Serge Koussevitzky when he was here with the Boston Symphony and has many friends here.

Miss Katherine Mennel, a student at Vassar college, will return today to spend the Thanksgiving holiday with her parents, Mr. and Louis A. Mennel.

Symphony Hall Show Of Aarons' Sculpture

B. Trans. Nov. 26/38

Sculptured figures, portraits and decorative pieces by George Aarons are on exhibition in the gallery at Symphony Hall during the Symphony Concerts. The exhibition contains a detail from Mr. Aarons' groups at the South Boston Housing Project, some familiar pieces, and several unexhibited figures.

M. Aarons, who was born in St. Petersburg in 1896, came to America at the age of ten. He manifested talent in his chosen medium at an early age, and attended the School of the Boston Museum of Fine Arts and the Beaux Arts Institute of Design in New York, where he completed his course with honor.

Mr. Aarons has taught modeling throughout New England, and his work has been exhibited at the Pennsylvania Academy, the Art Alliance in New York and in Philadelphia, the Germanic Museum in Cambridge, the Boston Architectural Club and the Boston Museum of Fine Arts.

The exhibition will close on December the 3rd. With Mr. Aarons' work may be seen a number of paintings by Gaston Bladet, flute player of the Boston Symphony Orchestra from 1923 until his death in 1938.

CAVALRY ESCORT

Troop E of the 110th cavalry, Massachusetts national guard, will ride 16 in front and 16 at the rear of the float.

Police are making preparations to handle the biggest crowd in the history of the Santason parades. Two central stations for the care of lost children will be established at the corner of Charles and Beacon streets and on Washington street near School street. These stations will be large heated buses. There will be a trained nurse in attendance at each.

As usual one of the main features of the four-mile parade will be the 23 huge helium-filled grotesque balloons. Seven of the balloons will be of gargantuan proportions bobbing and towering from 80 to 150 feet above the crowds.

The balloon that is expected to be the hit of the parade is "flatfoot Everett," the 80-foot comedy policeman. However, he is by no means the biggest of the balloons. The ferocious-looking dragon is 120 feet long. The Indian stands 65 feet in the air.

"The man on the flying trapeze"

Goosson Sees 'Faustus' Production Will Write Modern Opera on Legend

B. Herald — Nov. 26/38

Inspiration for a modern opera based on the Marlowe legend of Dr. Faustus, which was disrupted by the tense atmosphere of Europe during the late summer and early autumn, was revived here in Boston for Eugene Goosson, noted conductor and composer, he revealed last night.

Goosson, conductor of the Cincinnati Symphony Orchestra and guest conductor of the Boston Symphony Orchestra this weekend, declared the local Federal Theater presentation of the Marlowe legend in the Copley Theater had revived his interest in the opera for which he has already written some music.

RECALLS WAR TENSION

That more of the music has not been written, he said, may be traced to the war tension of the early autumn in Paris. He went there, he said, to concentrate on music and to compose, but was startled to find that the house he and Mrs. Goosson had rented was between the home of Premier Daladier of France and the Italian embassy.

"Even if one pulled down the blinds, it was impossible to shut out the tension," he explained last night. "It was impossible to concentrate on musical composition whe hall over the city were weeping women seeing their sons or husbands off to war duty, when the concierge went around placing pails of sand outside the door, anticipating fire, when there were constant air raid practices to remind you that war was close."

He revealed his plan to write an experimental opera on the Faust legend, for which he hopes to compose psychological music which will reflect the moods and emotions of the protagonists. There were to be no set arias for prima donnas, he will have the orchestra carry the burden of the musical end of the opera, with the singers to project the English and to do the acting.

For some time he had been interested in writing a new Foust, but could not make up his mind whether to employ the Goethe or the Marlowe legends. Skillful use of the Marlowe version by the Federal Theater presentation, whic he and Mrs. Goosson attended, caused him to decide on that, he said.

INTERVIEWS ADAPTER

The simplicity and artistry of the local presentation, particularly utilization of lighting devices to effect changes of scenes and moods, he said, made so great an impression on him he invited the adapter and director, Eliot Duvey, to visit him in the Copley-Plaza yesterday afternoon so that he might congratulate him.

"Simple lighting effects might be used to great advantage in opera, if one had enterprise enough," he said. "Just imagine a new Foust on daring lines! Opera is so traditional, the public expects those traditions to be followed in every opera. It takes specail enterprise to be different."

The Goosson European vacation was not completely fruitless, however, for in addition to several sketches for the new Faust, he composed two of four movements for a new symphony.

"I am a late romantic—or perhaps I should say a near romantic," he said, referring to his musican taste, but women present raised eyebrows, for the youthful composer-conductor looks like Hollywood's conception of the romantic gentleman.

He is handsome, he speaks with a charming — and understandable — British accent, and he wears smartly-tailored Bond street clothes that emphasize not only the breadth of his shoulders and the slimness of his figure but also his modern, progressive outlook.

"I mean," Goosson went on, still explaining his musical preference. "I like the luxurious in music—that which isn't too modern. That is why, with this romantic attitude, I am interested in writing an opera on the legend of Dr. Faustus."

With the late Arnold Bennett, he wrote a one-act opera, "Judith," based onthe Biblical story, and a four-act opera, "Don Juan de Manara," both of which were presented in Covent Garden, London.

Cont. above

Second Section

THE CHRISTIAN SCIENCE MONITOR

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BOSTON, FRIDAY, NOVEMBER 25, 1938 **

A Long Cold Wait—But Who Cares With Symphony Concert Ahead?

By a Staff Photographer

Catching Up on Homework

While waiting for the doors of Symphony Hall to open for the concert, this student decided to do a little studying.

Blankets and Sandwiches

The three young women in the foreground evidently do not mind the cold—they came prepared. The one in the background apparently did not take time for lunch, she is eating hers while she waits. Students and others may take any seat in the second balcony, with the exception of the front row, for 50 cents.

Keeping Up With the News

This concertgoer is unaware of the photographer as he waits for the doors to open so that he may "rush" upstairs to a choice seat.

Symphony Hall's Front Steps Reflect Appeal of Rehearsals

By Pearl Strachan

Staff Writer of The Christian Science Monitor

"Another twenty minutes?" The young woman with a shorthand manual under her arm stretches herself on tiptoe to get a view of the clock outside the bank. It wears a halo of snowflakes. Ten minutes after the hour. At exactly half-past the huge central door of Symphony Hall will be flung open, and the crowd which has been gathering on the steps since noon will suddenly tense its relaxed muscles and make a rush for the ticket office.

No blizzard can damp the ardor of 200 odd music lovers grouped along the Huntington Avenue sidewalk, and around the corner of Massachusetts Avenue and on the wet stone stairway which has been greying to Boston soot and weather since the turn of the century. Rush seats at 50 cents for the Friday afternoon concerts are a logical development of the original 25 cent seats which were available so long for the dress rehearsals of the Boston Symphony Orchestra.

In its former Music Hall, in the downtown section of the city, built in 1852, "from which time forward it was unnecessary to ask a visiting Jenny Lind to sing in the Fitchburg Railroad Station," to quote M. A. DeWolfe Howe, historian of the Orchestra, an increasingly enthusiastic public had attended the Friday afternoon rehearsals. And they were definitely rehearsals, not finished performances. The players were drilled and made to repeat as the leader saw fit.

Many Years Ago

But that gave place many years ago to the concerts which draw this group of students and housewives and schoolteachers and other citizens now occupying the steps. He is a very earnest young man who shares his hard balls of candy, dulled by long acquaintance with keys and small change and stubs of pencil, in a trousers pocket, with a girl from the Conservatory, and declares that musical appreciation from his point of view must be subjective, while, he adds magnanimously, "from your point of view, with your knowledge of art, it is probably objective."

No such flights into comparative approaches to the aesthetic absorb the schoolgirls clustered on the front step who giggle mysteriously over some dilemma of another schoolgirl, not present. All that reaches the general public concerning that particular situation is a sibilant, "She said she wanted to go to college to take up Lat'n." The young man next to them is actually engaged in executing his "Lat'n" homework, sprawled in all directions, with copy-book open in front of him. His lending library copy of Thomas Mann's "The Magic Mountain" slithers onto the step below. He tosses a laconic answer now and then to a fluffy girl in a rabbit-skin coat who holds before her a copy of the Saturday Review of Literature but gazes at the windows of the cafeteria and haberdashery on the opposite side of the Avenue.

Pedestrians Smile

Pedestrians passing smile faintly, at the corners of their mouths, as if they understood. Automobilists, for the most part, stare with evident perplexity. As the time appointed draws near a young woman jumps to her feet, discovers that her light raincoat is striped with the accumulated grime of ages, performs a hurried and unsuccessful brushing, mutters a few exclamations of dismay and with a sigh of resignation joins the now solidifying queue.

At last the doors have opened. A gray-haired woman with a bulgy canvas bag steps from her niche beside the weighty lamp base and joins the swaying line on its way to the ticket office. The entire second balcony, with the exception of the first row, is at the disposal of the 50-centers. They may sit wherever they like, provided they get there first. What are they going to hear? Beethoven? Sibelius? They can be sure of one thing, they will have printed programs, and they will not experience a repetition of the occasion recorded of one public rehearsal of the eighteen-nineties when a certain piece alluded to as the "Railway Galop" (composer forgotten) was dramatized during the playing by a miniature steam engine which scooted about the floor, with black smoke, made from cotton wool, streaming out of the funnel.

Goossens's Bag of Novelties

23/38

Written for The Christian Science Monitor

Eugene Goossens is not an unfamiliar figure at the symphony concerts. He has twice before appeared as guest conductor of the Boston Orchestra, leading it in music by himself and other composers for a pair of concerts in 1926 and again in 1931.

Coming to Boston immediately from concerts in London and the provincial cities of England, he has assembled an engaging list of pieces for his programs of Friday and Saturday. Not one of the works of his choice may be labeled "standard"; rather are they all novelties. The Overture to the "Occasional" Oratorio of Handel will be heard for "first times at these concerts," as will the "Two Nature Poems" of the conductor's own composition. The orchestral version of Schumann's "Carnaval" will be given its first concert performances in the United States. Tchaikovsky's "Manfred" Symphony has not sounded in Boston since Monteux resurrected it in 1920.

* * *

Handel wrote his "Occasional" Oratorio in 1745, at one of the blackest moments in his career, when he was in bankruptcy. In that year London was afflicted with a wave of terror caused by rumor of revolution. Prince Charlie, the Pretender, had landed in Scotland with prospects of raising an army and descending upon London. Travelling like a brand of fire, the rumor sent much of fashionable London scurrying to the south of England. King George packed his valuables and prepared to flee to Hanover. A change in the raiders' tactics propped up the wavering Georgian confidence, however, and he sat firm in his capital. Following its king, London regained its courage; hysteria gave place to rejoicing: the safety of the land was assured.

Handel, an opportunist of the most princely order, felt this wave of courageous enthusiasm, wrote an oratorio to celebrate the occasion in fitting mood: It was an immediate success, serving to prove Handel's undying vitality as a composer and gain commissions for him to combat the taint of his second bankruptcy, all the subscribers to his unfulfilled series of concerts the previous season being sent complimentary tickets to three performances of the oratorio.

The work has enjoyed much popularity in England—that permanent paradise of choral music—and the overture has come in for a special share of the praise. It is remarkable for breadth and enthusiasm, for the sonorous opening and the martial paean of thanksgiving at the close. There are four brief parts, all in the key of D major. The introductory Largo maestoso is followed by an Allegro in which a short subject is treated in a broad Handelian polyphony; a diminutive Adagio for solo oboe and strings is almost a prayer for peace before the strident measures of the final march.

* * *

Considerable mystery surrounds the orchestration of Schumann's early piano suite, "Carnaval." Romola Nijinsky, wife of the dancer who made the part of Harlequin one of his most sensitive creations, has written clearly of its origin. The ballet version was prepared by Fokine and Bakst under the guiding hand of Diaghileff for a ball in St. Petersburg in 1909. Diaghileff asked Glazounoff to orchestrate Schumann's superbly pianistic pieces. "In spite of the fact that both Liadoff and Tchérepnin collaborated, the final effort was as harmonious as if it had been orchestrated by a single man."

Yet the Ballet Russe has always linked the name of Rimsky-Korsakoff to the collaborators, of whom Glazounoff is made to appear but one of several. The writer was told by Efrem Kurtz, present ballet conductor and musical director, and a pupil of Glazounoff, that Glazounoff never accepted even a major part of credit for the orchestration. Remembering that Rimsky-Korsakoff passed on in 1908, a hypothesis would be that Glazounoff assembled the ballet score from already orchestrated fragments by his colleagues, perhaps filling in more or less lengthy gaps with his own pen. Which of the gentlemen are responsible for which of the numbers we may never know, but we can credit them with an instrumentation of great charm and verve, notable for preserving the wit and whimsicality of Schumann's idiomatic piano music.

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HERALD - EXPRESS

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BROADCASTING
WASHINGTON, D. C.

NOV 15 1938

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THE CHRISTIAN SCIENCE MONITOR

BOSTON, FRIDAY, NOVEMBER 25, 1938

A Long Cold Wait—But Who Cares With Symphony Concert Ahead?

By a Staff Photographer

Catching Up on Homework

While waiting for the doors of Symphony Hall to open for the concert, the student decided to do a little studying.

Blankets and Sandwiches

The three young women in the foreground evidently do not mind the cold—they came prepared. The one in the background apparently did not take time for lunch, she is eating hers while she waits. Students and others may take any seat in the second balcony, with the exception of the front row, for 50 cents.

Keeping Up With the News

This concertgoer is unaware of the photographer as he waits for the doors to open so that he may "rush" upstairs to a choice seat.

Symphony Hall's Front Steps Reflect Appeal of Rehearsals

By Pearl Strachan

Staff Writer of The Christian Science Monitor

"Another twenty minutes?" The young woman with a shorthand manual under her arm stretches herself on tiptoe to get a view of the clock outside the bank. It wears a halo of snowflakes. Ten minutes after the hour. At exactly half-past the huge central door of Symphony Hall will be flung open, and the crowd which has been gathering on the steps since noon will suddenly tense its relaxed muscles and make a rush for the ticket office.

No blizzard can damp the ardor of 200 odd music lovers grouped along the Huntington Avenue sidewalk, and around the corner of Massachusetts Avenue and on the wet stone stairway which has been greying to Boston soot and weather since the turn of the century. Rush seats at 50 cents for the Friday afternoon concerts are a logical development of the original 25-cent seats which were available so long for the dress rehearsals of the Boston Symphony Orchestra.

In its former Music Hall, in the downtown section of the city, built in 1852, "from which time forward it was unnecessary to ask a visiting Jenny Lind to sing in the Fitchburg Railroad Station," to quote M. A. DeWolfe Howe, historian of the Orchestra, an increasingly enthusiastic public had attended the Friday afternoon rehearsals. And they were definitely rehearsals, not finished performances. The players were drilled and made to repeat as the leader saw fit.

Many Years Ago

But that gave place many years ago to the concerts which draw this group of students and housewives and schoolteachers and other citizens now occupying the steps. He is a very earnest young man who shares his hard balls of candy, dulled by long acquaintance with keys and small change and stubs of pencil, in a trousers pocket, with a girl from the Conservatory, and declares that musical appreciation from his point of view must be subjective, while, he adds magnanimously, "from your point of view, with your knowledge of art, it is probably objective."

No such flights into comparative approaches to the aesthetic absorb the schoolgirls clustered on the front step who giggle mysteriously over some dilemma of another schoolgirl, not present. All that reaches the general public concerning that particular situation is a sibilant, "She said she wanted to go to college to take up Lat'n." The young man next to them is actually engaged in executing his "Lat'n" homework, sprawled in all directions, with copy-book open in front of him. His lending library copy of Thomas Mann's "The Magic Mountain" slithers onto the step below. He tosses a laconic answer now and then to a fluffy girl in a rabbit-skin coat who holds before her a copy of the Saturday Review of Literature but gazes at the windows of the cafeteria and haberdashery on the opposite side of the Avenue.

Pedestrians Smile

Pedestrians passing smile faintly, at the corners of their mouths, as if they understood. Automobilists, for the most part, stare with evident perplexity. As the time appointed draws near a young woman jumps to her feet, discovers that her light raincoat is striped with the accumulated grime of ages, performs a hurried and unsuccessful brushing, mutters a few exclamations of dismay and with a sigh of resignation joins the now solidifying queue.

At last the doors have opened. A gray-haired woman with a bulgy canvas bag steps from her niche beside the weighty lamp base and joins the swaying line on its way to the ticket office. The entire second balcony, with the exception of the first row, is at the disposal of the 50-centers. They may sit wherever they like, provided they get there first. What are they going to hear? Beethoven? Sibelius? They can be sure of one thing, they will have printed programs, and they will not experience a repetition of the occasion recorded of one public rehearsal of the eighteen-nineties when a certain piece alluded to as the "Railway Galop" (composer forgotten) was dramatized during the playing by a miniature steam engine which scooted about the floor, with black smoke, made from cotton wool, streaming out of the funnel.

Goossens's Bag of Novelties

Nov. 23/38

Written for The Christian Science Monitor

Eugene Goossens is not an unfamiliar figure at the symphony concerts. He has twice before appeared as guest conductor of the Boston Orchestra, leading it in music by himself and other composers for a pair of concerts in 1926 and again in 1931.

Coming to Boston immediately from concerts in London and the provincial cities of England, he has assembled an engaging list of pieces for his programs of Friday and Saturday. Not one of the works of his choice may be labeled "standard"; rather are they all novelties. The Overture to the "Occasional" Oratorio of Handel will be heard for "first times at these concerts," as will the "Two Nature Poems" of the conductor's own composition. The orchestral version of Schumann's "Carnaval" will be given its first concert performances in the United States. Tchaikovsky's "Manfred" Symphony has not sounded in Boston since Monteux resurrected it in 1920.

* * *

Handel wrote his "Occasional" Oratorio in 1745, at one of the blackest moments in his career, when he was in bankruptcy. In that year London was afflicted with a wave of terror caused by rumor of revolution. Prince Charlie, the Pretender, had landed in Scotland with prospects of raising an army and descending upon London. Travelling like a brand of fire, the rumor sent much of fashionable London scurrying to the south of England. King George packed his valuables and prepared to flee to Hanover. A change in the raiders' tactics propped up the wavering Georgian confidence, however, and he sat firm in his capital. Following its king, London regained its courage; hysteria gave place to rejoicing: the safety of the land was assured.

Handel, an opportunist of the most princely order, felt this wave of courageous enthusiasm, wrote an oratorio to celebrate the occasion in fitting mood. It was an immediate success, serving to prove Handel's undying vitality as a composer and gain commissions for him to combat the taint of his second bankruptcy, all the subscribers to his unfulfilled series of concerts the previous season being sent complimentary tickets to three performances of the oratorio.

The work has enjoyed much popularity in England—that permanent paradise of choral music—and the overture has come in for a special share of the praise. It is remarkable for breadth and enthusiasm, for the sonorous opening and the martial paean of thanksgiving at the close. There are four brief parts, all in the key of D major. The introductory Largo maestoso is followed by an Allegro in which a short subject is treated in a broad Handelian polyphony; a diminutive Adagio for solo oboe and strings is almost a prayer for peace before the strident measures of the final march.

* * *

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B. Trans

MUSIC

Nov. 26/38

Symphony Concert

Mr. Goossens Sets Forth a Program Unfamiliar in One Way or Another

By MOSES SMITH

Having conducted concerts of the Boston Symphony Orchestra here in 1926 and again in 1930, Eugene Goossens, guest conductor during the current week returned almost as an old friend. As such he was greeted by the audience at yesterday's matinee concert, most of whom, very likely, did not know or forgot that the conductor had already conducted the concert, with a program similar to yesterday's, in Sanders Theater, Cambridge, on Thursday evening. But there was more than mere friendliness to the applause, as it gathered momentum during the afternoon. There was appreciation for the magnificent playing of a magnificent orchestra under strange hands. There was also apparently expression of favor toward the program Mr. Goossens had put together. If the final round of applause was a little weak, the reason was in all likelihood the excessive length of the program, requiring an even two hours in performance.

It was an encouraging thing that the audience behaved as it did for Mr. Goossens is neither a virtuoso nor sentimental conductor. He can hardly be called a warm conductor (though, because of the nature of the program, he displayed more animation than it seems he has in the past). He is a well-schooled, fine-grained musician, understanding, both as executor and creator, the problems inherent in making an orchestra speak. He obviously enjoys making music and supposedly wants the audience to enjoy it. To that end he does not evidently believe it is necessary to get excited. That is one way of making music. It is not the only way. But it is legitimate and it can yield enjoyment to those who have not made up their minds in advance.

* * *

The program, as has already been suggested, was made up of music hardly lacking in warmth. Handel's Overture to the "Occasional" Oratorio had the classical form but also the Handelian warmth and more than the customary brilliance. Schumann's "Carnaval," orchestrated by a disputed number of Russians, came, of course, from the very core of Romanticism. The conductor's own Two Nature Poems, heard here presumably for the first time, were of a different temperature. "Pastoral," as its title might have predicted, was coolly neo-impressionist, the poetic utterance always reserved. "Bacchanal" was exciting for its brightness and stridency, not because it generated heat in the listener. Finally the "Manfred" Symphony of Tchaikovsky was as moody and lachrymose as only Tchaikovsky at his best—and worst—could be.

Because of the prevailing temper, which the majority of our concert audiences prefers, the specific unfamiliarity of the music did not matter. Handel's Overture had never previously been played at these concerts. The co-operative transcription of "Carnaval," employing the art of Liadov, Glazounov, Tcherepnin and perhaps Rimsky-Korsakov, was marked "first concert performances in the United States," although some had heard it, in one way or another, in connection with Ballet Russe programs. And the Tchaikovsky Symphony had not been played here since 1920.

* * *

The lapse of time has not helped the work. It must have seemed old-fashioned then. Now, with such things as the Fascist march on Rome, the Lindbergh New York-to-Paris flight, the Depression and the New Deal behind us (or, if you prefer, with us), the case seems hopeless. Maybe people used to believe in Manfred or the Tchaikovskian translation of it into tone. Maybe some still do. As for me, the music left me absolutely cold—and I am not attempting to employ the familiar racy idiom. The subject-matter need not have rendered the Tchaikovskian effort futile. Many an absurdity, in which a first-class artist believes and which he treats at the summit of his powers, becomes for the moment plausible and even exciting. But here, for the most part, Tchaikovsky was not first-class. Even the best pages suffer by comparison, because the composer had already said or was about to say the same thing much more excitingly in works with which we are familiar — the last three Symphonies, "Romeo and Juliet" and even the unspeakable "1812" Overture. Thus, for example, the fugato near the end of the last movement, appeared as an old acquaintance, much the worse for wear. The expression of Manfred's despair seemed like the wailing of an infant beside the abysmal grief of the last movement of the "Pathetic" Symphony.

* * *

The Schumann music is in another category. It is music of a first-class composer. It happens to have been conceived in terms of the piano. That fact alone should not necessarily prejudice us against an orchestral transcription — even a transcription by several hands. At least, it does not prejudice me. But what we have a right to expect from the transcriber who is not, like the veriest hack, providing for a background to conversation at dinner, is that he shall add something of his own. The transcription in question was naturally competent, sometimes brilliant; and on occasion (especially at the very beginning) it actually contributed something new to the discussion. But most of the time it sounded simply like an arranged piano piece, much as if one were to transpose "Carnaval" at the piano from A-flat major to A major. The difference is striking enough at the start. But you soon get used to it.

Mr. Goossens was a little fussier in the case of his own pieces. They had, he says, originally been conceived in terms of the orchestra. At the urgence of a friendly publisher, they were changed to piano pieces, a third being added at the same time. Last year he decided to return to his original idea. But he took the precaution to reject the third "as being too pianistic and consequently unsuitable for instrumentation." The same may reasonably be said of most of the "Carnaval," until a first-rate transcription shall cause us to change our mind.

Although the two Goossens pieces were not models of consonance according to the text books (the authors of which never forget what they have learned), they presented no ponderous problems for the audience to solve. I enjoyed the "Pastoral" for its freshness. The "Bacchanal" seemed to me not to justify the commotion it aroused. Perhaps I should see the point were I as devout a Nature-lover as is Mr. Goossens. But the music ought to suffice alone. . . .

GOOSSENS CONDUCTS SYMPHONY

Plays Own Nature Poems to Delight of Audience

B. Post Nov. 26/38

BY WARREN STOREY SMITH

Save for the orchestral version of Schumann's "Carnaval," prepared for the Russian Ballet by Glazounov and others, the programme of yesterday afternoon's Symphony Concert, led by Eugene Goossens as guest, ran to unfamiliar music. Even the 'Carnaval" was receiving its first concert performance in the United States. Handel's Overture to the "Occasional Oratorio" and the conductor's own Nature Poems, "Pastoral" and "Bacchanal," were new to Symphony Hall, and the "Manfred" Symphony of Tchaikovsky, with which the concert concluded, was last played here in 1920.

TCHAIKOVSKY'S "MANFRED"

This is the third time that Mr. Goossens, now the regular conductor of the Cincinnati Orchestra, has taken over the Boston Symphony for a pair of concerts, but the only time that, in so doing, he has avoided well-known music. In appraising his conducting yesterday, then, the question of interpretation does not become a dominant issue. Through some stroke of good fortune your correspondent had not even heard the "Manfred" Symphony, though the performance above referred to and its predecessor of 1911 had both come within the period of his concert-going.

As may readily be inferred from this unkind observation, the "Manfred" Symphony, which Tchaikovsky wrote in 1885 (to his subsequent regret), is pretty much of a bore. Only the instrumentation, often remarkable even for Tchaikovsky, is consistently interesting. The first movement, which the composer later considered preserving as an independent tone-poem, and character-study of Byron's hero, is much the best. The third division, entitled "Pastorale," is the dullest. Some attractive tone-painting distinguishes the over-long second movement, "The Witch of the Alps." And in the finale Tchaikovsky saves himself only by quoting Wagner ("Lohengrin," Act 2, Scene 1) and imitating Liszt (the "Dante" Symphony). How the composer of the Fourth, Fifth and Sixth Symphonies contrived to put so little melodic interest into so long a work as this "Manfred" is a mystery. At least Mr. Goossens and the Orchestra, so far as could be seen, did for the music all that might be done. If it goes another 18, or even 180 years, without a Boston performance, this reviewer will not complain.

Handel's Overture

Orchestral Handel, outside the Concerti Grossi, is not often encountered hereabouts. In the solid, satisfying Overture of yesterday, composed, with the Oratorio which follows it, in 1745 to mark London's escape from an invasion by Charles Edward the Pretender, Handel is more British than the British. No wonder England took him to its heart. The performance was as sound as the music.

As one-time conductor of the Diaghilev Ballet Mr. Goossens may have felt that the expert orchestration of the "Carnaval," by Glazounov, with the assistance of Liadov and Tcherepnin after sketches by Rimsky-Korsakov, deserved a concert performance. On this there may be two opinions. What was heard yesterday was ballet-music sorely in need of a ballet. Moreover, the "Carnaval" intrinsically sounds better just as Schumann wrote it—for the pianoforte. Orchestration is not always a help to piano music.

Conductors Own Music

To be sure, Mr. Goossens' Nature Poems appeared in 1919 as piano pieces, but we have the composer's word for it that he originally intended them for orchestra, although the instrumentation was completed only a short time ago.

The music itself may be described as romantic impressionism, very pleasant to hear, particularly the Pastoral; and the orchestra dress is sumptuous and brilliant to a degree. This dual number, and quite understandably, evoked the warmest applause of the afternoon.

Goossens Leads Symphony

Monitor - Nov. 26/38

The Arts in Boston

Eugene Goossens, director of the Cincinnati Symphony Orchestra, is guest conductor this week of the Boston Orchestra. For this seventh program of the season he chose the following works: Handel, Overture to the "Occasional" Oratorio; Schumann, "Carnaval," orchestrated by Rimsky-Korsakoff, Liadoff, Glazounoff, and Tchérepnin; Goossens, "Two Nature Poems"; Tchaikovsky, "Manfred Symphony, op. 58.

Mr. Goossens has stood on the Symphony Hall dais before, but his last appearance there was nearly nine years ago; hence we looked forward to his return. He occupies a distinguished place in the musical world, as composer and more particularly as conductor. As conductor he is businesslike, authoritative, there is no nonsense about him. His sparing use of the left hand is perhaps symbolic of his straightforward interpretations, as well as of his careful work in rehearsal.

As a program maker Mr. Goossens has odd fancies. Witness the strangely contrived list he submitted yesterday. The Handel and the Goossens items were listed as first performances "at these concerts," the Schumann orchestration as a first time in the United States. It is laudable to offer novelties to an experienced audience, but novelty in itself does not justify the inclusion of a composition. It may have been thought that the Handel Oratorio celebrating an escape from war or revolution was especially timely; unfortunately, the overture has all the features of the kind of music its title confesses it to be. The Adagio for oboe has a nostalgic charm, but the first two sections and the final march are commonplace.

Schumann's "Carnaval" was orchestrated for the use of the Diaghileff Ballet. (This is not the orchestration used by the present Monte Carlo Ballet Russe.) No doubt it was effective for its purpose. But why play this version in a concert hall? It sounds merely like piano music orchestrated. The instrumentation detracts from rather than adds to its beauties; it even emphasizes the fact that they are fading. Mr. Goossens's own Poems, "Pastoral" and "Bacchanal," are good examples of neo-Impressionist-Celtic Twilight music.

To cap all this with the "Manfred" Symphony seemed in advance the acme of recklessness in program making. But after what had gone before, the "Manfred" Symphony, with all its obvious faults, was very welcome. Byron's poem is one of the ultimate absurdities of the Romantic movement. Schumann succeeded in bringing out the worst in it. But Tchaikovsky was a great symphonic composer. He took the poem as a departing point, but he spoke with the voice of Tchaikovsky, not of Byron. Even the faults of the "symphony" are his, not Byron's. There is much of "1812" in it, something of the Fourth Symphony, a little forecasting of the Sixth, even something of "Swan Lake." You may laugh at the theme of Manfred wandering in despair, and at the theatricalities of the Finale. But forget the poem and listen to the music. You will be fascinated with the composition of the first movement, with the rhythmic variety of the Scherzo, with the sustained lyricism of the Pastorale.

The performance of the entire program was brilliant. Mr. Goossens clearly had the co-operation of the players, who made his task easy.

L. A. S.

QUINCY, MASS.
PATRIOT LEDGER

NOV 22 1938

Pops Concert Tonight By Church Groups

The Hingham Armory on Central street will be the scene this evening of the pops concert given by the High Pines Symphony orchestra under the sponsorship of the Monday guild of the Congregational church and the Methodist Episcopal church.

The orchestra of 40 pieces is under the direction of Carlos E. Pinfield of the Boston Symphony orchestra and will present a varied and interesting program.

The armory will be attractively decorated, and guests will sit at tables for four or more during the program. Refreshments of ice cream and soft drinks will be served by a large corp of waitresses throughout the evening.

A large committee of members of both organizations has been working for several weeks past for the success of the affair.

Globe Nov. 26/38

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Boston Symphony concerts this week are conducted by Eugene Goossens—the first of the three men who will this season be guest conductors. Mr. Goossens is no stranger here, however, for he has twice before appeared in Symphony Hall in the same capacity, in 1926 and 1930. In those days Mr. Goossens had been in the United States only a few years and was leader of the Rochester, N. Y., Philharmonic Orchestra. Since 1931, he has been conductor of the Cincinnati Symphony. His present visit includes not only the concerts of yesterday afternoon and tonight at Symphony Hall, but that of last Thursday evening in Sanders Theatre, Cambridge.

For all three, he chose a novel if somewhat curious program that begins with the Overture to Handel's "Occasional Oratorio," includes two of Mr. Goossens' own compositions, "Pastoral" and "Bacchanale," the piano suite "Carnaval" of Robert Schumann as orchestrated by four Russians — Rimsky-Korsakoff, Liadoff, Glazunoff and Tcherepnin—and which ends with the "Manfred" Symphony by Tchaikovsky.

To judge by his conducting yesterday, the composer and the conductor are closely identified in Mr. Goossens. That is to say, he has evident warmth for music whose dominant characteristic is color. His own pieces, a brace of tone paintings of Nature, are crammed with the kaleidoscopic tints obtainable from the modern orchestra.

The "Pastoral" and "Bacchanale" were sketched as orchestral pieces nearly 20 years ago. On the advice of his publisher, Mr. Goossens turned them into piano music, to which a third composition was added, and in that form they were published. Only a year ago last September did the composer begin to re-cast the first two in the form for which they were originally intended. Not original in style, they represent through assimilation of the general devices of tonal Impressionism, notably of the French school, by one who has mastered the complex art of modern orchestration.

Handel's Overture had not before been played at the Boston Symphony concerts. The reason is perhaps plain enough. Apart from the proverbial Handelian solidity, this fragment of a work evidently created to ease one of Handel's recurring financial problems bears no traces of real inspiration. It is, rather, music written out of necessity with all that the term implies.

Just how much was contributed by each of the four Russians to the orchestral form of the Schumann piano suite cannot be said. At any rate, the music in this form is little known, and the present concert performances are said to be the first in the United States. As the background for a ballet, to which use the transcription was put upon commission of Sergei Diaghilev and later by the Monte Carlo Russian Ballet, it served well enough. But Schumann's piano style is too distinctive to bear transcribing without loss of the inimitable Schumann flavor.

Symphony that it was ". . . a repulsive work, and I hate it heartily, all except the first movement."

Mr. Goossens conducted Handel, Schumann and Tchaikovsky in a capable forthright manner, but without fine nuances or the emotional feeling that bring distinction and individuality. He was received cordially by the Friday audience.

C. W. D.

SOLOISTS NAMED FOR MON.-TUES. SERIES

Dec. 4/38

A succession of distinguished visiting artists lend special interest to the remaining five concerts of the Monday evening and Tuesday afternoon series by the Boston Symphony Orchestra in Symphony Hall. At the first of these, Anja Ignatius, the young violinist of Finland who is about to make her first tour of this country, will be heard in the Concerto of Sibelius. The pianists Myra Hess and Frank Glazer are listed for later concerts. Serge Koussevitzky will conduct three pairs. There will be two distinguished guest conductors—Georges Enesco and Igor Stravinsky. Subscriptions are still obtainable for the five concerts of either series on a proportionate basis.

B. Trans MUSIC Nov. 26/38

Symphony Concert

Mr. Goossens Sets Forth a Program Unfamiliar in One Way or Another

By MOSES SMITH

Having conducted concerts of the Boston Symphony Orchestra here in 1926 and again in 1930, Eugene Goossens, guest conductor during the current week returned almost as an old friend. As such he was greeted by the audience at yesterday's matinee concert, most of whom, very likely, did not know or forgot that the conductor had already conducted the concert, with a program similar to yesterday's, in Sanders Theater, Cambridge, on Thursday evening. But there was more than mere friendliness to the applause, as it gathered momentum during the afternoon. There was appreciation for the magnificent playing of a magnificent orchestra under strange hands. There was also apparently expression of favor toward the program Mr. Goossens had put together. If the final round of applause was a little weak, the reason was in all likelihood the excessive length of the program, requiring an even two hours in performance.

It was an encouraging thing that the audience behaved as it did for Mr. Goossens is neither a virtuoso nor sentimental conductor. He can hardly be called a warm conductor (though, because of the nature of the program, he displayed more animation than it seems he has in the past). He is a well-schooled, fine-grained musician, understanding, both as executor and creator, the problems inherent in making an orchestra speak. He obviously enjoys making music and supposedly wants the audience to enjoy it. To that end he does not evidently believe it is necessary to get excited. That is one way of making music. It is not the only way. But it is legitimate and it can yield enjoyment to those who have not made up their minds in advance.

* * *

The program, as has already been suggested, was made up of music hardly lacking in warmth. Handel's Overture to the "Occasional" Oratorio had the classical form but also the Handelian warmth and more than the customary brilliance. Schumann's "Carnaval," orchestrated by a disputed number of Russians, came, of course, from the very core of Romanticism. The conductor's own Two Nature Poems, heard here presumably for the first time, were of a different temperature. "Pastoral," as its title might have predicted, was coolly neo-impressionist, the poetic utterance always reserved. "Bacchanal" was exciting for its brightness and stridency, not because it generated heat in the listener. Finally the "Manfred" Symphony of Tchaikovsky was as moody and lachrymose as only Tchaikovsky at his best—and worst—could be.

Because of the prevailing temper, which the majority of our concert audiences prefers, the specific unfamiliarity of the music did not matter. Handel's Overture had never previously been played at these concerts. The co-operative transcription of "Carnaval," employing the art of Liadov, Glazounov, Tcherepnin and perhaps Rimsky-Korsakov, was marked "first concert performances in the United States," although some had heard it, in one way or another, in connection with Ballet Russe programs. And the Tchaikovsky Symphony had not been played here since 1920.

* * *

The lapse of time has not helped the work. It must have seemed old-fashioned then. Now, with such things as the Fascist march on Rome, the Lindbergh New York-to-Paris flight, the Depression and the New Deal behind us (or, if you prefer, with us), the case seems hopeless. Maybe people used to believe in Manfred or the Tchaikovskian translation of it into tone. Maybe some still do. As for me, the music left me absolutely cold—and I am not attempting to employ the familiar racy idiom.

The subject-matter need not have rendered the Tchaikovskian effort futile. Many an absurdity, in which a first-class artist believes and which he treats at the summit of his powers, becomes for the moment plausible and even exciting. But here, for the most part, Tchaikovsky was not first-class. Even the best pages suffer by comparison, because the composer had already said or was about to say the same thing much more excitingly in works with which we are familiar — the last three Symphonies, "Romeo and Juliet" and even the unspeakable "1812" Overture. Thus, for example, the fugato near the end of the last movement, appeared as an old acquaintance, much the worse for wear. The expression of Manfred's despair seemed like the wailing of an infant beside the abysmal grief of the last movement of the "Pathetic" Symphony.

* * *

The Schumann music is in another category. It is music of a first-class composer. It happens to have been conceived in terms of the piano. That fact alone should not necessarily prejudice us against an orchestral transcription — even a transcription by several hands. At least, it does not prejudice me. But what we have a right to expect from the transcriber who is not, like the veriest hack, providing for a background to conversation at dinner, is that he shall add something of his own. The transcription in question was naturally competent, sometimes brilliant; and on occasion (especially at the very beginning) it actually contributed something new to the discussion. But most of the time it sounded simply like an arranged piano piece, much as if one were to transpose "Carnaval" at the piano from A-flat major to A major. The difference is striking enough at the start. But you soon get used to it.

Mr. Goossens was a little fussier in the case of his own pieces. They had, he says, originally been conceived in terms of the orchestra. At the urgence of a friendly publisher, they were changed to piano pieces, a third being added at the same time. Last year he decided to return to his original idea. But he took the precaution to reject the third "as being too pianistic and consequently unsuitable for instrumentation." The same may reasonably be said of most of the "Carnaval," until a first-rate transcription shall cause us to change our mind.

Although the two Goossens pieces were not models of consonance according to the text books (the authors of which never forget what they have learned), they presented no ponderous problems for the audience to solve. I enjoyed the "Pastoral" for its freshness. The "Bacchanal" seemed to me not to justify the commotion it aroused. Perhaps I should see the point were I as devout a Nature-lover as is Mr. Goossens. But the music ought to suffice alone. . . .

GOOSSENS CONDUCTS SYMPHONY

Plays Own Nature Poems to Delight of Audience

B. Post Nov. 26/38

BY WARREN STOREY SMITH

Save for the orchestral version of Schumann's "Carnaval," prepared for the Russian Ballet by Glazounov and others, the programme of yesterday afternoon's Symphony Concert, led by Eugene Goossens as guest, ran to unfamiliar music. Even the 'Carnaval" was receiving its first concert performance in the United States. Handel's Overture to the "Occasional Oratorio" and the conductor's own Nature Poems, "Pastoral" and "Bacchanal," were new to Symphony Hall, and the "Manfred" Symphony of Tchaikovsky, with which the concert concluded, was last played here in 1920.

TCHAIKOVSKY'S "MANFRED"

This is the third time that Mr. Goossens, now the regular conductor of the Cincinnati Orchestra, has taken over the Boston Symphony for a pair of concerts, but the only time that, in so doing, he has avoided well-known music. In appraising his conducting yesterday, then, the question of interpretation does not become a dominant issue. Through some stroke of good fortune your correspondent had not even heard the "Manfred" Symphony, though the performance above referred to and its predecessor of 1911 had both come within the period of his concert-going.

As may readily be inferred from this unkind observation, the "Manfred" Symphony, which Tchaikovsky wrote in 1885 (to his subsequent regret), is pretty much of a bore. Only the instrumentation, often remarkable even for Tchaikovsky, is consistently interesting. The first movement, which the composer later considered preserving as an independent tone-poem, and character-study of Byron's hero, is much the best. The third division, entitled "Pastorale," is the dullest. Some attractive tone-painting distinguishes the over-long second movement, "The Witch of the Alps." And in the finale Tchaikovsky saves himself only by quoting Wagner ("Lohengrin," Act 2, Scene 1) and imitating Liszt (the "Dante" Symphony). How the composer of the Fourth, Fifth and Sixth Symphonies contrived to put so little melodic interest into so lona a work as this "Manfred" is a mystery. At least Mr. Goossens and the Orchestra, so far as could be seen, did for the music all that might be done. If it goes another 18, or even 180 years, without a Boston performance, this reviewer will not complain.

Handel's Overture

Orchestral Handel, outside the Concerti Grossi, is not often encountered hereabouts. In the solid, satisfying Overture of yesterday, composed, with the Oratorio which follows it, in 1745 to mark London's escape from an invasion by Charles Edward the Pretender, Handel is more British than the British. No wonder England took him to its heart. The performance was as sound as the music.

As one-time conductor of the Diaghilev Ballet Mr. Goossens may have felt that the expert orchestration of the "Carnaval," by Glazounov, with the assistance of Liadov and Tcherepnin after sketches by Rimsky-Korsakov, deserved a concert performance. On this there may be two opinions. What was heard yesterday was ballet-music sorely in need of a ballet. Moreover, the "Carnaval" intrinsically sounds better just as Schumann wrote it—for the pianoforte. Orchestration is not always a help to piano music.

Conductors Own Music

To be sure, Mr. Goossens' Nature Poems appeared in 1919 as piano pieces, but we have the composer's word for it that he originally intended them for orchestra, although the instrumentation was completed only a short time ago.

The music itself may be described as romantic impressionism, very pleasant to hear, particularly the Pastoral; and the orchestra dress is sumptuous and brilliant to a degree. This dual number, and quite understandably, evoked the warmest applause of the afternoon.

Goossens Leads Symphony

[illegible] Nov. 26/38

The Arts in Boston

Eugene Goossens, director of the Cincinnati Symphony Orchestra, is guest conductor this week of the Boston Orchestra. For this seventh program of the season he chose the following works: Handel, Overture to the "Occasional" Oratorio; Schumann, "Carnaval," orchestrated by Rimsky-Korsakoff, Liadoff, Glazounoff, and Tchérepnin; Goossens, "Two Nature Poems"; Tchaikovsky, "Manfred Symphony, op. 58.

Mr. Goossens has stood on the Symphony Hall dais before, but his last appearance there was nearly nine years ago; hence we looked forward to his return. He occupies a distinguished place in the musical world, as composer and more particularly as conductor. As conductor he is businesslike, authoritative, there is no nonsense about him. His sparing use of the left hand is perhaps symbolic of his straightforward interpretations, as well as of his careful work in rehearsal.

As a program maker Mr. Goossens has odd fancies. Witness the strangely contrived list he submitted yesterday. The Handel and the Goossens items were listed as first performances "at these concerts," the Schumann orchestration as a first time in the United States. It is laudable to offer novelties to an experienced audience, but novelty in itself does not justify the inclusion of a composition. It may have been thought that the Handel Oratorio celebrating an escape from war or revolution was especially timely; unfortunately, the overture has all the features of the kind of music its title confesses it to be. The Adagio for oboe has a nostalgic charm, but the first two sections and the final march are commonplace.

Schumann's "Carnaval" was orchestrated for the use of the Diaghileff Ballet. (This is not the orchestration used by the present Monte Carlo Ballet Russe.) No doubt it was effective for its purpose. But why play this version in a concert hall? It sounds merely like piano music orchestrated. The instrumentation detracts from rather than adds to its beauties; it even emphasizes the fact that they are fading. Mr. Goossens's own Poems, "Pastoral" and "Bacchanal," are good examples of neo-Impressionist-Celtic Twilight music.

To cap all this with the "Manfred" Symphony seemed in advance the acme of recklessness in program making. But after what had gone before, the "Manfred" Symphony, with all its obvious faults, was very welcome. Byron's poem is one of the ultimate absurdities of the Romantic movement. Schumann succeeded in bringing out the worst in it. But Tchaikovsky was a great symphonic composer. He took the poem as a departing point, but he spoke with the voice of Tchaikovsky, not of Byron. Even the faults of the "symphony" are his, not Byron's. There is much of "1812" in it, something of the Fourth Symphony, a little forecasting of the Sixth, even something of "Swan Lake." You may laugh at the theme of Manfred wandering in despair, and at the theatricalities of the Finale. But forget the poem and listen to the music. You will be fascinated with the composition of the first movement, with the rhythmic variety of the Scherzo, with the sustained lyricism of the Pastorale.

The performance of the entire program was brilliant. Mr. Goossens clearly had the co-operation of the players, who made his task easy.

L. A. S.

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[illegible] MUSIC Nov. 26/38

SYMPHONY HALL

Boston Symphony Orchestra

The Boston Symphony concerts this week are conducted by Eugene Goossens—the first of the three men who will this season be guest conductors. Mr. Goossens is no stranger here, however, for he has twice before appeared in Symphony Hall in the same capacity, in 1926 and 1930. In those days Mr. Goossens had been in the United States only a few years and was leader of the Rochester, N. Y., Philharmonic Orchestra. Since 1931, he has been conductor of the Cincinnati Symphony. His present visit includes not only the concerts of yesterday afternoon and tonight at Symphony Hall, but that of last Thursday evening in Sanders Theatre, Cambridge.

For all three, he chose a novel if somewhat curious program that begins with the Overture to Handel's "Occasional Oratorio," includes two of Mr. Goossens' own compositions, "Pastoral" and "Bacchanale," the piano suite "Carnaval" of Robert Schumann as orchestrated by four Russians — Rimsky-Korsakoff, Liadoff, Glazunoff and Tcherepnin—and which ends with the "Manfred" Symphony by Tchaikovsky.

To judge by his conducting yesterday, the composer and the conductor are closely identified in Mr. Goossens. That is to say, he has evident warmth for music whose dominant characteristic is color. His own pieces, a brace of tone paintings of Nature, are crammed with the kaleidoscopic tints obtainable from the modern orchestra.

The "Pastoral" and "Bacchanale" were sketched as orchestral pieces nearly 20 years ago. On the advice of his publisher, Mr. Goossens turned them into piano music, to which a third composition was added, and in that form they were published. Only a year ago last September did the composer begin to re-cast the first two in the form for which they were originally intended. Not original in style, they represent through assimilation of the general devices of tonal Impressionism, notably of the French school, by one who has mastered the complex art of modern orchestration.

Handel's Overture had not before been played at the Boston Symphony concerts. The reason is perhaps plain enough. Apart from the proverbial Handelian solidity, this fragment of a work evidently created to ease one of Handel's recurring financial problems bears no traces of real inspiration. It is, rather, music written out of necessity with all that the term implies.

Just how much was contributed by each of the four Russians to the orchestral form of the Schumann piano suite cannot be said. At any rate, the music in this form is little known, and the present concert performances are said to be the first in the United States. As the background for a ballet, to which use the transcription was put upon commission of Sergei Diaghilev and later by the Monte Carlo Russian Ballet, it served well enough. But Schumann's piano style is too distinctive to bear transcribing without loss of the inimitable Schumann flavor.

On one sense, Mr. Goossens' enterprise in offering the "Manfred" Symphony was laudable, because it is seldom heard. The Symphony itself does not bear scrutiny. How, indeed, could the Tchaikovsky who had written the F minor Symphony [illegible] years before have set on paper the hollow, trivial echoes of early 19th Century Romanticism that permeate the "Manfred" music? For once it is possible to condemn a work and thereby share the composer's own opinion. Only three years after he had finished it, Tchaikovsky wrote of the "Manfred" Symphony that it was ". . . a repulsive work, and I hate it heartily, all except the first movement."

Mr. Goossens conducted Handel, Schumann and Tchaikovsky in a capable forthright manner, but without fine nuances or the emotional feeling that bring distinction and individuality. He was received cordially by the Friday audience.

C. W. D.

SOLOISTS NAMED FOR MON.-TUES. SERIES

[illegible]

A succession of distinguished visiting artists lend special interest to the remaining five concerts of the Monday evening and Tuesday afternoon series by the Boston Symphony Orchestra in Symphony Hall. At the first of these, Anja Ignatius, the young violinist of Finland who is about to make her first tour of this country, will be heard in the Concerto of Sibelius. The pianists Myra Hess and Frank Glazer are listed for later concerts. Serge Koussevitzky will conduct three pairs. There will be two distinguished guest conductors—Georges Enesco and Igor Stravinsky. Subscriptions are still obtainable for the five concerts of either series on a proportionate basis.

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MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The seventh regular concert by the Boston symphony orchestra, Eugene Goossens, guest conductor, was given yesterday afternoon in Symphony hall. The program was as follows:

Handel
  Overture to the "Occasional Oratorio"
Schumann
  "Carnaval" (orchestrated by Rimsky-Korsakov, Liadov, Glazounov and Tcherepnin)
Goossens
  Two Nature Poems, Pastoral and Bacchanal
Tchaikovsky
  "Manfred," symphony Op. 58, after Byron

Mr. Goossens was a welcome visitor to Boston yesterday, for his integrity and vitality as conductor and the charm of his own compositions on the program are not to be gainsaid. Furthermore he did not choose a collection of familiar war-horses on which to ride to an easy success. On the contrary he proceeded to show us unfamiliar things in the symphonic repertoire, the enlargement of which in these days of many and great orchestras is one of the most important duties of the conductor. Cincinnati is lucky to have a musician of Mr. Goossens' ability and active intelligence to direct its musical season.

The program was a curious one, more interesting in the first half than in the second. Tchaikovsky's Manfred symphony has fallen into neglect today, doubtless by reason of its tedious finale. About the turn of the century it enjoyed such popularity that it once received far and away the most votes for a request program by the Chicago orchestra. That seems inconceivable now. Its romantic element—and Byron's poem is romanticism personified—seems feverish, the hot-house variety as compared with the freshness of Schumann's music.

Undoubtedly the Manfred symphony has many pages of real value; it could hardly be entirely barren, coming as it did in the full tide of Tchaikovsky's career. The scherzo, with its passage work for the woodwinds, parts of the Pastorale and the first movement should keep it alive.

It was an odd coincidence—or was it so designed?—that we should have had yesterday two pastorales and two bacchanals, possibly three of the latter if you count the Schumann in that mood. Mr. Goossens has written genre pieces of undeniable charm. They are not intellectually pretentious, nor do they seek at all costs for originality. They set out to be just what they are described in the program, "Nature Poems," and they very effectively succeed in their aims. Mr. Goossens has done his work of orchestration so well that one would never have guessed their origin as piano pieces.

Schumann's "Carnaval," on the other hand, is so well known at piano recitals that it is not so easy to turn over a new leaf in listening to it. Nevertheless these enchanting pieces are fascinating in the orchestral dress that the Russians have given them. The point has always been labored that Schumann wrote for the orchestra pianistically, and it is unbelievable that he would ever have orchestrated his piano music with the brilliance and sparkle, of which these Russian composers have not stinted themselves.

For this reason there may be some who will feel that the "echt-Schumann" is not to be found in the orchestral "Carnaval." What is there, though, is a singularly delightful orchestral suite. Schumann's melodies and rhythms, his sudden changes in harmony, make tempting material for the bright coloring of instrumentation. And how well the process, like redecorating an old room, has come out! All the dance movements are helped and one or two of the others, particularly the "Chopin" movement, emerge with a surprisingly new loveliness.

It is rather shocking that Handel's fine overture to the "Occasional Oratorio" has never been played at a Boston symphony concert before, and it only bears out the contenttion that Handel is the most neglected and misunderstood of all the great masters. The chief thing to remember in these instrumental pieces is to get a good body of wind tone to balance the thunder and surge of our modern string band. Mr. Goossens might have allowed himself more leeway than he did in this matter, but even so he secured a just and vigorous performance. Throughout the concert he seemed to get the interpretations that he desired. He was cordially received at the end of the first half of the program, the longueurs of the Manfred symphony doubtless accounting for the audience's not lingering in the hall to applaud at the end.

The concert will be repeated tonight. Next week Dr. Koussevitzky will repeat Beethoven's Missa Solemnis, heard at a pension fund concert last season.

Symphony Back From New York

By Ruth Marsters
Music Editor

B. Adv. Nov. 27/38

FRESH from brilliant and much talked of doings in New York, the Boston Symphony Orchestra returned to its native terrain to be conducted by adroit composer-conductor Eugene Goosens in three concerts this week-end.

The program presented by the distinguished guest in Sanders Theater, Cambridge, on Thursday evening, and in Symphony Hall on Friday and Saturday was composed largely of works new to Boston.

Most interesting perhaps were Two Nature Poems, "Pastoral" and "Bacchanal" of the conductor's own devising. The orchestral transcription of Schumann's piano suite "Carnival," proved a diverting interlude, however, and Handel's "Occasional Oratorio" well worth the hearing. The program was rounded off by Tschaikovsky's Symphony on Byron's "Manfred."

Serge Koussevitzky will conduct two performances of Beethoven's "Missa Solemnis" at the regular pair of concerts this week-end. The orchestra will be assisted by the Harvard Glee Club and the Radcliffe Choral Society. Soloists: Jeannette Vreeland, Anna Kaskas, John Priebe, and Norman Cordon.

NEW HAVEN, CONN.
JOURNAL - COURIER
Nov. 16/38

Musical Moments

Boston Program: Koussevitzky Speaks

The Boston Symphony Orchestra will appear in Woolsey Hall this evening, the occasion marking the second offering of the Woolsey Hall Concert Series for 1938-39. There will be two symphonies by the masters Beethoven and Brahms. The Second Symphony of Beethoven, in D major, will open the program, and the Fourth of Brahms in E minor will be the concluding number. Aaron Copland's "El Salon Mexico" will be the other selection to be performed, this being a Rhapsody written by the American composer as the result of a visit to Mexico several years ago. It is a brilliant setting for large modern orchestra of popular tunes which are to be heard in the dance hall in Mexico City which gives the piece its title. "El Salon Mexico" represented American music at the Festival of the International Society of Contemporary Composers in London last summer. Dr. Koussevitzky gave the work its first public performance last month in Boston and will present it for the first time in New York this week end.

When the Boston Symphony opened its fifteenth season under the direction of Dr. Koussevitzky in Symphony Hall, Boston, on October 7, a standing audience gave the conductor a tumultuous welcome, which he acknowledged in the following words:

"Ladies and Gentlemen: As you know, I do not like to speak from the stage. But in fifteen years once you will permit me to say a few words to you. Your orchestra is now one of the greatest orchestras in the world—if not the greatest, as the whole musical world recognizes it today. If we have realized this, it is not only because we work hard and we have your material support, but also because we have your moral support, your profound understanding, your deep feeling of the importance and necessity of musical art. That is our greatest stimulated. And today, we express to you our gratitude."

THE HARTFORD TIMES, TUESDAY, NOVEMBER 29, 1938.

Friends of the Boston Symphony Orchestra

Impresssive List of Symphonies Played By Bostonians

One of a series of articles on the Friends of the Boston Symphony Orchestra.

II

By CARL E. LINDSTROM

Every conductor of the Boston Symphony Orchestra has appeared in Hartford except Artur Nikisch and Henri Rabaud, although the former was heard here in 1912 as leader of the London Symphony Orchestra on tour, and he once played the piano part of Schumann's Quintette in a concert with the Memnon Club.

Wilhelm Gericke, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteaux and, for more concerts than any other, Serge Koussevitzky have all wielded the baton for the Boston Symphony here. These concerts have been held in various places. After Roberts' Opera House, there were programs in Allyn Hall, later at the Coliseum, where the Palace Theater is now located, at Foot Guard Hall where it performed at the "grand opening" of the Armory Nov. 20, 1888, at Parsons' Theater between the years 1910-15 and at the Capitol Theater. The Bushnell concerts are of the present period.

Some of the soloists who have appeared here with the Bostonians were: Franz Kneisel, Cesar Thomson, Fritz Kreisler, Harold Bauer, Louise Homer, Adele Aus der Ohe, Olga Samaroff, Heinrich Gebhard, Willy Hess, Ossip Gabrilowitsch, Sergei Rachmaninoff, Mischa Elman, Ferrucio Busoni, Kathleen Parlow, Winifred Christie, Leo Ornstein and many others.

Prior to the Bushnell era the Boston Orchestra had performed in Hartford all the symphonies of Brahms, the second one three times; all four of Schumann's; the fourth, fifth and sixth of Tschaikowsky, the latter four times; Franck's D minor four times; Mendelssohn's Scotch symphony; Schubert's Unfinished and the C major; the first Symphony of Sibelius twice, the first time in 1913; Dvorak's "From the New World" in 1904.

Beethoven performances led all the rest. The Seventh symphony was done six times, the Fifth five times and the Third three. The Sixth and Eighth had also been played, leaving the First, Second, Fourth and Ninth. Taking account of Bushnell programs, of course, alters the whole record.

The point is that the process of education—and musical growth is just that—has been from an early date at the hands of the Boston Orchestra. This is not to derogate the heroic struggle of the local Philharmonic and the tremendous incentive it provided for music lovers and students. The building of taste has been a gradual process, from the cool puzzled reception of Schumann's A minor Concerto in 1885 to the acceptance of Stravinsky and Prokofieff.

It took sincere support to continue these concerts year after year by a visiting orchestra. During only one brief period did interest lag. Frances Hall Johnson in her book, "Musical Memories of Hartford" says: "There was no concert of the Boston Symphony Orchestra under Artur Nikisch's direction who followed Gericke's first term as conductor. This third conductor of Hungarian birth, who infused so much warmth and passion into the playing of the orchestra, did not visit Hartford as the receipts had been too small in the past. 'Hartford was checked off as a city not important enough for the orchestra which was recognized as probably without peer.' After five years elapsed the supposition was that in the interval the city had increased in population as well as in musical activities and the management made another attempt." Emil Paur was then the leader.

Except for this comparatively brief hiatus the visits of the Boston Orchestra have been consistent. From 1902 onward there were

All Conductors Except Nikisch and Rabaud Here

14 seasons during which the Boston Symphony played here three times each season.

The only inference to be drawn is that Hartford has always needed this orchestra. Whether there have been local attractions or brilliant competitive ones from the outside, the Bostonians have always been in the picture. Besides the fact of the matchless quality of this organization, there has always been a musical affinity between Hartford and Boston, just as there have been spiritual ties.

The orchestra has many friends in this city. The ticket buyers have always been friends in that besides nurturing their own cultural needs, they have helped to sustain a musical body which for more than half a century has been one of the wonders of the orchestral world. There have been other friends, too, and these have been quietly making contributions toward the support of the organization and have received, therefore, the significant title, Friends of the Boston Symphony Orchestra. Their number is growing.

(Another article will appear tomorrow).

TUESDAY, NOVEMBER 29, 1938 C

B. Trans

MUSIC

Recent Phonograph Records

Bloch Sonata and Other Music for Violin; Works by Bach and Beethoven Well Played

By MOSES SMITH

It is a pity that the Victor Company, which has been lamentably gingerly in handling the more rugged, less ingratiating products of contemporary composition, should alight on a significant work like Ernest Bloch's Sonata for piano and violin. Not that the piece is not worth recording, or that one does not salute the enterprise (if a little belated) of the company in publishing on shellaced discs a composition that has almost no immediate popular appeal. But it is only a few months since the Gamut Company issued a thoroughly satisfactory set devoted to the Sonata. It is all very well (or is it?) to have half a dozen "interpretations" of a Brahms symphony from which to choose. But contemporary music worthy the name has still had too little encouragement, especially from Victor, to justify such rapid duplication as in the present instance. The unexplored field is still far too wide.

PROVIDENCE, R. I.
JOURNAL

NOV 27 1938

Boston Chamber Season Planned

The Boston Chamber Orchestra composed of 28 Boston Symphony Orchestra players and conducted by Bernard Zighera, will open its third season Wednesday night in Jordan Hall, Boston. Jan Smeterlin, pianist, will be the soloist and the program will include Haydn's Symphony No. 49 in F-minor, "La Passione;" Suite de Pulcinella for small orchestra (after Pergolesi), Stravinsky; Concerto in E-minor, Opus 11 for piano and orchestra, Chopin, and the first American performance of "Giration," by Pierne.

Zighera, first harpist of the Boston Symphony, has been studying conducting with Dr. Serge Koussevitzky for the last eight seasons. It was due to Dr. Koussevitzky's suggestion two years ago that Zighera's orchestra was formed and the chamber series inaugurated.

Two other concerts are scheduled for this season on Jan. 18 and March at which the soloists will be, respectively, Cleora Wood, soprano and Ampara Iturbi, pianist and sister of Jose Iturbi.

A NEW WORK BY BOSTON SYMPHONY

Promise 'Dedicaces' by Dukelsky for Holidays

B. Post Dec. 4/38

BY WARREN STOREY SMITH

THIS week the Symphony Orchestra will give concerts in certain Western cities. On their return to Symphony Hall, which is to say at the concerts of Dec. 16 and 17, Dr. Koussevitzky and his men will make known to us a work entitled "Dedicaces," for piano and orchestra, with soprano obligato by Vladimir Dukelsky, who writes music of the more popular sort under the name of Vernon Duke. Jesus Maria Sanroma will be the pianist. Haydn's Symphony in B-flat major, No. 102, and Sibelius' Second Symphony complete the programme.

D' YE KEN?

B. Post - Dec. 4/38

Presenting Highland Piper Yehudi Menuhin, who is a famous violinist between pibrochs. He will fiddle at Symphony Hall on Sunday afternoon, Dec. 11.

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Second Section

MONDAY, NOVEMBER 28, 1938.

The Hartford Times.

Friends of the Boston Symphony Orchestra

First Concert Here At Roberts Opera House in 1885

One of a series of articles on the Friends of the Boston Symphony Orchestra.

I

By CARL E. LINDSTROM

On an October evening 53 years ago the wealth and fashion of Hartford, together with numbers of the curious and some folk who were of a more earnest bent than either of the other contingents, gathered at Roberts' Opera House. There was a gala air but not entirely unrestrained, because the event which drew the crowd was a new venture and none could be certain of its complete success.

It was an orchestral concert, a sufficient rarity in that day, but Hartford took its culture in stride. There was nothing really new under the sun. When it came to symphony concerts, had not Theodore Thomas' Orchestra, famed from coast to coast played often in Hartford, and had not a pretty steady procession of musical celebrities like Jenny Lind, Mme. Calve Gottschalk, Ole Bull, Rubinstein, Wieniawski and Hans von Buelow made local appearances? Had not the Strakosch Grand Italian Opera Company given Aida and later the Strakosch Grand Kellogg-Cary Operatic Concert Company regaled music lovers with an unparallelled program? To say nothing of Carmen which had been given in costume a short six years before!

A New Organization

This new orchestra was an organization from Boston, assembled three years previously by a visionary capitalist, a blue-blood with a valorous Civil War record, who had made a lot of money for apparently no other purpose than to spend it again as quickly as possible. Col. Henry Lee Higginson appeared to think that a symphony orchestra was the best way to get rid of his fortune in a hurry. Besides, the establishment of an orchestra was the ambition of a lifetime with Col. Higginson.

Roberts' Opera House was pretty well filled, the dress and parquette circles entirely so and "the parquette in large measure." The reserved seat tickets at $1 and $1.50 had been sold at Gallup & Metzger's. There had been a small advertisement in Monday's Hartford Times, which in a nearby column had carried a paid testimonial by Theodore Thomas in behalf of cabinet organs. As an indication that this Boston crowd was not cock-o'-the-walk there was this line: "If any selection is made for the concert to be given soon in this city requiring the use of the organ, Mr. Thomas will use a Mason & Hamlin."

Young and Artistic

The audience at the Opera House watched the minutes pass. "Precisely at 5 minutes to eight, the orchestra drifted, not at once, but gradually upon the stage, a number of very fine-looking men, many young and with an artistic look. At 8 Herr Gericke, a man with a splendid head and the ideal beard and moustache appeared and was received with applause."

We quote from The Times reviewer who, in Wednesday's paper was entranced by the Oberon Overture of von Weber and elaborated upon the "fairy horns and magic calls, soft, tender, as if from the distance and out of the greenwood." The next number was Schumann's piano Concerto played by Carl Faelton "taking the place of the celebrated Baermann, who was prevented by indisposition. It was long and there were beautiful parts in it, but it is doubtful whether any but professional musicians really grasped the composition," because it was "too heavy and involved for the general public to 'get on to' at first hearing."

A Raff Symphony

Some ballet music by Rubinstein was little short of tremendous, but "the great number of the evening was the Raff Symphony, a landscape and sentiment picture of the most finished art and of the most poetic and dramatic coloring. It is divided into parts, which is a good plan as it takes from the average audience to puzzle the composer's meaning."

The sub-divisions of the symphony, "In the Woods," for the benefit of those who have forgotten their Raff were marked: "In the day time. Impressions and feelings. In the twilight. Reverie. Dance of the Dryads. Night. Silent breath of night in the Forest. Entrance and departure of the wild hunt with Frau Holle and Wotan. Break of Day."

The reviewer found the program "not so skillful as those of Thomas. It may suit a Boston audience better, but would hardly hit so well the average taste of the American audience. The air of the opera house was insufferably close and ventilation had evidently been neglected. But perhaps it was thought that so many 'airs' inside would suffice."

Many Since Then

That was the first concert in Hartford by the Boston Symphony Orchestra. There have been many since that historic date. Through the years it has been an organization to cultivate taste and sustain it. Seasons when there was no other form of musical sustenance there was always the Boston Orchestra. It plays here twice each season now. It used to play here three times each season. By 1916 the 48th concert had been played. A rough and ready count of appearances since that year indicates that the present season will bring the count to nearly 75.

This total is also higher than the number of concerts played by the Hartford Philharmonic during the 20 years of its existence. When thought is taken of the tremendous power for cultural good which the local orchestra exerted, some idea may be had of the significance of the Boston Orchestra's concerts over the period of 1885 to the present.

The orchestra, it will be seen, has been ours nearly as long as it has been Boston's, for it was founded in 1881 with Boston players and it was yet another year or two before it emerged from the fledgling state, by means of a large importation of European musicians.

The audience left Roberts' Opera House that Tuesday night in 1885 as friends of the Boston Symphony Orchestra, but the appelation can be handily reversed for the orchestra from the beginning has been a friend of Hartford.

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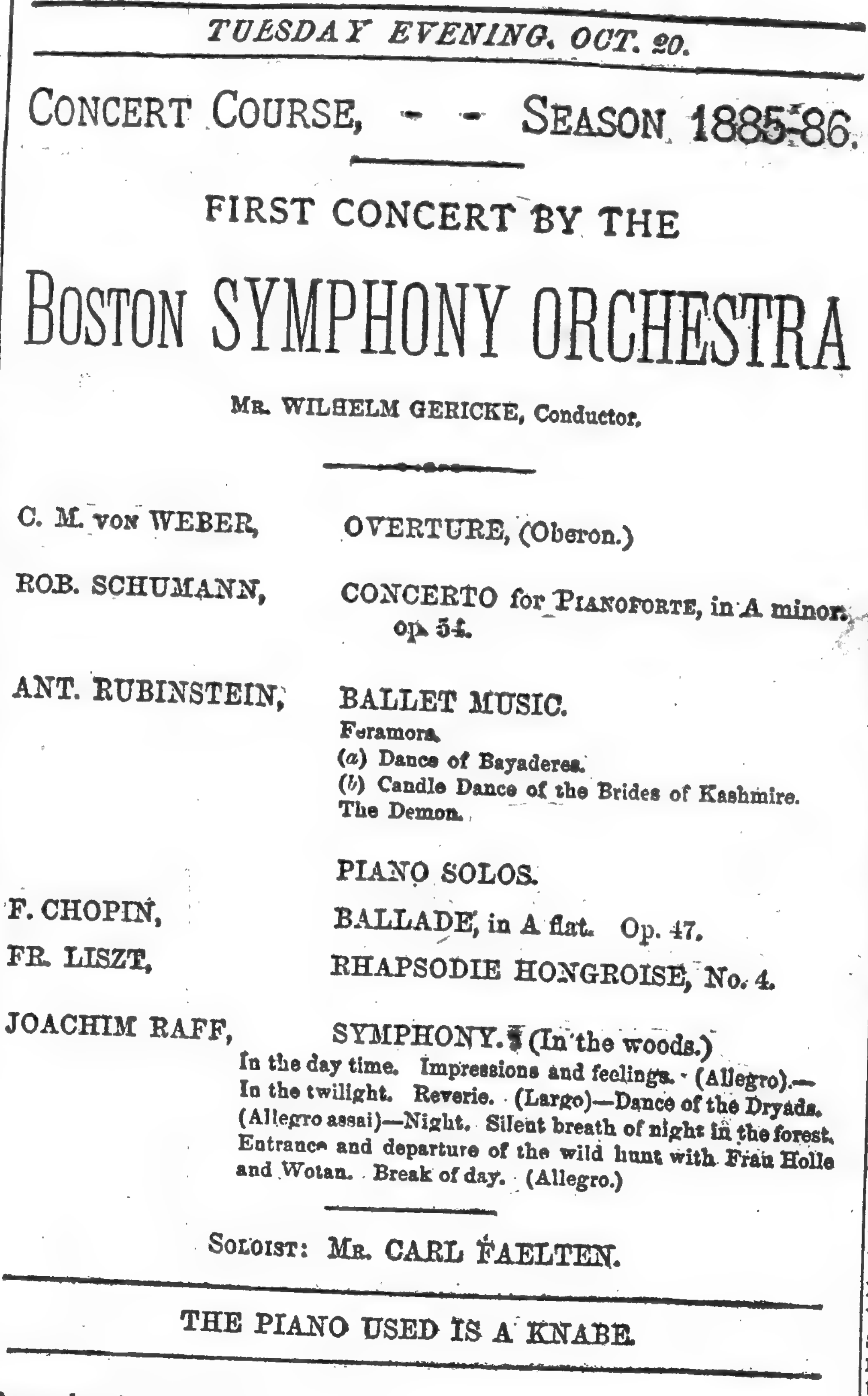
(The second article of this series will appear tomorrow).



TUESDAY EVENING, OCT. 20.

CONCERT COURSE, - - SEASON 1885-86.

FIRST CONCERT BY THE

BOSTON SYMPHONY ORCHESTRA

MR. WILHELM GERICKE, Conductor.

C. M. VON WEBER,	OVERTURE, (Oberon.)
ROB. SCHUMANN,	CONCERTO for PIANOFORTE, in A minor. op. 54.
ANT. RUBINSTEIN,	BALLET MUSIC. Feramora. (*a*) Dance of Bayaderes. (*b*) Candle Dance of the Brides of Kashmire. The Demon.
	PIANO SOLOS.
F. CHOPIN,	BALLADE, in A flat. Op. 47.
FR. LISZT,	RHAPSODIE HONGROISE, No. 4.
JOACHIM RAFF,	SYMPHONY. 3 (In the woods.) In the day time. Impressions and feelings. (Allegro).—In the twilight. Reverie. (Largo)—Dance of the Dryads. (Allegro assai)—Night. Silent breath of night in the forest. Entrance and departure of the wild hunt with Frau Holle and Wotan. Break of day. (Allegro.)

SOLOIST: MR. CARL FAELTEN.

THE PIANO USED IS A KNABE.

Reproduction of the first program given in Hartford by the Boston Symphony Orchestra.

TIMES

Bedford, O

NOV 18 1938

Reviewing Records

By

NORMAN NADEL

SWING drops to the lower half of the column this week to make way for a hit-of-the-week, or month, that will still be great music when the high gods of the jitterbugs with their best recordings will be outmoded as bustles and remembered only by historical societies as "typical of the 1930's."

Jan Sibelius, the Finnish composer best known, perhaps, for his tone poem, "Finlandia," created one of the most beautiful of modern musical structures in his symphony number 5 in E flat major, recorded this month for Victor by the Boston symphony orchestra under Serge Koussevitsky. The fifth is rich and filling. Its architecture is clean-cut and trim. It is neither ornate nor stark and severe. He has, in short, combined the grace of a Debussy poem with the economy of decorative orchestration of his own second symphony.

Little need be said about the quality of the recording or of the orchestra's performance, for both are superb. To be especially noted are the strange, moving quality of the strings in the mysterioso passage of the first movement, and the lovely and amazingly simple horn theme in the third.

Completing this set of five records, listed Victor M-474, is "Pohjola's Daughter," also by Sibelius, a more descriptive work based on an old Norse myth.

PHOENIX, ARIZ.
ARIZONA REPUBLIC

NOV 12 1938

Music To Tune Of $4,750,000 Is Planned For U. S. Communities

NEW YORK, Nov. 11—(AP)—The 16 leading symphony orchestras of the country are getting ready to spend more than $4,750,000 to give the communities the music they want.

This figure does not include the budgets of the many excellent secondary orchestras. Thanks to music project efforts, there now is no city of the United States of 50,000 or better without some sort of orchestra. Many smaller cities also have them.

It does not touch the money spent on hundreds of college orchestras, nor the cost of the high school orchestras which now number in the thousands.

Communities Like It

The total spent for symphonic music in America has been estimated as high as $40,000,000. Whatever it is, the record shows the communities like it.

Only one American city, Seattle, is reducing its symphony budget—and that is because of a peculiar local situation which may be changed with the advent of the new Seattle conductor, Dr. Nikolai Sokoloff.

Most budgets remain the same, although four cities will spend a little more this winter—Washington, Pittsburgh, Indianapolis and Rochester, which will spend more money on soloists.

Eleven of the 16 key cities report better ticket sales than last season, when most found attendance had improved over the preceding winter.

Cleveland, where a new women's organization has got into the field, reports the largest advance sale in the orchestra's history, and even Boston, where big audiences have been the rule more than 50 years, is five per cent ahead.

Only Philadelphia reports a decrease, and that is "slight, and not alarming," according to Alfred Reginald Allen, manager. Philadelphia is one of three cities reporting changes in the status of its conductor. Eugene Ormandy now is "musical director," which means that he controls absolutely the personnel and the programs; Stokowski will appear as guest only, next spring.

In Pittsburgh, Fritz Reiner becomes permanent conductor, his first similar berth since his days with the Cincinnati Symphony. In Seattle, Dr. Sokoloff replaces Dr. Basil Cameron, and although Eugene Goosens remains permanent conductor in Cincinnati, he will be late arriving, and Jose Iturbi, conductor of the Rochester Philharmonic, will take the first three pairs of the 20 comprising the season. Longest tenure among practising conductors goes to Fredrick Stock, now beginning his 34th season in Chicago.

Longest Season

Philadelphia will have the longest season—30 weeks, of which four will be spent on tour. Seattle has the shortest, 12 concerts. Kansas City, where Karl Krueger has built an excellent orchestra singe 1933, adds 10 concerts to its season; Pittsburgh adds three weeks.

The only major departure from standard symphony practice is at Rochester, where the 50 men of the well-known "civic" orchestra are engaged for a 28-week season, and are augmented by 35 more players for a concentrated symphony season of 12 weeks.

Twenty men have been added to four orchestras—fewest additions being at Boston, where one more double bass will be found; most in Washington, where Hans Kindler will have 10 new men. Only one orchestra has reduced personnel. This is St. Louis, where three men have resigned, and have not been replaced as yet.

Philadelphia will play the most concerts, 118. Seattle plans fewest, only 13. But Boston, where the symphony not only has its regular season, but a spring popular season and several weeks of free concerts out of doors, as well as a festival in the Berkshires, will do all told more than 200 concerts, an unusual record in American music. More than half will be directed by the permanent conductor, Dr. Serge Koussevitzky.

The 16 orchestras plan 1,315 concerts in their regular seasons. The budget total is $4,782,605. This is exactly $3,636.96 a concert. Approximately a quarter of this is returned through ticket sales; some orchestras are lucky, and have fairly extensive endowments, or (as in Detroit) fat radio contracts.

For most orchestras, however, October is the beginning of a battle. On one side is symphonic music, which the nation demands in larger and larger quantities. On the other is the big bad wolf—the deficit.

PITTSBURGH, PA.
POST - GAZETTE

NOV 24 1938

Koussevitzky Due On December 10

The annual Pittsburgh visit of the Boston Symphony Orchestra of 110 players under Serge Koussevitsky, will take place at the Syria Mosque with concerts Saturday night, December 10, and Sunday afternoon, December 11.

Evening.

Symphony No. 2 in D Major, Op. 36 .... Beethoven
Concerto for Piano and Orchestra ...Ravel
Jesus Maria Sanroma, Pianist
Symphony No. 4 in E Minor, Op. 98. .... Brahms

Afternoon.

Symphony in B Flat, No. 102......Haydn
"La Mer," Trois Esquisses Symphoniques .... Debussy
Symphony No. 4 in D Minor, Opus 36 .... Tschaikowsky

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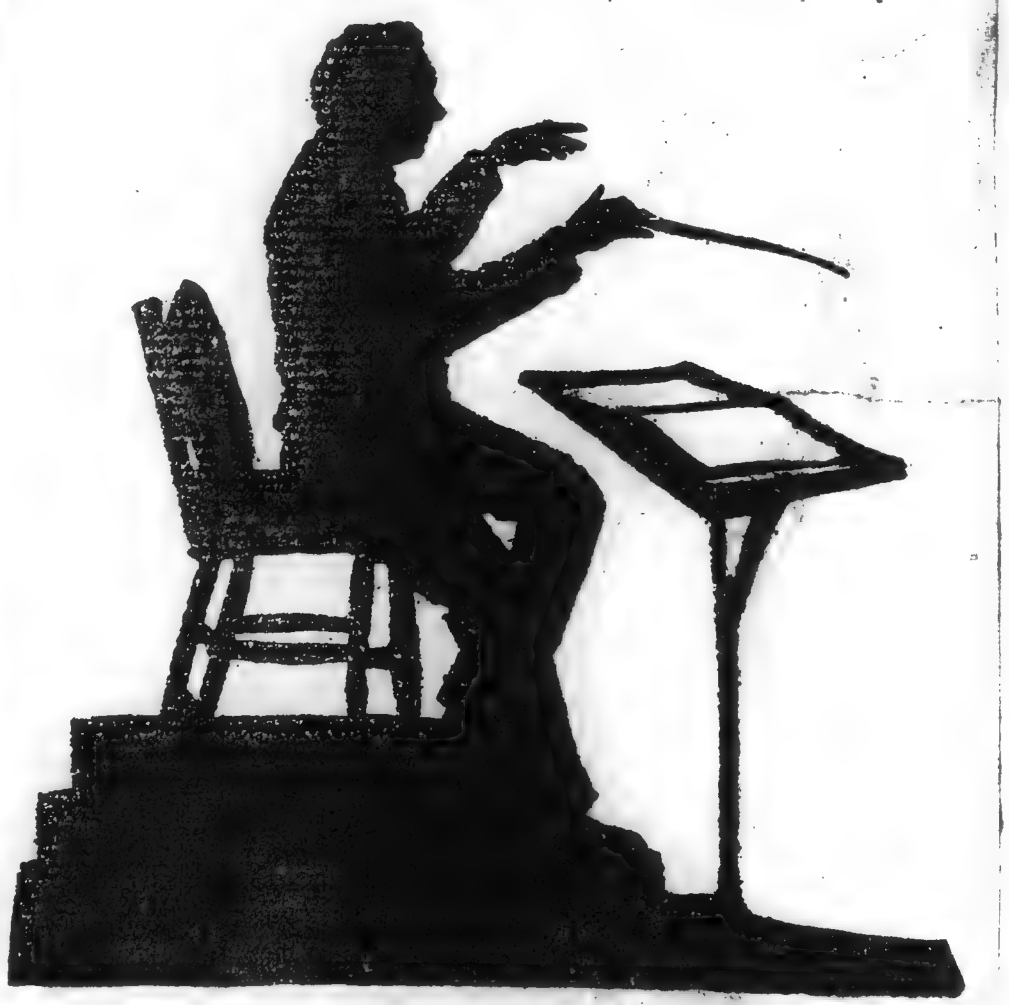
THE HARTFORD TIMES, WEDNESDAY, NOVEMBER 30, 1938.

Friends of the Boston Symphony Orchestra



SERGE KOUSSEVITZKY IN REHEARSAL

Silhouette by the Baroness Eveline von Maydell

Gifts of Music Lovers Are Called Keystone of Triumphant Cultural Arch

The last article of a series

III

By CARL E. LINDSTROM

Previous articles have taken some account of the circle of friendship built up in Hartford by the Boston Symphony Orchestra. Actually the Friends of the Orchestra is a title conferred upon an organization which is New England-wide and counts several members in Hartford.

On November 2 when Edward A. Taft, chairman of the Friends of the Boston Symphony, addressed a meeting of the group in Symphony Hall, the enrollment was 1319, as against 1281 the previous year.

There was a time when it took the gift of $100 to become a member of the Friends of the Boston Symphony Orchestra. In recent years, any contribution however small is sufficient to confer the significant title. Twenty-nine musicians in the orchestra are enrolled, of whom 25 became members this year. Besides the large Boston enrollment, there are members in Washington, New Mexico, New Jersey, New York, Rhode Island, Hartford and Paris.

Vitally Necessary

The importance of this organization is not to be under-estimated. It is vitally nevessary to the existence of the orchestra. It was the life-long ambition of Col. Henry Lee Higginson to set up a million dollar fund to guarantee the perpetuation of the great Boston orchestra, but he never achieved it. A man who set out to build a fortune for the express purpose of making such an endowment fell short of his goal only because of the constant drain upon his purse which the symphony entailed year after year. Although it was not generally known, Colonel Higginson's finances were in a precarious condition during the early war years. He carried on the struggle nevertheless at extreme sacrifice and was able to recoup, although never to the extent he had hoped. This dramatic story is told in Bliss Perry's "Life and Letters of Henry Lee Higginson," of which those interested in the orchestra should avail themselves, since space does not permit even an outline here.

Said Mr. Taft in addressing the Friends: "It costs over $600,000 to run a great orchestra like ours. We are fortunate that all but 15 percent of this vast sum comes back to us in operating revenues. No other major orchestra is so fortunate.

"Present indications are that last year's high level in seat sales is being maintained for the current season.

Orchestra Stands High

"The orchestra under our great conductor stands in higher regard both here and abroad than ever before in its history.

"As you know, the orchestra in the course of the years has broadened the field of its activities so that now in a single season more than 200,000 individuals attend one or more of the concerts that we sponsor. This means that there are now as many as 200,000 potential friends of the orchestra."

Bentley W. Warren, who was for six years president of the Board of Trustees of the orchestra, compared the contributions of the Friends to the keystone of an arch. "To me," he said, "the whole picture is like an arch. The faithful purchase of tickets, year in and year out, are the stones of the arch . . . That 15 percent which the Friends raise each year is the keystone which makes the perfect whole.

"The orchestra has expanded its activities a good deal in recent years. This year we have taken over the management and responsibility of the Esplanade concerts. These concerts cost about $14,000. And $5,000, fellow-members, was contributed by the Commonwealth of Massachusetts. That, I think, is recognition of the importance of this orchestra.

"Another activity is the Berkshire Festival . . . This last August there were 36,000 people who attended the concerts. These people came from all over the country."

That is the significant thing, large number from Hartford. These people feel that the orchestra belongs to them, and indeed it does.

Officials of the Boston Symphony, like George E. Judd, the manager, and Mr. Taft and Mr. Warren recognize that the orchestra has grown beyond the confines of Boston and of Massachusetts. It is a New England institution.

Hartford has had a possessive feeling about it from the time of that first concert back in 1885 and each one of the seventy-odd concerts played here has deepened that feeling. There has been generous ticket-buying support and the city is not unmindful of that all important keystone of the arch, for in Hartford the friends of the orchestra are becoming Friends of the Boston Symphony Orchestra.

HYANNIS, MASS.
Weekly Barnstable Patriot

NOV 17 1938

Here & There

By Samuel T. Stewart

The Cape is to be congratulated on the series of concerts it is to have this winter with such an artist as Albert Spaulding the first one. The financial success is apparently assured with the list of patrons over subscribed. Not only are such concerts a success from a musical standpoint, they unite the Cape more and more as a single unit.

* * * * * *

For historical parallel we can go back fifty years to Cleveland, Ohio where the lead was taken by the then Professor of Music in the Public schools. There was big barn of an auditorium called Doan's Music Hall, but it did hold five thousand people. What was called the "Star Course" was started and ran for a number of years. Ten entertainments for a dollar, general admission, reserved seats up to two dollars extra. Such people as John D. Rockefeller, Myron T. Herrick, Charles F. Brush (the original Arc Light Manufacturer), and a host of other people, acted as patrons and guaranteed the first financing. The concerts were the finest to be had with such organizations and artists as The Boston Symphony Orchestra, P. ~~S.~~ Gilmore's band, Adelina Patti, Victor Herbert, Paderewski. Cleveland became music conscious and owes its present Symphony orchestra to this beginning and to the fact that every child in the public schools was taught to read and sing music of a high grade. Who can tell what may come to the Cape from this beginning?

THE SECRET IS OUT!

Here's What Symphony Conductors Do Between Seasons

B. Globe Dec. 4/38

John Barbirolli conductor of the New York Philharmonic-Symphony Orchestra's Sunday Columbia network concerts, told a lecture audience recently that five months' preparation was necessary for the seven months of concerts in the orchestra's present season. It is scarcely a problem in arithmetic; a conductor's year consists of 12 uninterrupted months and John Barbirolli's "Summer in Sussex" amounts to a nice-sounding phrase for "work."

"The work the public sees the conductor do," he told members of the Philharmonic-Symphony League in the first of a series of lectures under league auspices "is the least of his job. I am not even referring to the continual rehearsals during the season, but to all the work of annotating parts, editing, the 101 points of technical elucidation of scores which has to go on always.

"Of course, one of the most formidable tasks that face the conductor is to make programs, programs that must have as a basis the great classical masterpiece, what we might call a representative selection of modern classics, and such contemporary music as might interest the public to hear—not forgetting the encouragement the Philharmonic-Symphony Society must extend to native composers of worth.

"I have sometimes spent weeks reading scores of which more than 90 percent must finally be rejected, not because they are all unworthy of performance, but because I have never believed, nor will I ever believe, that the Philharmonic-Symphony concerts should become experimental forums.

"When the program material is all gathered together, I must try to obviate duplication and, to insure the retention of some degree of sanity for myself, no attempt must be made to please everybody.

"Has it often been thought that one can asemble four of the best pieces of music and make an abominable program? Also, in a well-balanced program, that the substitution of one piece can completely ruin it?

"I can say without exaggeration that it has taken me five months to compile programs for this season, and obviously with the compilation of these programs there must be constant study.

JOHN BARBIROLLI
Distinguished Young Conductor of the New York Philharmonic-Symphony.

"So you can see that the conductor's so-called holiday can hardly be called a rest cure. I find that after month's spent in research and study the actual period of conducting comes as a kind of blessed release, musical thoughts that have been singing inside one for months at least can be given rein at last."

Barbirolli touched also on "the psychological aspect of dealing with the musicians in his charge and "making them do their 100 percent best for you and the music."

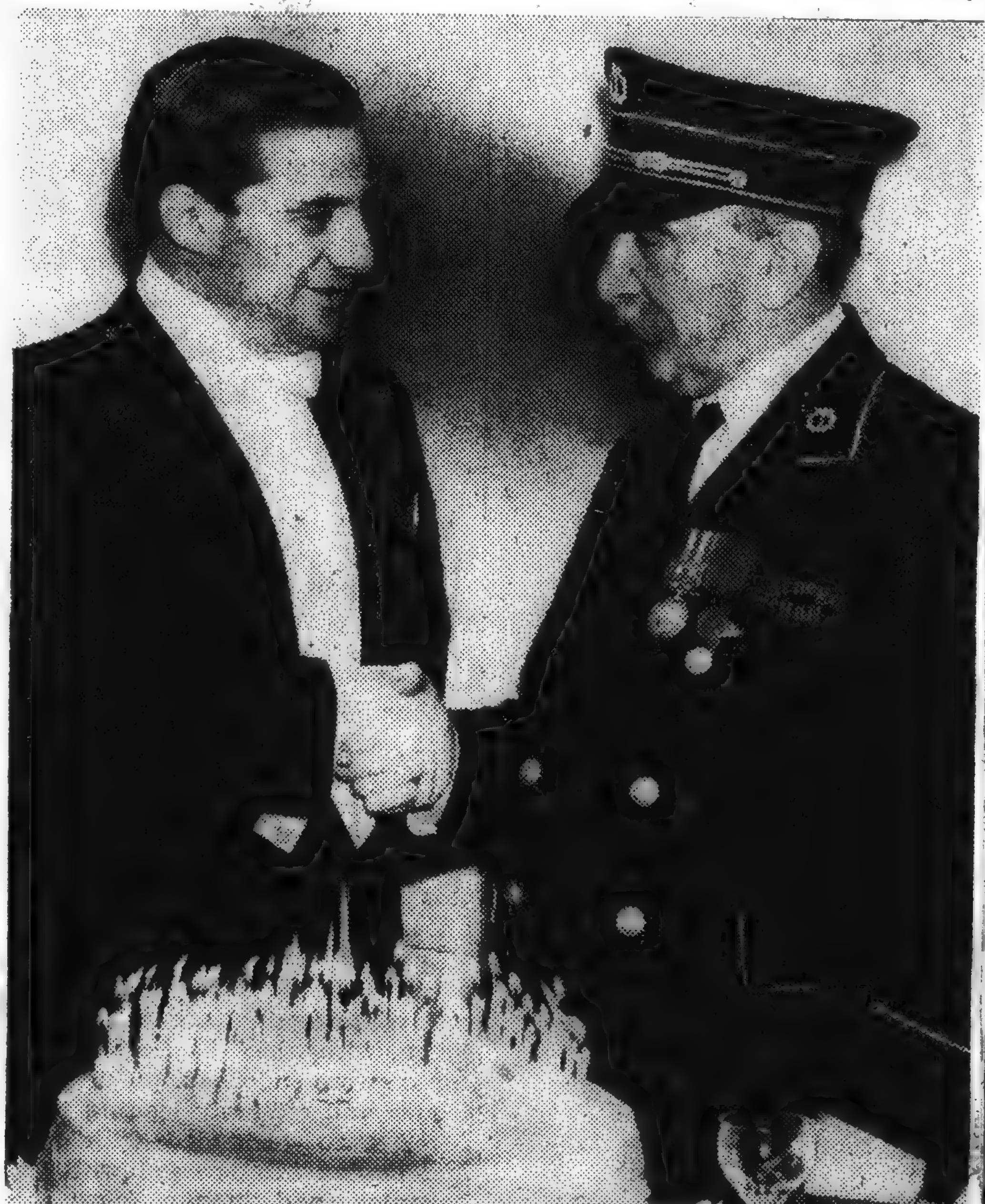
"It is dangerous," he said, "to worry a very sensitive player too much; on the contrary, during an important and difficult solo the conductor should provide him with a background of sympathy, trust and help.

"I have sometimes been approached to explain various interpretations of the same piece, owing supposedly to 'moods' of mine. But the explanation was that moods of one or more of my players were responsible. This freedom, however, must not extend so as to permit departures in phrasing and no 'selfish' player, however good, should ever be tolerated in a first-class orchestra."

Dec. 3/38 THE NEW YORK TIMES, SA

[From Final Edition of Yesterday's Times.]

Barbirolli, 39, Shares Birthday Honors With Carnegie Hall Doorman, 83, at Party



Times Wide World

Conductor John Barbirolli, 39, and Doorman Gus Wade, 83, exchanging birthday greetings in front of their 122-candle cake at Carnegie Hall.

Two natives of London who are connected with Carnegie Hall let it be known yesterday that they both celebrate their birthdays today, thus earning a mutual birthday party from the management. They are John Barbirolli, conductor of the Philharmonic-Symphony Orchestra, and Gus Wade, veteran doorman of the hall.

Mr. Barbirolli will be 39 years old today, while Mr. Wade, who is a walking encyclopedia of Carnegie Hall musical lore, will be 83. Accordingly, a large yellow cake, decorated with 122 candles—the total of their ages—was brought up to Mr. Barbirolli's dressing room before the concert last night, and he and Mr. Wade made a joint effort to blow out the candles. An official count was not taken, but it was believed that Mr. Wade extinguished his eighty-three, while Mr. Barbirolli missed about twenty of his.

As the pair stood behind the birthday cake, posing for photographers, Mr. Barbirolli solemnly observed:

"The title of this picture shall be: 'The Empire Still Stands!' "

Mr. Wade began work at Carnegie Hall on Jan. 10, 1893, nearly forty-six years ago. He is in charge at the Fifty-sixth Street entrance, through which the conductors, musicians and some of the oldest subscribers pass. He has known personally all the famous conductors and artists, from Victor Herbert through Arturo Toscanini, and he has a store of anecdotes concerning them.

"But they are not hard to get along with," he said. "Temperament or no temperament, if you treat them nice they will treat you nice."

Before coming to the United States, Mr. Wade was a flutist with the Grenadier Guards. During the Egyptian War, from 1882 to 1885, he was his regimental bugler and he received two medals, one presented by the Egyptian Khedive. In honor of the celebration last night, Mr. Wade, an erect figure with a sweeping gray mustache, wore both his medals.

After the concert Mr. Barbirolli entertained his musicians with a party at the Hotel Astor, to which Mr. Wade was invited. At midnight the men presented him with a gold watch and chain.

Both of the Englishmen plan to observe their actual birthdays today by working—Mr. Barbirolli on the podium, conducting a matinee concert, and Mr. Wade at his post at the Fifty-sixth Street entrance.

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THE BOSTON HERALD, SATURDAY, DECEMBER 3, 1938

Boston Symphony Gives Beethoven's 'Missa Solemnis'

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The eighth regular concert by the Boston Symphony Orchestra, Dr Koussevitzky conducting, was given yesterday afternoon in Symphony hall. The concert was devoted to a performance of Beethoven's Missa Solemnis in D major, Op. 123. The chorus was that of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor. The soloists were Jeannette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor; Norman Cordon, bass. E. Power Biggs assisted at the organ.

Beethoven's Missa Solemnis is one of those masterpieces of music which requires some study in order that its merits be appreciated and its peculiarities understood. Unfortunately, an audience predisposed in the first place in favor of non-choral, symphonic music, is apt to be impatient with a long choral work. This is undoubtedly the situation today in Boston; and, however it has arisen, the result is that a good many people willfully neglect a lot of remarkable music.

This is not the place to investigate the causes for the unpopularity of choral music in this city today, but in the case of the Beethoven Mass it may be said that the high esteem in which Bach's B minor Mass and St. Matthew Passion are held is bad preparation for the choral art of Beethoven. Scholars have found similarity in the writing of each for chorus, but the fact remains that the differences, both emotional and intellectual, are far more striking.

It is possible to argue that there are cycles of taste, and that our age leans toward Bach. If you asked each person in Symphony hall yesterday whether he preferred the Bach Mass to the Beethoven, it is our guess that the former would win the most votes, in spite of the fact that it is longer. This would not matter ultimately, since we are told by all authorities that both are equally great works of art. But it would account for a certain indifference obviously abroad in the audience yesterday.

The Credo is unquestionably the most extraordinary music of the whole mass. The genius with which Beethoven has set the difficult text is not to be denied. Yet doubtless the audience was upset by the strange staccato emphasis on the conjunction "et." It is also possible that the fashion for terse and precise endings accounts for the feeling of tedium that we experience with Beethoven's long-drawn-out cadences.

Whatever the attitude of the quiescent public, the Missa Solemnis provides exciting and hair-raising problems for the singers. The Harvard and Radcliffe chorus was cut down from the full body used last spring on the enlarged stage. It sang, thanks to Mr. Woodworth's training, extremely well. It was amazing how well on the whole the sustained high notes, the often unheard lower voices and the rhythmic accents came off yesterday. Of course, there were varying degrees of success, but the whole was a splendid piece of work.

The soloists, two of whom, Miss Kaskas and Mr. Cordon, were not the same as in the performance last April, were better matched than last season and offered at all times excellent singing. Miss Vreeland is always a tower of strength in this difficult music, and she was most ably seconded by Miss Kaskas. Both Mr. Priebe and Mr. Cordon also sang well. Dr. Koussevitzky had evidently taken up the matter of the discrepancy in Latin pronunciation, so odd a feature of the April performance; and the soloists followed the lead of the chorus in a non-Italian enunciation.

So difficult a work as the Missa Solemnis, one that requires so much preparation, certainly merited more than one performance, for in all likelihood the second would be a better one. Dr. Koussevitzky was, therefore, right in giving it in the regular series. The public did not show much curiosity to hear it at the extra pension fund concert, so that Dr. Koussevitzky's only course was to shrug his shoulders and do as he now has done. Owing to the fact that the performance was being recorded, it was inexcusably thoughtless of a few in the audience to leave before the Agnus Dei. There was the second intermission for that purpose.

BEETHOVEN'S BIG WORK BY SYMPHONY

Harvard and Radcliffe Singers Do Chorus Parts

B. Post — Dec. 3/38

BY WARREN STOREY SMITH

Beethoven's Missa Solemnis fills the Symphony Concerts of this week. This remarkable work, coeval with the Ninth Symphony, was revived here by Dr. Koussevitzky for the Beethoven Centenary Festival of 1927 and repeated by him at a pension fund concert last spring. An unsuccessful attempt was made to record this last performance and yesterday afternoon another and presumably successful try was made. Certainly, the performance went off with no discernable hitch and the R. C. A. Victor Company might wait long and search far and wide to find a better one.

HARVARD AND RADCLIFFE

Yesterday, as before, under Dr. Koussevitzky's direction, the chorus was drawn from the Harvard Glee Club and the Radcliffe Choral Society and had been prepared for its exacting task by G. Wallace Woodworth. Of yesterday's solo singers two, Jeannette Vreeland, the soprano, and John Priebe, the tenor, participated in the performance of last April. The other members of the quartet, Anna Kaskas, the contralto, and Norman Cordon, the bass, were new to their roles, as far as Boston is concerned. The organist was E. Power Biggs and Mr. Burgin, as was to be expected, provided the important violin solo in the Benedictus.

Not Equal of Bach

There are compositions, such as the B minor Mass of Bach, the G minor Symphony of Mozart and Beethoven's own "Eroica," which have won what amounts to universal acceptance. Neither the Ninth Symphony, with its choral Finale, of which some critics do not approve, nor this Mass in D major can be placed in that fortunate company. Regarding these, disputes still wage and are likely to wage for some time to come.

Among those who accept the Mass wholeheartedly and unreservedly are such pietists as the late Vincent d'Indy, who find it to be Beethoven's complete confession of faith, and those critics, among them Ernest Newman, who believably let their interests in the circumstances of the music's composition influence their judgment on the music itself. In both cases, the more sceptical can descry a sort of critical, wishful thinking.

Distinctly Uneven

As one who speaks for the opposition this reviewer will once more set himself on record as finding the Mass a distinctly uneven and hence not altogether satisfactory achievement. If all of it were as impressive as some of it undeniably is we would have a masterpiece ranking not too far below the B minor Mass of Bach and this is very high praise, indeed. On the other hand, your humble servant avers that if all of the Mass were as unconvincing as are many of its pages, even its exalted authorship would not have kept it alive.

We are told that certain portions of the Mass were the result of an almost superhuman effort on Beethoven's part and we are supposed, therefore, to think the more highly of them. And yet we can easily imagine Bach accomplishing the far greater contrapuntal feats of the Mass in B minor, with no untoward expenditure of energy and effort. The polyphonic terms in which the Cantor of Leipzig thought so readily were for Beethoven a problem to be wrestled with, and even then he attains but rarely to what was the equivalent of his predecessor's natural speech.

Ungrateful for Voices

Save for the beginning of the Gloria and the end of the Credo the fugal portions of the Mass are not the most rewarding. In the end, it is the homophonic Beethoven who prevails.

And always there is the matter of the ungrateful, yes, unskillful, writing for voices. The singers of yesterday deserved the utmost credit for so bravely acquitting themselves in tasks that rightly should never have been set them.

MUSIC

B. Globe Dec. 3/38

SYMPHONY HALL

Boston Symphony Orchestra

This week, for the first time in the history of the Boston Symphony, subscribers to the Friday and Saturday concerts are privileged to hear Beethoven's "Missa Solemnis." Until now this giant among choral masterpieces had been given by the orchestra on but four special occasions—the opening of Symphony Hall in 1900, twice during the Beethoven Centenary festival in 1927, and just last April at a concert for the benefit of the Boston Symphony pension fund.

The performances yesterday afternoon and tonight, conducted by Dr. Serge Koussevitzky, are being recorded. The assisting choruses are the Radcliffe Choral Society and the Harvard Glee Club, trained by G. Wallace Woodworth. The soloists are Jeannette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor, and Norman Cordon, bass. The part for organ is taken by E. Power Biggs.

Beethoven began his score in 1818, intending it for performance at the installation as Archbishop of Almuetz, of his benefactor, pupil and friend, the Archduke Rudolph. But as was the case with other of his scores, the work grew in magnitude while he was writing it; he refused to be hurried, and it was not until nearly five years afterward—three years too late for the elevation of Rudolph—that the "Missa Solemnis" was completed.

Both ironic and a revelation of the way of genius is the fact that this work, a setting of church liturgy, turned out a vast, dramatic and intensely presonal expression of man's address to God. So great and commanding a genius was Beethoven that he could not have been limited by the technical conventions of the Mass, from some of which he freely departed. In the Ninth Symphony and the "Missa Solemnis" Beethoven sang from his heart for all mankind. Nor is this the sole resemblance between those two incredible masterpieces. A likeness of orchestral and vocal style characterizes both, together with the indefinable quality of mystic vision also found in Beethoven's last string quartets.

Deaf and withdrawn in upon himself, Beethoven at that point in his life must have lived in a spiritual realm access to which is denied ordinary men pre occupied with mundane affairs of existence. To this reason, beyond all doubt, may be ascribed the unique style of these compositions, and the cruel technical difficulties, especially for the singers, that stand in the way of frequent performance of the Mass.

Yesterday's performance, as that last April had done, left one listener overwhelmed by its emotional force. Once again the exaltation of Dr. Koussevitzky's conducting carried all before it.

There are perhaps, in presenting so huge and complex a score, bound to be minor shortcomings on the part of chorus and soloists. Let them be overlooked, for they were as nothing in the cumulative effect of the whole. It may be observed in passing that Mr. Priebe's voice has gained depth and richness since he first sang here two seasons ago; that Miss Vreeland and Miss Kaskas, apart from occasional and unavoidable hardness of tone due to the terrific range of their parts, sang very well indeed and that Mr. Cordon with his sonorous voice sustained his part commendably.

All concerned, notably including Mr. G. Wallace Woodworth, whose zealous training resulted in the prevailing excellence of the Radcliffe and Harvard singers, may rest assured that their achievement is of major importance.

C. W. D.

PITTSFIELD, MASS.
EAGLE
NOV 26 1938

Mrs. Cornelia Colton Hollister summer resident of Lenox for many years, will entertain Dec. 8, when the Boston Symphony Orchestra plays in her home city, Toledo Ohio. Last year after the concert she gave a dinner for Serge Koussevitzky, the conductor at the Park Lane Hotel where she makes her home. Mrs. Hollister expects to spend Christmas and most of January at the Washington Hotel, Washington D. C.

BROOKLYN, N. Y.
EAGLE
NOV 18 1938

Music of the Day

By MILES KASTENDIECK

Boston Symphony Attracts Capacity Audience To Carnegie Hall in Opening Concert With Koussevitzky Marking 15th Year as Conductor

There's cause for rejoicing since the Boston Symphony Orchestra is again in town. Its reappearance was sufficient to snarl up traffic badly in the vicinity of Carnegie Hall last night, for every one who could get into the auditorium was there to fill it to capacity. The attraction undoubtedly was the Boston Symphony, but its leader, Serge Koussevitzky, checked off the beginning of his 15th season in New York and that is a record without precedent in the 53 years that the orchestra has been making its annual visits. Also, Koussevitzky and the orchestra have become so much a single unit in these years that the name of one is synonymous with the other. There could be no finer tribute when the unchallenged superiority of the orchestra is considered.

In line with the conductor's championship of contemporary music, the first part of the program listed Ravel's "Le Tombeau de Couperin" Suite and Sibelius Fifth Symphony. This was balanced with Beethoven's Fifth in the second half. The juxtaposition of the two Fifths offered an interesting comparison of the respective composers in musical expression of heroic proportions. Both resorted to the elemental statement of themes; both strove for simplicity; both found a vital rhythmic impulse necessary to their creation. They stand side by side, composers and works, in provocative balance.

Performances of fine texture, nice proportions and finesse were the order of the evening. The Ravel was a model of orchestral playing in which the strings excelled as usual. The Sibelius and Beethoven made the brass and winds assert themselves more forcibly with similar success though there was an occasional roughness here and there in their execution. In matters of interpretation, both symphonies were masterful creations in a sweep of orchestral sonorities heightened by good climaxing and expert playing. It was particularly absorbing to hear the Sibelius grow tonally "in the process of development" in such a transparent performance.

ROCHESTER, N. Y.
EVE. NEWS
NOV 22 1938

Goossens' Daughter in Radio Bow

Conductor Eugene Goossens' six-year-old daughter, Sidonie, today had made her debut in both radio and music.

From Sagamore Hotel studios of WHAM last night, Sidonie sang her two favorite songs, "Tick, Tock" and "My Favorite Doll," written by Mrs. Marie Whitbeck Clark, whose "guest star" Sidonie was during the program.

Mr. and Mrs. Goossens, in Boston where Goossens is conductor for the Boston Symphony Orchestra, telegraphed congratulations. Sidonie is visiting her grandparents, Mr. and Mrs. Leon D. Lewis of Vick Park B, while her parents are on tour.

AUGUSTA, GA.
HERALD
NOV 18 1938

GOSSIP

By VIRGINIA FLEMING
(Society Editor of The Herald)

WEEK-END ACTIVITIES ARE ON THE UP AND UP for members of the younger set who will start the ball rolling tonight by attending the DeMolay dance at the Hotel Richmond. Instead of rushing downtown to take part in a possible "shirt-tail" parade, the boys and girls will hasten home after the football game between Richmond Academy and Marist to change into their more formal evening clothes for the dance which will begin shortly after the game ends. The dance will begin at 10 o'clock and last until 2 o'clock, the late hours being just because tomorrow's Saturday and the party guests can sleep a little later than on school mornings. Hugh Barton and his orchestra will furnish the swing tunes for dancing.

ANNA MONTGOMERY HAS JUST returned from an orgy of playgoing and parties in New York, Boston and Cambridge which consumed all of ten days crowded to the full with excitement and fun. Anna has come back telling us about the grand plays on Broadway which include "Abe Lincoln in Illinois", "Shadow and Substance", "I Married an Angel", and many other attractions which for her included the Ballet Russe. Of course, with her musical talents Anna probably enjoyed hearing Kousevitsky direct the Boston Symphony orchestra more than anything else. While in Boston she was a house guest of Mrs. Richard Hall and in New York was at the hotel with a friend of the William Montgomery McGoverns who charmed Anna with her command of the Japanese and Chinese languages.

LOWELL, MASS.
COURIER - CITIZEN
NOV 23 1938

Aaron Copeland's novelty, "El Salon Mexico," heard in Boston recently, was presented by the Boston Symphony orchestra on the occasion of its first visit of the season to New York last week. Mr. Downes of the New York Times rated it as "a brilliant adventure in a certain idiom." It was well received, as was the composer. The orchestra under Dr. Koussevitzky was praised for a "ravishing" performance of the Second Symphony of Sibelius.

COLUMBUS, O.
DISPATCH

NOV 20 1938

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Goosson Sees 'Faustus' Production Will Write Modern Opera on Legend

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Goosson, conductor of the Cincinnati Symphony Orchestra and guest conductor of the Boston Symphony Orchestra this weekend, declared the local Federal Theater presentation of the Marlowe legend in the Copley Theater had revived his interest in the opera for which he has already written some music.

RECALLS WAR TENSION

That more of the music has not been written, he said, may be traced to the war tension of the early autumn in Paris. He went there, he said, to concentrate on music and to compose, but was startled to find that the house he and Mrs. Goosson had rented was between the home of Premier Daladier of France and the Italian embassy.

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LOWELL, MASS.
SUNDAY TELEGRAM
NOV 20 1938

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CINCINNATI, O.
ENQUIRER

NOV 20 1938

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NEWS

NOV 25 1938

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New England
and
Boston News

Second Section

THE CHRISTIAN SCIENCE MONITOR

Page Nine

BOSTON, SATURDAY, DECEMBER 3, 1938

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Closing Stocks
Pages 14-15
Bonds — Curb

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When Koussevitzky Swings the Baton at a Symphony Rehearsal

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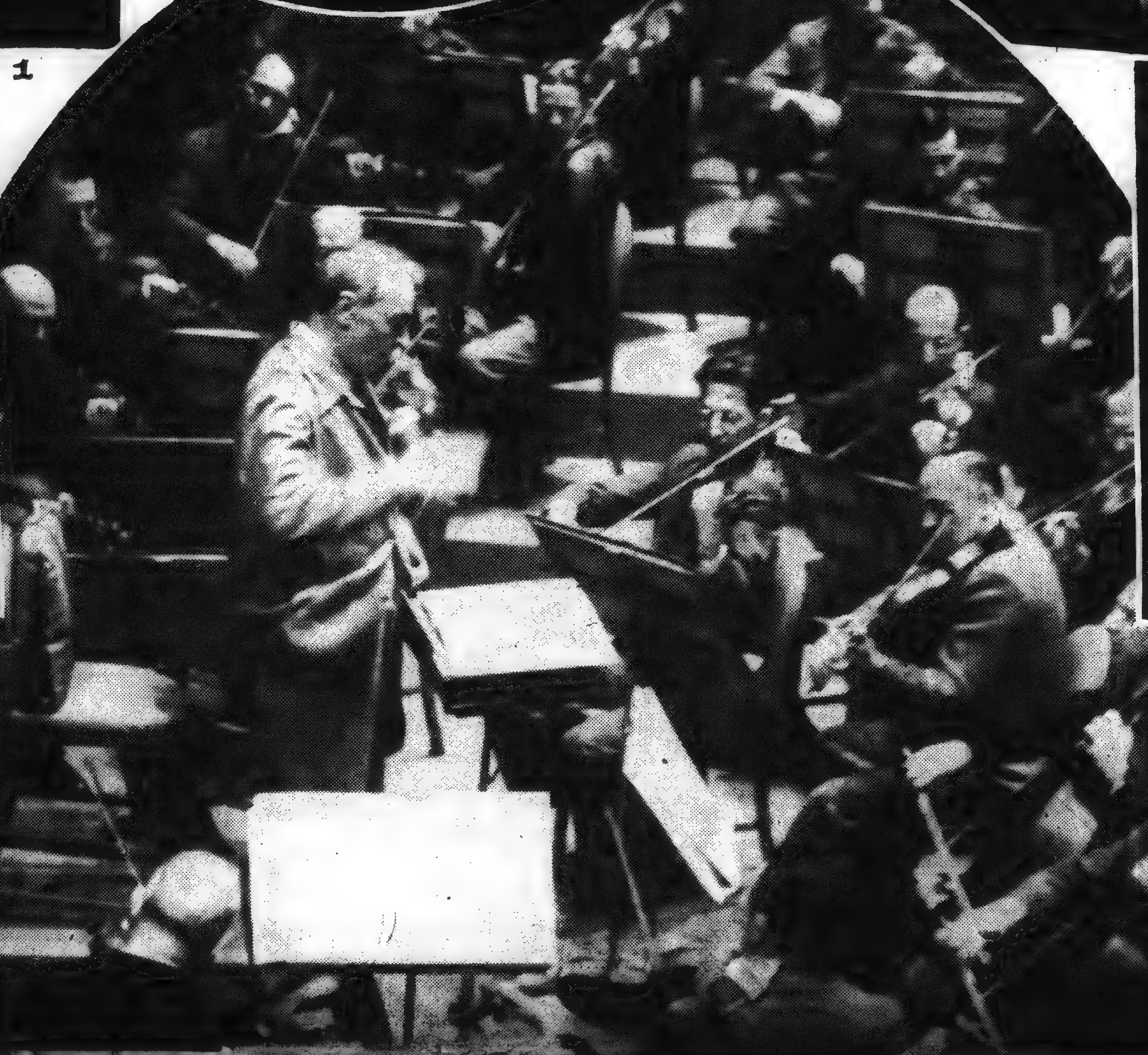
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Descriptions for each picture on opposite page →

Courtesy Symphony Hall; Richard Tucker; By a Staff Photographer

Scenes at Symphony Hall in Boston

1. Instead of rapping with the baton on his music stand, Dr. Koussevitzky raises his arm quietly to signal the musicians to attention. 2. "Dolce. . . ." 3. "Stac-catto! ! ! !" 4. "Singen. . . Let it sing . . ." 5. "Più piano possibile. . . ." 6. The conductor's hand is quicker than the camera's eye. Although his face is calm, Dr. Koussevitzky's hands move with lightning speed and drive. An exciting moment in Beethoven's "Fifth." 7. "More tone, violas. . . ." 8. Compiler of the Symphony's current newspaper history shows the contrast between old and new styles of keeping records. A whole page of scrapbook can be reduced to a picture about the size of a special delivery stamp. 9. Studying history in a peep show. The projection machine in which transparent positives are shown. 10. Enlarged images are projected from the spool of film above onto the screen below.

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Film Records Koussevitzky's Boston Career

By John D. Beaufort

Staff Writer of
The Christian Science Monitor

Behind one of those mysteriously noncommittal doors that run along the first balcony corridors of Symphony Hall, a glamorous 15 years of musical history is being prepared for recording on film. The history was written by Serge Koussevitzky with the pen point of an eloquent baton. It was recorded by dozens of industrious newspaper critics and reporters. And now, its events are being reduced to the size of postage stamps for preservation and for posterity.

Symphony officials say that this is the first time that the new film recording device has been used to perpetuate the historic highlights of a symphony orchestra. The plan is to take outstanding pages from the ponderous Symphony Hall scrapbooks and photograph them in micro-film. Later, positive prints on transparent celluloid can be projected and enlarged in a hooded machine which looks like a cross between a peep show and a miniature of Edison's "Black Maria." Thus, 15 years of Koussevitzky history—reported in 7,500 columns of newspaper comment—can be reduced to 400 feet of film. The great advantage of this "boiling down," besides portability, is that the records are saved from the onslaughts of time, dust, and heat—to which the most impregnable scrap books are not impervious.

Can Be "Blown Up"

Besides being printed on transparent positives, the miniature film negatives can also be "blown up" into enlarged prints for reading or even for future newspaper reproduction.

Armed with a number of these enlargements, a Symphony Hall envoy and the writer plowed through the snowdrifts on a recent afternoon to Dr. Koussevitzky's home in Brookline with the purpose of finding out what the conductor might say about them.

The old clippings showed that even before Dr. Koussevitzky had arrived for his first Boston concert on Oct. 10, 1924, advance reports had stirred the imaginations of American editors. For one thing, he was the world's only Russian conductor. For another, he had encouraged the moderns, even the "demons of dissonance," as Philip Hale called them. Furthermore, Dr. Koussevitzky had said a kind word for jazz. This was picked up, quoted—and misquoted—far and wide until some readers must have gained the impression that the newcomer would conduct with a saxophone clinging to his neck. He was described as "the lightning conductor," the conductor of "volcanic temperament. . . ."

"The Russian invasion begins!" shouted one prankish headline.

Wide Range of Interests

Philip Hale, going over the conductor's Paris concerts from 1921-23, found, however, that they revealed a catholicity of taste rather than a complete devotion to any one "school." Here, side by side, were Scriabin, Bach, Moussorgsky, Haydn, Prokofieff, Brahms, Stravinsky, Debussy, Honneger, Beethoven, Borodin, and Weber. It is a curious reflection upon Parisian taste that Dr. Koussevitzky introduced to the audiences of that highly intellectual city the Brahms Fourth Symphony—and this was scarcely more than 10 years ago!

But perhaps it is not too difficult to see why the women of the Friday afternoon series awaited Dr. Koussevitzky's first program with anticipation, perhaps some trepidation—a little fiddling with gloves and patting of bonnets. Even Symphony Hall felt it necessary to issue a statement of his good intent to calm Bostonian apprehension.

Their concern was to a large degree unfounded. The orchestra played Vivaldi's Concerto for Organ and Orchestra; Berlioz's "Roman Carnival" Overture; Brahms' Variations on a Theme by Haydn; Honneger's "Pacific 231" and Scriabin's "Poem of Ecstasy." It was typical of Koussevitzky's catholicity in program making.

Conductor Looks Back

Dr. Koussevitzky, seated in a dull red rocking chair hard by a table on which stood a beautiful 16th century Russian ikon, smiled at the reminders of his "invasion."

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(Continued on Page 11, Column 3)

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CLEVELAND, O.
NEWS

NOV 22 1938

Encores at Severance

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In meticulous and musical Boston, for instance, it is tradition that no soloist with the Boston Symphony gives encores except Paderewski. Frederick Stock got raised eyebrows in Chicago by experimenting with liberal encores. The theory of the symphony lover is that a balanced program for an orchestra's evening recital has the same valence as the correct recipe for a good cake; add ingredients impulsively and ruin the cake.

Artur Rodzinski has given quite a number of symphony encores on occasions when he felt the program could stand it. He would be classed as a liberal on the issue, hardly a radical. The fact is that before last week's concerts Dr. Rodzinski told Mr. Smeterlin that an encore would be all right if the audience seemed in the mood (which it was, for Mr. Smeterlin can play Chopin!).

WILLIMANTIC, CONN.
CHRONICLE

NOV 26 1938

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Goossens said that while great upheavals tend to produce great music when they have died down and artists are able to retire into a calm, creative atmosphere, the present upheaval is a continuing process that gives no interlude for contemplation.

Goossens praised the quality of contemporary English composition, which he feels has been unduly neglected. One of the new works which he has brought back is a "Variation on the Theme of Frank Bridges," by Benjamin Bridges, young English composer.

After conducting the Boston Symphony in New York this week, Goossen returns to Cincinnati for his regular season.

CINCINNATI, O.
ENQUIRER

NOV 25 1938

Goossens Selects Legend Of Marlowe For His Faust; Interest Revived In Boston

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POST - STANDARD

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Courtesy Symphony Hall; Richard Tucker; By a Staff Photographer

Scenes at Symphony Hall in Boston

1. Instead of rapping with the baton on his music stand, Dr. Koussevitzky raises his arm quietly to signal the musicians to attention. 2. "Dolce. . . ." 3. "Stac-catto! ! ! !" 4. "Singen . . . Let it sing . . ." 5. "Più piano possibile. . . ." 6. The conductor's hand is quicker than the camera's eye. Although his face is calm, Dr. Koussevitzky's hands move with lightning speed and drive. An exciting moment in Beethoven's "Fifth." 7. "More tone, violas. . . ." 8. Compiler of the Symphony's current newspaper history shows the contrast between old and new styles of keeping records. A whole page of scrapbook can be reduced to a picture about the size of a special delivery stamp. 9. Studying history in a peep show. The projection machine in which transparent positives are shown. 10. Enlarged images are projected from the spool of film above onto the screen below.

Film Records Koussevitzky's Boston Career

By John D. Beaufort

Staff Writer of The Christian Science Monitor

Behind one of those mysteriously noncommittal doors that run along the first balcony corridors of Symphony Hall, a glamorous 15 years of musical history is being prepared for recording on film. The history was written by Serge Koussevitzky with the pen point of an eloquent baton. It was recorded by dozens of industrious newspaper critics and reporters. And now, its events are being reduced to the size of postage stamps for preservation and for posterity.

Symphony officials say that this is the first time that the new film recording device has been used to perpetuate the historic highlights of a symphony orchestra. The plan is to take outstanding pages from the ponderous Symphony Hall scrapbooks and photograph them in micro-film. Later, positive prints on transparent celluloid can be projected and enlarged in a hooded machine which looks like a cross between a peep show and a miniature of Edison's "Black Maria." Thus, 15 years of Koussevitzky history—reported in 7,500 columns of newspaper comment—can be reduced to 400 feet of film. The great advantage of this "boiling down," besides portability, is that the records are saved from the onslaughts of time, dust, and heat—to which the most impregnable scrap books are not impervious.

Can Be "Blown Up"

Besides being printed on transparent positives, the miniature film negatives can also be "blown up" into enlarged prints for reading or even for future newspaper reproduction.

Armed with a number of these enlargements, a Symphony Hall envoy and the writer plowed through the snowdrifts on a recent afternoon to Dr. Koussevitzky's home in Brookline with the purpose of finding out what the conductor might say about them.

The old clippings showed that even before Dr. Koussevitzky had arrived for his first Boston concert on Oct. 10, 1924, advance reports had stirred the imaginations of American editors. For one thing, he was the world's only Russian conductor. For another, he had encouraged the moderns, even the "demons of dissonance," as Philip Hale called them. Furthermore, Dr. Koussevitzky had said a kind word for jazz. This was picked up, quoted—and misquoted—far and wide until some readers must have gained the impression that the newcomer would conduct with a saxophone clinging to his neck. He was described as "the lightning conductor," the conductor of "volcanic temperament. . . ."

"The Russian invasion begins!" shouted one prankish headline.

Wide Range of Interests

Philip Hale, going over the conductor's Paris concerts from 1921-23, found, however, that they revealed a catholicity of taste rather than a complete devotion to any one "school." Here, side by side, were Scriabin, Bach, Moussorgsky, Haydn, Prokofieff, Brahms, Stravinsky, Debussy, Honneger, Beethoven, Borodin, and Weber. It is a curious reflection upon Parisian taste that Dr. Koussevitzky introduced to the audiences of that highly intellectual city the Brahms Fourth Symphony—and this was scarcely more than 10 years ago!

But perhaps it is not too difficult to see why the women of the Friday afternoon series awaited Dr. Koussevitzky's first program with anticipation, perhaps some trepidation—a little fiddling with gloves and patting of bonnets. Even Symphony Hall felt it necessary to issue a statement of his good intent to calm Bostonian apprehension.

Their concern was to a large degree unfounded. The orchestra played Vivaldi's Concerto for Organ and Orchestra; Berlioz's "Roman Carnival" Overture; Brahms' Variations on a Theme by Haydn; Honneger's "Pacific 231" and Scriabin's "Poem of Ecstasy." It was typical of Koussevitzky's catholicity in program making.

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DETROIT, MICH.
NEWS

NOV 20 1938

Modern Music Included on Symphony's Program

Offering a program of old and new music, the Detroit Symphony Orchestra will play the third subscription concert of its current silver jubilee season Thursday evening in Orchestra Hall.

Franco Ghione, conductor, has selected Schumann's Overture to "Manfred," Op. 155; Beethoven's Seventh Symphony, in A Major, Op. 92; Barbara Giuranna's Toccata (first performance in America) and Moussorgsky's "Pictures at an Exposition," piano pieces arranged for orchestra by Maurice Ravel. Although the orchestra has played Leo Funtek's orchestration of this work, Ravel's version of it will be heard for the first time at these concerts.

Miss Giuranna, one of Italy's foremost women composers, is a faculty member of the Rome Conservatory. She has written numerous compositions, among them several prize winners. Last year the orchestra, under Ghione, performed her Symphonic Poem, "X. Legio."

The Toccata was written in 1937 and given its world premiere last April under Ghione's baton at the Augusteo in Rome. It is a seven-minute work employing modern instrumentation. It possesses a sharp sense of dynamics, excellent thematic material and a fine development. The performance here will be its second anywhere.

Pictures at an Exposition, written in 1874, and inspired by a posthumous exhibition of drawings and water colors by Moussorgsky's intimate friend, Victor Hartmann, is made up of 10 sections and an introduction, each a direct effort on the part of the composer to depict a work in the showing. As program music, Pictures at an Exposition ranks with the best of recent orchestral literature and is included in the repertory of nearly all orchestras. Ravel orchestrated the piano pieces some 15 years ago at the request of Serge Koussevitzky in Paris.

Beethoven's Seventh Symphony has been called the "Ideal Symphony." Without any title, it is purely musical expression of the composer's dominant mood. The work has sometimes been called "Romantic Symphony." It also has been characterized as a "Pastoral" and as another "Eroica."

"Manfred" is based on Byron's work of the same name and was composed in 1848, at a time when Schumann was extremely moved by the poem.

WHEELING, W. VA.
NEWS

NOV 20 1938

Current World Unrest Detrimental To Present Music, Conductor Says

EUGENE GOOSSENS, RETURNING FROM TRIP ABROAD, SEES DECLINE

New York, Nov. 19.—(UP)—Eugene Goossens, conductor of the Cincinnati Symphony orchestra, said today that world unrest was restricting the flow of musical creation.

Goossens returned on the Queen Mary yesterday from a leave of absence abroad during which he acquired a number of new compositions by continental and English composers.

"With the recent widespread turbulence," he said, "I am afraid music will suffer a great deal, at least temporarily, and we will be deprived of possible great works that we might otherwise have enjoyed."

"The decline in the quality of musical compositions has been marked," he said, "and one encounters masterpieces less frequently than 10 years ago."

Goossens said, "these are not congenial times for composition," and pointed out that though "great upheavals bring musical creation," the composer must leave the center of unrest and work in "an atmosphere of mental and physical tranquility."

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ROCHESTER, N. Y.
Democrat-Chronicle

NOV 20 1938

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By The United Press

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ITEM

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LOS ANGELES, CAL.
MORNING NEWS

NOV 22 1938

MUSIC

By

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WASHINGTON, D. C.
HERALD

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Since Stokowski, Stock, Kindler and Koussevitzky began to add arrangements of the larger Bach organ compositions to the symphonic repertoire, opportunities to hear them in their original form have become rare; wherefore the community owes a debt of gratitude to Arthur Howes, F. A. G. O., organist of St. John's, for reviving such masterpieces as the "St. Anne" fugue, the allegro from the fifth sonata, two famous choral preludes and the G major fuge, at his recital last night.

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The beautiful Georgian church was filled with lovers of this music, many of them, I judged, Mr. Howe's colleagues. They heard a real technique of the organ, its manuals, pedals and the acoustic magic of its varied choirs. Not that the performer expended much of the latter resource on his Bach, which was presented in the original registration, or nearly so.

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It was played with great taste and with quite faultless ensemble, better, insofar as the latter asset was concerned, than on the occasion when I last heard it. Because of the distinction of the performers then engaged, I give their names: Nathan Milstein and Jacques Gordon, violins; Frederick Stock, viola, and Gregor Pitigorsky and Daniel Seidenberg, cellos. The guests of honor were Vladimir Horowitz and his bride, the daughter of Arturo Toscanini.

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DETROIT, MICH.
NEWS

8

NOV 20 1938

Modern Music Included on Symphony's Program

Offering a program of old and new music, the Detroit Symphony Orchestra will play the third subscription concert of its current silver jubilee season Thursday evening in Orchestra Hall.

Franco Ghione, conductor, has selected Schumann's Overture to "Manfred," Op. 155; Beethoven's Seventh Symphony, in A Major, Op. [illegible] Barbara Giuranna's Toccata (first performance in America) and Moussorgsky's "Pictures at an Exposition," piano pieces arranged for orchestra by Maurice Ravel. Although the orchestra has played [illegible] Funtek's orchestration of this work, Ravel's version of it will be heard for the first time at these concerts.

Miss Giuranna, one of Italy's foremost women composers, is a faculty member of the Rome Conservatory. She has written numerous compositions, among them several prize winners. Last year the orchestra, under Ghione, performed her Symphonic Poem, "X. Legio."

The Toccata was written in 1937 and given its world premiere last April under Ghione's baton at the Augusteo in Rome. It is a seven-minute work employing modern instrumentation. It possesses a sharp sense of dynamics, excellent thematic material and a fine development. The performance here will be its second anywhere.

Pictures at an Exposition, written in 1874, and inspired by a posthumous exhibition of drawings and water colors by Moussorgsky's intimate friend, Victor Hartmann, is made up of 10 sections and an introduction, each a direct effort on the part of the composer to depict a work in the showing. As program music, Pictures at an Exposition ranks with the best of recent orchestral literature and is included in the repertory of nearly all orchestras. Ravel orchestrated the piano pieces some 15 years ago at the request of Serge Koussevitzky in Paris.

Beethoven's Seventh Symphony has been called the "Ideal Symphony." Without any title, it is purely musical expression of the composer's dominant mood. The work has sometimes been called "Romantic Symphony." It also has been characterized as a "Pastoral" and as another "Eroica."

"Manfred" is based on Byron's work of the same name and was composed in 1848, at a time when Schumann was extremely moved by the poem.

WHEELING, W. VA.
NEWS

NOV 20 1938

Current World Unrest Detrimental To Present Music, Conductor Says

EUGENE GOOSSENS, RETURNING FROM TRIP ABROAD, SEES DECLINE

New York, Nov. 1[illegible]—(UP)—Eugene Goossens, conductor of the Cincinnati Symphony orchestra, said today that world unrest was restricting the flow of musical creation.

Goossens returned on the Queen Mary yesterday from a leave of absence abroad during which he acquired a number of new compositions by continental and English composers.

"With the recent widespread turbulence," he said, "I am afraid music will suffer a great deal, at least temporarily, and we will be deprived of possible great works that we might otherwise have enjoyed."

"The decline in the quality of musical compositions has been marked," he said, "and one encounters masterpieces less frequently than 10 years ago."

Goossens said, "these are not congenial times for composition," and pointed out that though "great upheavals bring musical creation," the composer must leave the center of unrest and work in "an atmosphere of mental and physical tranquility."

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CINCINNATI, O.
POST

NOV 24 1938

Music on the Disc

November Record Releases
A Feast for Which To Be Thankful

Tying in nicely with the Thanksgiving season comes a list of November record releases that gives music lovers much for which to be thankful. Toscanini, Koussevitsky and Goossens are among the conductors; Sibelius, Rimsky-Korsakow and Bach are among the composers; the Boston Symphony, the London Symphony, Jussi Bjoerling and Marian Anderson are among the performing artists. One couldn't ask for much more in the way of a musical feast. The "piece de resistance" is none other than:

SIBELIUS, SYMPHONY NO. 5 in E Flat Major (Op. 82), played by the Boston Symphony Orchestra under the direction of Serge Koussevitsky. A Victor Musical Masterpiece album containing five 12-inch records, nine sides of which are devoted to the Symphony, and the tenth side to a short work by Sibelius, a tone poem entitled "Pohjola's Daughter" (Op. 49).

This particular recording is being hailed as one of the finest, most outstanding, that the Victor Company has ever released in its long history. Certainly all of the elements that make for a great recording are in it. Sibelius is commanding more attention from the American public today than any other composer, living or dead. Many say that he is incomparably the greatest composer since Beethoven, and some of the most exacting critics go even further and say that he is a greater composer than Beethoven. The Fifth Symphony is one of his very greatest works, and is one of the most popular, as well. The Boston Symphony is one of the world's finest orchestras; Dr. Koussevitsky is the foremost interpreter of Sibelius' works; and the recording was made in Boston's Symphony Hall whose acoustical properties are unexcelled. Out of this combination could only come a superlative masterpiece, and in this recording you have it! It is grandeur in wax!

PITTSBURGH, PA.
POST - GAZETTE

NOV 26 1938

Serge Koussevitzky will bring the ~~Boston Symphony~~ Orchestra to Pittsburgh for two performances, December 10 and 11, at Syria Mosque. The concerts will be given under auspices of the Pittsburgh Orchestra Association. Jesus Maria Sanroma, Puerto Rican pianist, will play the Ravel Concerto with the orchestra.

Free Organ Recitals.

Dr. Caspar Koch will be heard in the usual free organ recital to be given in Northside Carnegie Hall at 3 o'clock tomorrow afternoon. Mary E. Friedel, soprano, will be the guest soloist, with Janet Spaugh Fischer at the piano. The program follows:

Overture to Martha	Flotow
Adagio from Clarinet Concerto	Mozart
Fugue in G Minor	Bach
Soprano solos—	
(a) L'Insana Parola	Verdi
(b) Romanza	Mascagni
Reve Angelique	Rubinstein
Elfin Dance	Edmundson

NEW HAVEN, CONN.
JOURNAL - COURIER

NOV 25 1938

Musical Moments

By BEN ROUNDS

Simonds and Pernel Monday Night

Having achieved notable success in their first two recitals of Beethoven sonatas for piano and violin, Bruce Simonds, popular local pianist, and Miss Orrea Pernel, distinguished English violinist, will appear in Sprague Memorial Hall Monday evening in the concluding event of the series. Four of the greatest compositions of the master Beethoven will be heard upon the forthcoming occasion, and bring to a close a trio of performances that will rank with the finest ever presented on the local concert platform.

Both Mr. Simonds and Miss Pernel have made enviable reputations for themselves in the world of fine music. The former of course has been heard here many times, and each succeeding appearance adds to his retinue of admirers. While his duties as a faculty member of the Yale School of Music do not permit lengthy concert tours, upon occasion he appears in New York, Boston and other of the country's musical centers with well merited success. Miss Pernel is reckoned as one of the finest violinists England has sent to these shores in many years. In addition to numerous solo appearances she has made a host of friends as soloist with the Boston Symphony and other leading American orchestral organizations, including the New Haven Symphony Orchestra.

Another large and enthusiastic audience will greet the two fine artists here on Monday evening and hear a program that will be long remembereded by its auditors.

Verdi's Manzoni Requiem

Verdi's Manzoni Requiem will be sung at Center church Sunday afternoon at 4:30.

On May 22nd, 1874, the city of Milan held a memorial service at St. Mark's Cathedral, commemorating the first anniversary of the death of the great poet Alessancro Manzoni, and commissioned Italy's greatest composer, Verdi, to write a Requiem for the occasion. A gentle, devout and thoroughly ecclesiastical spirit pervades the work, which is, however, conceived in Italian style, therefore in lighter vein than is the case with most of the great Requiems of history.

Center Church Choir augmented to fifty-five voices, will be assisted by the following soloists. Mrs. Frances Waterman Stockwell, soprano soloist of the Naugatuck Cong'l church, well known radio and concert singer, at present coaching with Maestro Bimboni of New York, Mrs. Ruth Linsley Oliver, soloist of Center church, also known for radio and concert work, Philip Simonds, well known baritone of this city and New York, and William Ervin, tenor soloist of the Cathedral at Garden City. Mr. Ervin did such outstanding work last Spring, singing the tenor role of the Bach "St. Matthew" passion, which was given at Center church.

CLEVELAND, O.
NEWS

NOV 26 1938

Symphony

Serge Koussevitzky directs the Boston Symphony Orchestra in a program at Music Hall, December 9, as a feature of the Cleveland Concert course, sponsored by the Cleveland Museum of Art. The program includes the Haydn B Flat Symphony No. 102, the Debussy "La Mer" Symphonic Sketches, and Sibelius' Symphony No. 2, D Major.

TWO NEW CONCERTOS PLAYED IN BOSTON

Symphony, Led by Koussevitzky and Burgin, Gives Premieres of Hill and Krenek Works

BOSTON, Nov. 20.—With Dr. Koussevitzky absent, it fell to Richard Burgin, concertmaster of the Boston Symphony and assistant conductor, to take charge of the Friday-Saturday pair of concerts on Nov. 4 and 5. With Ernst Krenek as soloist in his own Piano Concerto No. 2, which came to a first hearing in America, Mr. Burgin conducted the following program:

Symphony in D, No. 86	Haydn
Piano Concerto No. 2, Op. 81 (First performances in America)	Krenek
'A Pagan Poem', Op. 14	Loeffler

It was natural that interest should center on the Krenek opus. Mr. Krenek is now a temporary resident of Boston, since his affiliation for a season with the Malkin Conservatory. He supplied complete program notes which contained an exhaustive analysis of the concerto and an explanation of the twelve-tone scale with its possible basic patterns upon which he fashioned his opus.

Bostonians who regularly patronize these concerts, knew that dissonance, in the old-fashioned sense of the word, would be plentiful. They were not disappointed. What proved most disturbing was the sparseness of sound. Possibly Herr Krenek intended to create the impression of austerity, but he could have produced a little more sonority without upsetting the tonal balance of the work. Despite a profoundly intellectual approach to the task in hand, Herr Krenek's Concerto does not impress as music for the ear. It was very coolly received, despite what must have been an excellent performance, since Mr. Burgin is ever friendly toward the new works of contemporary composers.

The Haydn received a faithful reading, and the work of J. M. Sanroma, pianist, and Louis Speyer, English horn player, distinguished the Loeffler composition.

Posselt Plays Hill Work

For the sixth pair of Friday-Saturday concerts, Dr. Koussevitzky was again at the helm. Ruth Posselt was the soloist in Edward Burlingame Hill's new Violin Concerto which was given its first performances upon this occasion. The program.

Symphony No. 2 in D, Op. 36	Beethoven
Concerto for Violin, Op. 38 (First performances)	Hill
Symphony No. 5 in E Flat, Op. 83	Sibelius

Dr. Koussevitzky gave to the Beethoven a reading which was at once recognized as authentic and individualized. There were no overdrawn adagios or peppery allegroes. Tonal balance was nicely maintained and the eloquence of the master spoke through the instrument which the conductor controlled. The Sibelius also received an unusually polished performance. Dr. Koussevitzky has, indeed, an admirable "way" with Sibelius.

The Hill Concerto of course was of paramount interest. It is his first excursion into the concerto field, unless one excepts a brief Concertino for piano and orchestra and a small Scherzo for two pianos and orchestra, in each of which he no doubt began to sound his musical depth in anticipation of this larger and more orthodox work.

The concerto has occasioned Mr. Hill considerable labor. According to a program note, he wrote the work in 1933; revised the score during the following winter and in 1937 revised the first movement, adding a cadenza in collaboration with Richard Burgin. It must be admitted that the considerable labor is evident. The first movement, despite some syncopated rhythms, does not step off spontaneously. In his attempt to produce an unstereotyped work, he too obviously reveals that attempt, with the result that the measures are more of a potpourri of harmonic examples and various rhythms, than a really homogeneous blending of thematic material undeniably original.

The composer no doubt feels more sympathetic toward the newer methods of approaching harmonic structure than he is able to make evident in his music. The concerto succeeds, not in being "modern" but self-conscious, which is all the more regrettable, since Professor Hill is a thoroughly well-grounded and efficient musician. Miss Posselt performed the work with an evident seriousness of purpose which gave it virtues not altogether inherent.

GRACE MAY STUTSMAN

NEW YORK, N. Y.
TIMES

NOV 27 1938

Copland Première on Air

To the Music Editor:

A recent review referred to the Boston Symphony's performance of Aaron Copland's "El Salon Mexico" on Saturday, Nov. 19, as its first hearing in New York. This work was given its American première by the NBC Symphony Orchestra, under the direction of Sir Adrian Boult, on May 14.

WALTER E. KOONS.

New York, Nov. 21, 1938.

CLEVELAND, O.
PRESS

NOV 26 1938

Boston Symphony Boasts a Million-Dollar Endowment

By ARTHUR LOESSER, *Press Music Editor*

THE forthcoming Cleveland appearance of the Boston Symphony Orchestra induces some reflections.

Symphonic music has had a long and honorable history in this country; as early as during the second quarter of the 19th Century laudable efforts were made toward the formation of orchestras. The oldest still extant organization of the kind is the New York Philharmonic, founded in 1842, thus preceding the establishment of the famous Vienna Philharmonic by three or four years.

It was not until the 1880's, however, that an American orchestra was able, by the excellence of its performances, to challenge the standards of the leading European groups. This was done when the Boston Symphony Orchestra was formed and began to function.

An initial endowment fund of $1,000,000, a sum thitherto unheard-of lavishness, was created to insure the engagement of the finest available instrumentalists in more than adequate number. The results were gratifying. The Boston performances, under distinguished conductors, were of an exquisitness that soon created for the orchestra a position of world leadership.

For 40 years its supremacy was unchallenged and all other orchestras, certainly in this country, tended to measure themselves by how closely they could approximate the Boston's standards.

Excellent Musicians

DURING the last 20 years symphonic music has attained a wide spread of popularity throughout the United States. Orchestras in various cities have achieved results of superlative quality. Not the least distinguished of these newer groups is our own Cleveland Orchestra.

But if the supremacy of the Boston is perhaps not so unconditional as it was, that is not due to any lessening of its excellence. It still holds a unique position of leadership, by reason of its history and the firmness of its establishment, as well as for the perfection of its work. It is still our No. 1 orchestra.

The Boston Symphony Orchestra will appear at Music Hall on Dec. 9, in the Cleveland concert course. It will be an occasion of unusual interest, since it will be, with one exception, the only appearance here by a visiting orchestra since about 10 years. Furthermore, opportunities for hearing this organization over the radio are very limited indeed.

All music lovers ought certainly be on hand for the concert. The program will include the Second Symphony of Sibelius.

CLEVELAND, O.
PLAIN DEALER

NOV 27 1938

Boston Orchestra Program

Mrs. Emil Brudno has announced the program of the Boston Orchestra under Serge Koussevitzky coming to Public Music Hall as part of the Cleveland concert course Friday evening, Dec. 9. The first half will include the Haydn Symphony in B flat, No. 102, and Debussy's Three Symphonic Sketches, "La Mer." After the intermission the orchestra will play the Sibelius Symphony No. 2.

It has been years since Cleveland has had the privilege of a visit from the Boston Orchestra. Music lovers here will welcome this opportunity to renew acquaintance with this venerable organization, described by Time magazine as "One of Boston's hoary monuments to Brahmin gentility that stands like the Great Pyramid." Brought into the world in 1881 by the late Maj. Henry Lee Higginson at a cost of a million dollars, it was long rated by many as the finest orchestra in the world, and today holds its own with only two possible rivals in this country.

On Friday evening, Dec. 16, Harriet Eels, Arthur Loesser and Beryl Rubinstein, three artists whom Cleveland is proud to call its own, appear in concert at Public Music Hall for the benefit of Camp Ho Mita Koda, a camp for diabetic children directed by Dr. Henry J. John. Since its foundation in 1929 a total of 391 children have been cared for at this camp.

AKRON, O.
BEACON-JOURNAL

NOV 27 1938

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EUGENE GOOSSENS, conductor of the Cincinnati Symphony orchestra, commented on his return from Europe that the presen disturbed condition of the worl has hampered musical composition.

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The conductor praised the quality of contemporary English composition, which he feels has been unduly neglected. One of the new works which he has brought back is "Variation on the Theme of Frank Bridges," by Benjamin Bridges, young English composer.

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NEW ORLEANS, LA.
TIMES - PICAYUNE

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CINCINNATI, O.
POST

NOV 24 1938

Music on the Disc

November Record Releases A Feast for Which To Be Thankful

Tying in nicely with the Thanksgiving season comes a list of November record releases that gives music lovers much for which to be thankful. Toscanini, Koussevitzky and Goossens are among the conductors; Sibelius, Rimsky-Korsakow and Bach are among the composers; the Boston Symphony, the London Symphony, Jussi Bjoerling and Marian Anderson are among the performing artists. One couldn't ask for much more in the way of a musical feast. The "piece de resistance" is none other than:

SIBELIUS, SYMPHONY NO. 5 in E Flat Major (Op. 82), played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. A Victor Musical Masterpiece album containing five 12-inch records, nine sides of which are devoted to the Symphony, and the tenth side to a short work by Sibelius, a tone poem entitled "Pohjola's Daughter" (Op. 49).

This particular recording is being hailed as one of the finest, most outstanding, that the Victor Company has ever released in its long history. Certainly all of the elements that make for a great recording are in it. Sibelius is commanding more attention from the American public today than any other composer, living or dead. Many say that he is incomparably the greatest composer since Beethoven, and some of the most exacting critics go even further and say that he is a greater composer than Beethoven. The Fifth Symphony is one of his very greatest works, and is one of the most popular, as well. The Boston Symphony is one of the world's finest orchestras; Dr. Koussevitzky is the foremost interpreter of Sibelius' works; and the recording was made in Boston's Symphony Hall whose acoustical properties are unexcelled. Out of this combination could only come a superlative masterpiece, and in this recording you have it! It is grandeur in wax!

PITTSBURGH, PA.
POST - GAZETTE

NOV 26 1938

Serge Koussevitzky will bring the Boston Symphony Orchestra to Pittsburgh for two performances, December 10 and 11, at Syria Mosque. The concerts will be given under auspices of the Pittsburgh Orchestra Association. Jesus Maria Sanroma, Puerto Rican pianist, will play the Ravel Concerto with the orchestra.

Free Organ Recitals.

Dr. Caspar Koch will be heard in the usual free organ recital to be given in Northside Carnegie Hall at 3 o'clock tomorrow afternoon. Mary E. Friedel, soprano, will be the guest soloist, with Janet Spaugh Fischer at the piano. The program follows:

Overture to Martha	Flotow
Adagio from Clarinet Concerto	Mozart
Fugue in G Minor	Bach
Soprano solos—	
(a) L'Insana Parola	Verdi
(b) Romanza	Mascagni
Reve Angelique	Rubinstein
Elfin Dance	Edmundson

NEW HAVEN, CONN.
JOURNAL - COURIER

NOV 25 1938

Musical Moments

By BEN ROUNDS

Simonds and Pernel Monday Night

Having achieved notable success in their first two recitals of Beethoven sonatas for piano and violin, Bruce Simonds, popular local pianist, and Miss Orrea Pernel, distinguished English violinist, will appear in Sprague Memorial Hall Monday evening in the concluding event of the series. Four of the greatest compositions of the master Beethoven will be heard upon the forthcoming occasion, and bring to a close a trio of performances that will rank with the finest ever presented on the local concert platform.

Both Mr. Simonds and Miss Pernel have made enviable reputations for themselves in the world of fine music. The former of course has been heard here many times, and each succeeding appearance adds to his retinue of admirers. While his duties as a faculty member of the Yale School of Music do not permit lengthy concert tours, upon occasion he appears in New York, Boston and other of the country's musical centers with well merited success. Miss Pernel is reckoned as one of the finest violinists England has sent to these shores in many years. In addition to numerous solo appearances she has made a host of friends as soloist with the Boston Symphony and other leading American orchestral organizations, including the New Haven Symphony Orchestra.

Another large and enthusiastic audience will greet the two fine artists here on Monday evening and hear a program that will be long rememberded by its auditors.

Verdi's Manzoni Requiem

Verdi's Manzoni Requiem will be sung at Center church Sunday afternoon at 4:30.

On May 22nd, 1874, the city of Milan held a memorial service at St. Mark's Cathedral, commemorating the first anniversary of the death of the great poet Alessancro Manzoni, and commissioned Italy's greatest composer, Verdi, to write a Requiem for the occasion. A gentle, devout and thoroughly ecclesiastical spirit pervades the work, which is, however, conceived in Italian style, therefore in lighter vein than is the case with most of the great Requiems of history.

Center Church Choir augmented to fifty-five voices, will be assisted by the following soloists. Mrs. Frances Waterman Stockwell, soprano soloist of the Naugatuck Cong'l church, well known radio and concert singer, at present coaching with Maestro Bimboni of New York, Mrs. Ruth Linsley Oliver, soloist of Center church, also known for radio and concert work, Philip Simonds, well known baritone of this city and New York, and William Ervin, tenor soloist of the Cathedral at Garden City. Mr. Ervin did such outstanding work last Spring singing the tenor role of the Bach "St. Matthew" passion which was given at Center church.

CLEVELAND, O.
NEWS

NOV 26 1938

Symphony.

Serge Koussevitzky directs the Boston Symphony Orchestra in a program at Music Hall, December 9, as a feature of the Cleveland Concert course, sponsored by the Cleveland Museum of Art. The program includes the Haydn B Flat Symphony No. 102, the Debussy "La Mer" Symphonic Sketches, and Sibelius' Symphony No. 2, D Major.

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22 MUSICAL AMERICA for November 25, 1938

TWO NEW CONCERTOS PLAYED IN BOSTON

Symphony, Led by Koussevitzky and Burgin, Gives Premieres of Hill and Krenek Works

BOSTON, Nov. 20.—With Dr. Koussevitzky absent, it fell to Richard Burgin, concertmaster of the Boston Symphony and assistant conductor, to take charge of the Friday-Saturday pair of concerts on Nov. 4 and 5. With Ernst Krenek as soloist in his own Piano Concerto No. 2, which came to a first hearing in America, Mr. Burgin conducted the following program:

Symphony in D, No. 86	Haydn
Piano Concerto No. 2, Op. 81 (First performances in America)	Krenek
'A Pagan Poem', Op. 14	Loeffler

It was natural that interest should center on the Krenek opus. Mr. Krenek is now a temporary resident of Boston, since his affiliation for a season with the Malkin Conservatory. He supplied complete program notes which contained an exhaustive analysis of the concerto and an explanation of the twelve-tone scale with its possible basic patterns upon which he fashioned his opus.

Bostonians who regularly patronize these concerts, knew that dissonance, in the old-fashioned sense of the word, would be plentiful. They were not disappointed. What proved most disturbing was the sparseness of sound. Possibly Herr Krenek intended to create the impression of austerity, but he could have produced a little more sonority without upsetting the tonal balance of the work. Despite a profoundly intellectual approach to the task in hand, Herr Krenek's Concerto does not impress as music for the ear. It was very coolly received, despite what must have been an excellent performance, since Mr. Burgin is ever friendly toward the new works of contemporary composers.

The Haydn received a faithful reading, and the work of J. M. Sanroma, pianist, and Louis Speyer, English horn player, distinguished the Loeffler composition.

Posselt Plays Hill Work

For the sixth pair of Friday-Saturday concerts, Dr. Koussevitzky was again at the helm. Ruth Posselt was the soloist in Edward Burlingame Hill's new Violin Concerto which was given its first performances upon this occasion. The program.

Symphony No. 2 in D, Op. 36	Beethoven
Concerto for Violin, Op. 38 (First performances)	Hill
Symphony No. 5 in E Flat, Op. 83	Sibelius

Dr. Koussevitzky gave to the Beethoven a reading which was at once recognized as authentic and individualized. There were no overdrawn adagios or peppery allegroes. Tonal balance was nicely maintained and the eloquence of the master spoke through the instrument which the conductor controlled. The Sibelius also received an unusually polished performance. Dr. Koussevitzky has, indeed, an admirable "way" with Sibelius.

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TIMES
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81

CLEVELAND, O.
PLAIN DEALER

NOV 27 1938

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AKRON, O.
BEACON-JOURNAL

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NEW ORLEANS, LA.
TIMES - PICAYUNE

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FORT WAYNE, IND.
NEWS - SENTINEL

NOV 26 1938

Pictured for the first time conducting Boston's famed symphony orchestra is Dr. Sergei Koussevitsky, the tyrannical genius who is starting his fifteenth consecutive year on the Boston Podium. The photos were made during rehearsal, and show the conductor in informal attire. (International News Photo.)

NEW YORKER
NEW YORK, N. Y.
NOV 2 6 1938

MUSICAL EVENTS

Symphonies, Applause, and a Trio

THERE is a large congregation of conductors in attendance at almost every symphony concert in Carnegie Hall, and sometimes I suspect that the boys come for a good, although not necessarily genial, laugh. It wasn't that way, however, when Serge Koussevitzky conducted the first local concert this season of the Boston Symphony. His colleagues couldn't have been more rapturous about Mr. Koussevitzky and the orchestra if they had been old Bostonians themselves. Even the relatives of the other maestri seemed to be enjoying the session.

Mr. Koussevitzky started his New York year with a sensational performance of Ravel's "Le Tombeau de Couperin" suite, which isn't in itself a sensational composition. I've heard it played with the accent on the *tombeau* or on Couperin, but Mr. Koussevitzky placed the emphasis on Ravel's lightness and ingenuity. It sounded as if he had pushed a button and the orchestra had automatically poured ingratiating music into the hall.

After that there were two fifth symphonies—Sibelius's and Beethoven's. Mr. Koussevitzky's enthusiasm for Sibelius has made him a one-man Sibelius Society, much to the benefit of the composer, whose current popularity owes a lot to the conductor's constant presentations of his works. The Boston director's doings with the Sibelius fifth constitute a definitive version of the symphony. Following his exhilarating projection of Sibelius, Mr. Koussevitzky still had ample energy left for Beethoven.

A SYMPHONY that hasn't been heard previously in town always is an event of sorts, because symphonies are Important Business. They take time and patience from the conductor and his men—and perhaps from the listeners.

John Barbirolli introduced the Philharmonic-Symphony audiences to the New York première of Arnold Bax's fourth symphony, which was impressive without being compelling. Mr. Bax is a distinguished composer, some of whose earlier symphonies are on the introspective side, and this one, according to an authorized proclamation, "is intentionally brighter" than any of his other symphonies. It's a bright, big symphony, and somehow bright symphonies always seem brighter when they're not so protracted as this one. It has the fine workmanship that might be expected from its maker, many charming moments, and ingenuities that may be more apparent to the student than to the usual listener; but put them all together and the sum doesn't seem to be as interesting as its parts. Mr. Barbirolli directed it as if it were an old friend, but it probably won't become one.

One of the longest of Philharmonic-Symphony subscription concerts had for its nightcap Tchaikovsky's violin concerto, with Jascha Heifetz as soloist. Mr. Heifetz, of course, had his customary success with the concerto and almost made the other fiddlers present want to throw away their instruments when he tossed off the cadenza as if it were no more trouble for him than "Turkey in the Straw."

INTERMEZZO ON APPLAUSE: We have with us an almost universal tradition that hand-clapping between movements of a symphony or a concerto is an offensive gesture that will mangle the mood of the music. So when a conductor pauses between movements, everyone maintains a sacrosanct manual silence, lest the atmosphere be poisoned by wonted symptoms of approval.

Meanwhile, what happens to sustain the mood? The performers wipe perspiration from their heads, tune instruments, or have mysterious conferences around the podium. Late-comers scramble to their chairs, sometimes reverberatingly. Coughers in various parts of the house contribute solo exercises and gossipers resume where they left off, *vivacissimo*. I wonder if all of these goings-on are more favorable to the aura than applause would be, especially with compositions that were written to get a hand.

When a conductor goes from movement to movement without any extensive break, that's one thing. When he doesn't, and there isn't some exceptional reason for refraining from applause, audiences might just as well indulge themselves. It's likely that the performers wouldn't be horribly insulted, after all.

SCHENECTADY, N. Y.
GAZETTE
NOV 2 8 1938

POPULAR ARTISTS

Interest in duo piano playing has been increasing in recent years and so the appearance here of Pierre Luboshutz and Genia Nemenoff will be welcome. They will play several of the most interesting compositions for two pianos. Luboschutz is a graduate of the Moscow Conservatory and made his debut in Moscow, playing a concerto with an orchestra directed by Koussevitzky in 1902 when he was 8 years old. He married Miss Neminoff in 1931 when she was a student in the Paris Conservatory and since then they have become famous as a two-piano team.

PITTSBURG, PA.
PRESS

NOV 27 1938

Recitals on Sunday Afternoons Increase Concert Interest Here

Gigli, Anderson and Menuhin Will Appear in Mosque Programs Under Guidance of Mae Beegle, in Addition To Regular Evening Musical Events

By RALPH LEWANDO
Press Music Editor

Music to left of us! Music to right of us! And there is much more ahead with the season but a month old. Yet there can never be too much of it, say its ardent devotees, so long as the music played and sung is of surpassing quality and performers are capable and desirous of maintaining high artistic standards.

Mr. Lewando

All that may matter then is whether the modest exchequers of the myriad of average patrons, whose interest makes possible box office success, can be budgeted to meet the added demands that the ever-increasing number of first-class concerts here entail.

But so long as people yearn for such events and enjoy attending them to listen to their adored favorites, be they singers, instrumentalists or conductors, so long shall the art of music continue in ascendance from the standpoint of popular support.

* * *

The Boston Symphony Orchestra led by Dr. Serge Koussevitzky will give concerts at Syria Mosque under Pittsburgh Orchestra Association auspices Saturday night, Dec. 10, at 8:30 o'clock and Sunday, Dec. 11 at 3.

The evening program will consist of Beethoven's 2nd symphony; Ravel's concerto for piano and orchestra with Jesus Maria Sanroma as soloist, and Brahms' 4th symphony in E-minor.

The matinee program embraces Haydn's B-flat symphony, No. 102; Debussy's La Mer and Tschaikowsky's 4th symphony.

* * *

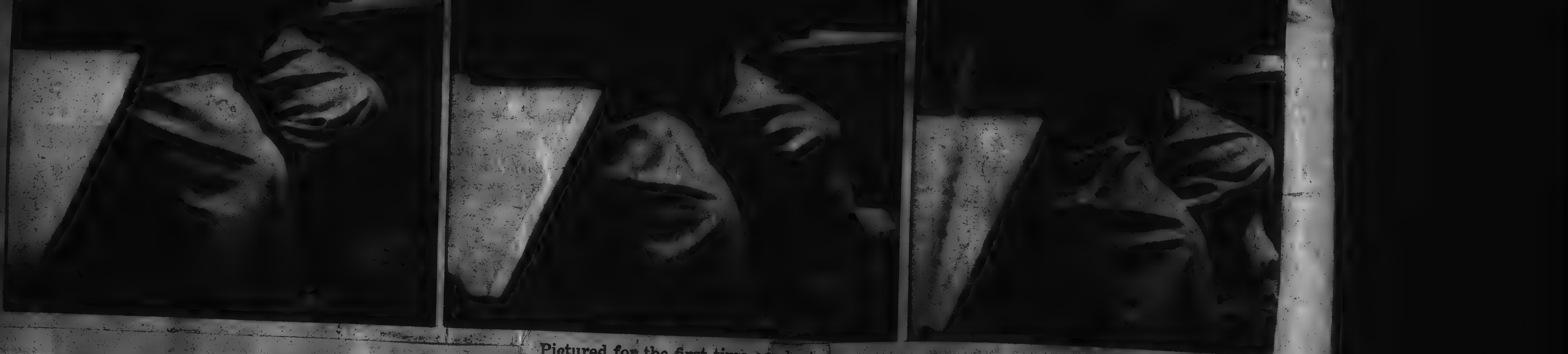
PROVIDENCE, R. I.
JOURNAL
NOV 27 1938

Symphonic Trio

The Symphonic Trio, consisting of flute, 'cello and harp players of the Boston Symphony Orchestra, will give a program at ladies' afternoon at the Providence Art Club Thursday at 3:30 o'clock. The trio will be assisted by Nellie Zimmer, harpist.

NEW YORK, N. Y.
TIMES
NOV 27 1938

The Boston Chamber Orchestra, consisting of thirty members of the Boston Symphony Orchestra, will give the opening concert of its third season this Wednesday night in Boston, Mass., under the direction of Bernard Zighera. Jan Smeterlin, piano, will be the soloist. At this event Pierné's ballet music, "Giration," will receive its American première. Other concerts are slated for Jan. 18 and March 1.



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John Barbirolli introduced the Philharmonic-Symphony audiences to the New York première of Arnold Bax's fourth symphony, which was impressive without being compelling. Mr. Bax is a distinguished composer, some of whose earlier symphonies are on the introspective side, and this one, according to an authorized proclamation, "is intentionally brighter" than any of his other symphonies. It's a bright, big symphony, and somehow bright symphonies always seem brighter when they're not so protracted as this one. It has the fine workmanship that might be expected from its maker, many charming moments, and ingenuities that may be more apparent to the student than to the usual listener; but put them all together and the sum doesn't seem to be as interesting as its parts. Mr. Barbirolli directed it as if it were an old friend, but it probably won't become one.

One of the longest of Philharmonic-Symphony subscription concerts had for its nightcap Tchaikovsky's violin concerto, with Jascha Heifetz as soloist. Mr. Heifetz, of course, had his customary success with the concerto and almost made the other fiddlers present want to throw away their instruments when he tossed off the cadenza as if it were no more trouble for him than "Turkey in the Straw."

INTERMEZZO ON APPLAUSE: We have with us an almost universal tradition that hand-clapping between movements of a symphony or a concerto is an offensive gesture that will mangle the mood of the music. So when a conductor pauses between movements, everyone maintains a sacrosanct manual silence, lest the atmosphere be poisoned by wonted symptoms of approval.

Meanwhile, what happens to sustain the mood? The performers wipe perspiration from their heads, tune instruments, or have mysterious conferences around the podium. Late-comers scramble to their chairs, sometimes reverberatingly. Coughers in various parts of the house contribute solo exercises and gossipers resume where they left off, *vivacissimo*. I wonder if all of these goings-on are more favorable to the aura than applause would be, especially with compositions that were written to get a hand.

When a conductor goes from movement to movement without any extensive break, that's one thing. When he doesn't, and there isn't some exceptional reason for refraining from applause, audiences might just as well indulge themselves. It's likely that the performers wouldn't be horribly insulted, after all.

SCHENECTADY, N. Y.
GAZETTE
NOV 28 1938

POPULAR ARTISTS

Interest in duo piano playing has been increasing in recent years and so the appearance here of Pierre Luboshutz and Genia Nemenoff will be welcome. They will play several of the most interesting compositions for two pianos. Luboschutz is a graduate of the Moscow Conservatory and made his debut in Moscow, playing a concerto with an orchestra directed by Koussevitzky in 1903 when he was [illegible] old. He married Miss Neminoff in 1931 when she was a student in the Paris Conservatory and since then they have become famous as a two-piano team.

PITTSBURG, PA.
PRESS
NOV 27 1938

Recitals on Sunday Afternoons Increase Concert Interest Here

Gigli, Anderson and Menuhin Will Appear in Mosque Programs Under Guidance of Mae Beegle, in Addition To Regular Evening Musical Events

By RALPH LEWANDO
Press Music Editor

Music to left of us! Music to right of us! And there is much more ahead with the season but a month old. Yet there can never be too much of it, say its ardent devotees, so long as the music played and sung is of surpassing quality and performers are capable and desirous of maintaining high artistic standards.

All that may matter then is whether the modest exchequers of the myriad of average patrons, whose interest makes possible box office success, can be budgeted to meet the added demands that the ever-increasing number of first-class concerts here entail.

Mr. Lewando

But so long as people yearn for such events and enjoy attending them to listen to their adored favorites, be they singers, instrumentalists or conductors, so long shall the art of music continue in ascendance from the standpoint of popular support.

The Boston Symphony Orchestra led by Dr. Serge Koussevitzky will give concerts at Syria Mosque under Pittsburgh Orchestra Association auspices Saturday night, Dec. 10, at 8:30 o'clock and Sunday, Dec. 11 at 3.

The evening program will consist of Beethoven's 2nd symphony; Ravel's concerto for piano and orchestra with Jesus Maria Sanroma as soloist, and Brahms' 4th symphony in E-minor.

The matinee program embraces Haydn's B-flat symphony, No. 102; Debussy's La Mer and Tschaikowsky's 4th symphony.

PROVIDENCE, R. I.
JOURNAL
NOV 27 1938

Symphonic Trio

The Symphonic Trio, consisting of flute, 'cello and harp players of the Boston Symphony Orchestra, will give a program [illegible] afternoon at the Provid[illegible] Art Club Thursday at 3:30 o'[illegible] trio will be assisted by [illegible], harpist.

NEW YORK, N. Y.
TIMES
NOV 27 1938

The Boston Chamber Orchestra, consisting of thirty members of the Boston Symphony Orchestra, will give the opening concert of its third season this Wednesday night in Boston, Mass., under the direction of Bernard Zighera. Jan Smeterlin, piano, will be the soloist. At this event Pierné's ballet music, "Giration," will receive its American première. Other concerts are slated for Jan. 18 and March 1.

WORCESTER, MASS.
TELEGRAM

NOV 27 1938

DIRECTS BOSTON SYMPHONY

Serge Koussevitzky, conductor ~~of the celebrated~~ Boston Symphony Orchestra, on the podium during a recent rehearsal.

The Boston Symphony Orchestra, under Serge Koussevitzky, conductor, is offering four series of concerts to New England music lovers this year at Symphony Hall, Boston. Two six concert series are available on Monday nights at 8.15 p. m. and another six concert series is held Tuesday afternoons at 3 p. m. The usual series of 24 Friday afternoon concerts at 2.30 o'clock and Saturday evening concerts at 8.15 p. m. are being given this year.

In order to make it convenient for Worcester patrons of the orchestra to obtain tickets, a branch office will open tomorrow morning at Steinert's, 308 Main street. Tickets for all concerts, information on future concerts and photographs of Dr. Koussevitzky and his orchestra may be had at at any time.

On the Monday evening and Tuesday afternoon series this year Myra Hess, English pianist, is on the program as are Pierre and Genia Luboshutz, pianists. In one pair of concerts next March Igor Stravinsky, who will be visiting in America, will conduct in music of his own as will Georges Enesco. In both series the concerts continue through April. The dates are available at Symphony Hall for any of the series.

In addition to these Boston concerts the Boston Symphony, one of the nation's outstanding musical organizations, has scheduled eight concerts in Cambridge, five in Providence, 15 in New York and Brooklyn, two each in New Haven, Hartford and Pittsburgh and one each in Rochester, Buffalo, Ann Arbor, Toledo, Cleveland, New Brunswick, Philadelphia and Northampton.

NEW YORK, N. Y.
HERALD - TRIBUNE

NOV 29 1938

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Will Conduct Orchestra in Four Saturday Night Broadcasts

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The concerto by Starokadomsky, who was born in 1901, is new here, but was introduced to this country by the Boston Symphony Orchestra under Serge Koussevitzky on December 17, 1937. Dr. Rodzinski organized the NBC Symphony last fall and conducted several of its concerts last December and April.

DAYTON, O.
NEWS WEEK

NOV 23 1938

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TRIBUNE

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Hands Across the Keys

Abbreviated view of Jesus Maria Sanroma, soloist at the concerts of the Boston Symphony Orchestra next Friday and Saturday. The photograph is by his brother, John Sanroma.

CHICAGO, ILL.
DAILY CALUMET

NOV 28 1938

WORDS WITHOUT MUSIC

By LOUIS REID

(Music Features & Photo Syndicate, N. Y.)

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The premiere will be under the baton of Vladimir Bakaleinikoff, former assistant conductor of the Cincinnati Symphony Orchestra, who invited Mr. Rosen to join him in California in August, 1937.

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Devoting his full time to writing Music, Mr. Rosen also composed a suite for orchestra entitled "Vintage '38," whose movements are named after various wines; wrote a book, "Encyclopedia of Orchestra and Band Instruments," and collaborated with Mr. Bakaleinikoff in two symphonic transcriptions. They were the "Adagio and Allegro Con Brio" of Beethoven and Mozart's "Eine Kleine Nachtmusik," now being published.

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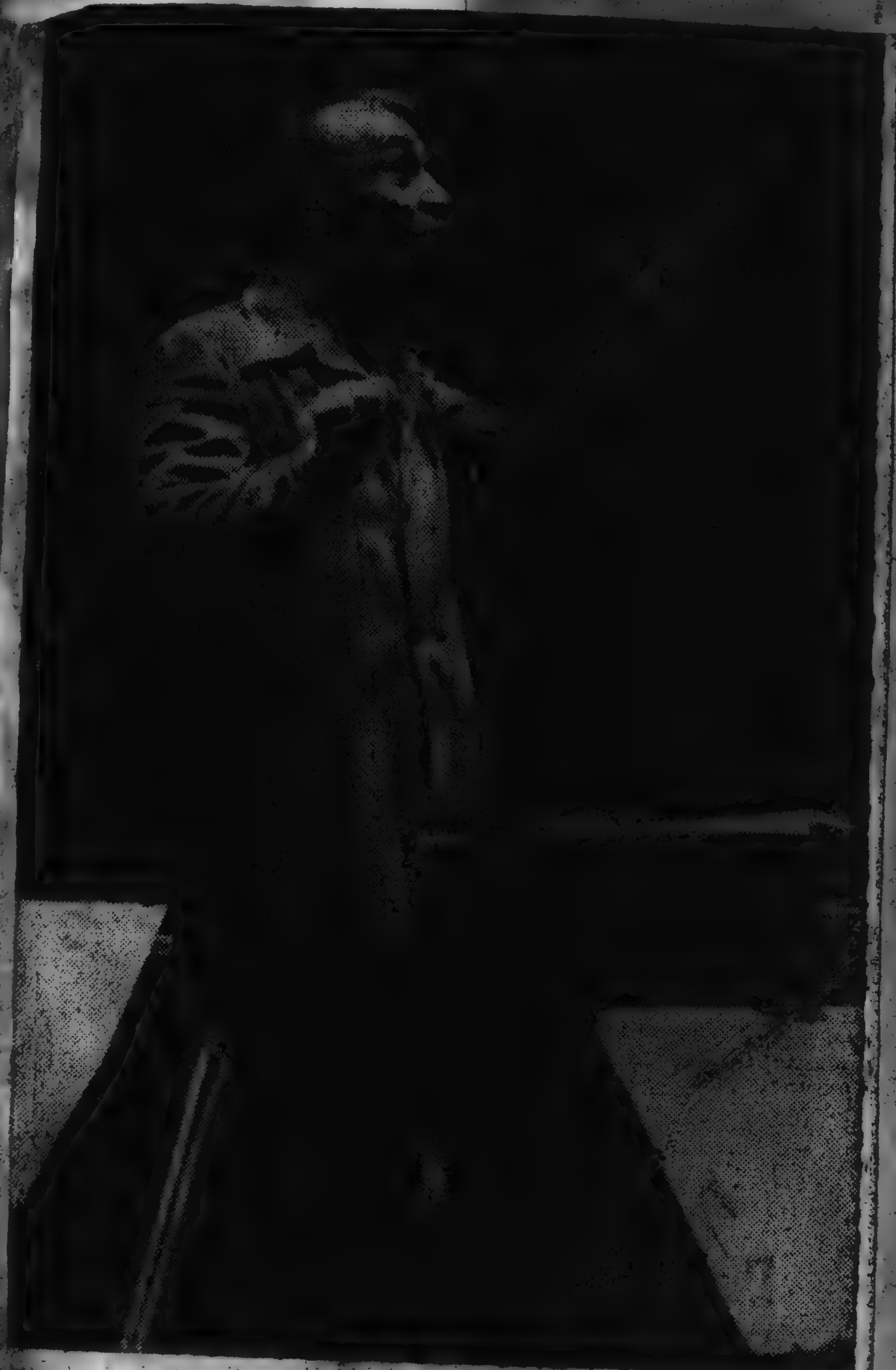
83

WORCESTER, MASS.
TELEGRAM

NOV 27 1938



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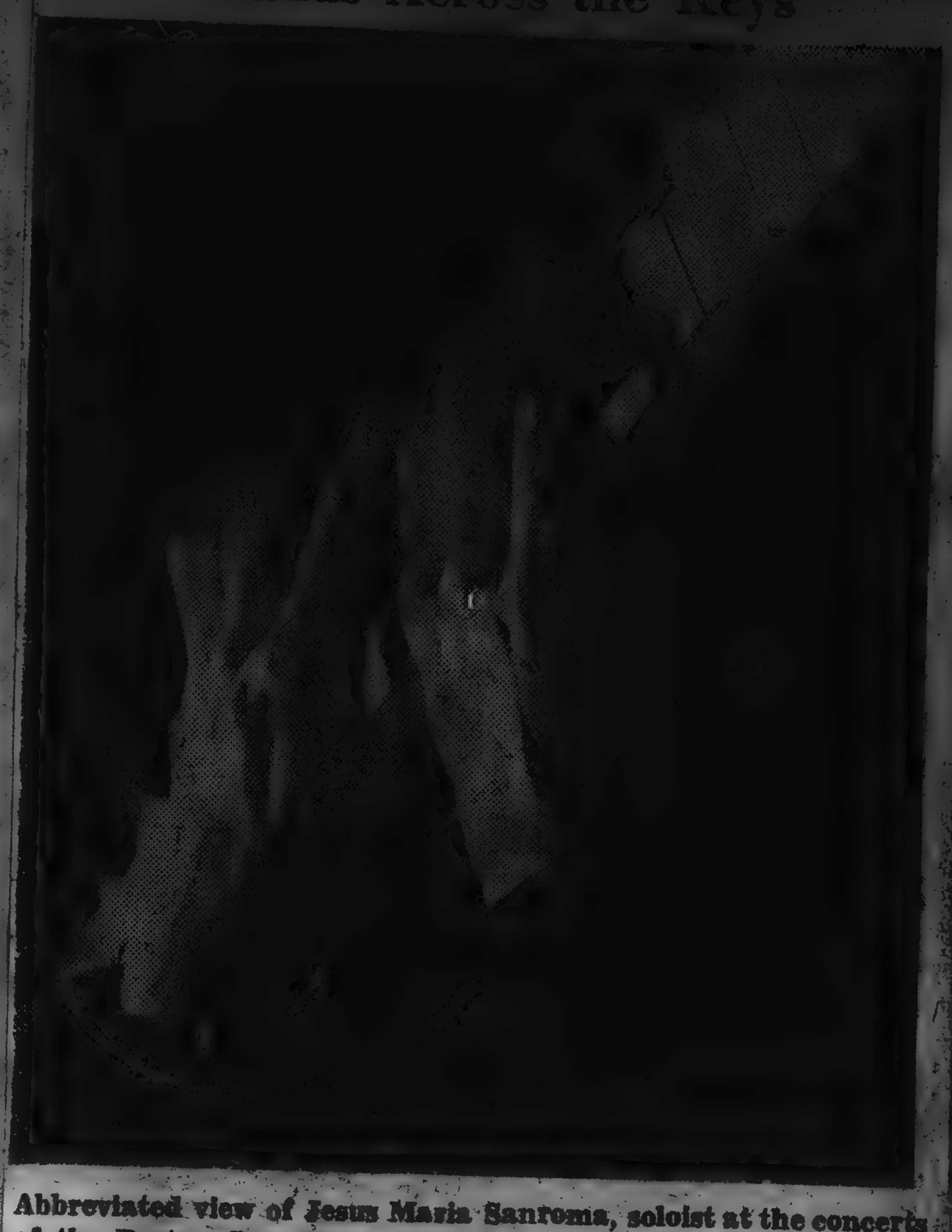

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TUESDAY, DECEMBER 6, 1938 B. Tran.

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MUSIC

Recent Phonograph Records

Sibelius Fifth Superbly from the Bostonians; Some Music Associated with the Ballet

By MOSES SMITH

One of the most significant phonographic issues of the year and, by dint of that fact, in the history of the phonograph is the Victor album (Set No. M-474; ten 12-inch sides) devoted to the Fifth Symphony and "Pohjola's Daughter" by Sibelius, as played by the Boston Symphony Orchestra under Serge Koussevitzky. The superlative performances by the same forces in Symphony Hall a few weeks ago is still fresh in the ears, and so there is nothing new to the records in that regard. What is new is the recording by Victor, surpassing even the previous high peak attained in the set given over to Prokofiev's "Lieutenant Kije." The remarkable series of recordings emanating indirectly from Symphony Hall in recent months, almost every one showing an improvement over the preceding, seems definitely not to be an accident, but very likely the result of a careful study of the specific acoustical medium—in this case, the Symphony Hall stage and auditorium. Both performance and recording promptly outmode the Victor album, satisfactory only a few months ago, in which Robert Kajanus and the London Symphony Orchestra traversed the same pieces in addition to Sibelius' "Tapiola."

Moussorgsky's "Pictures at an Exhibition" is also brilliantly recorded by Victor and brilliantly played by the Philadelphia Orchestra under Eugene Ormandy (Album No. M-442; eight twelve-inch sides). One may even speak of the orchestral transcription of Lucien Cailliet as brilliant, but the comparison with the old Boston Symphony recording of the "Pictures" ends there. Because obviously Cailliet is no Ravel. And even if he were, he would be hard put to it to provide an alternate transcription to one which is already a model of its kind for the music in question.

Related to the Dance

Meanwhile, Victor has issued several other albums now related to the dance in the public mind, the vogue for the ballet being what it is. A Bostonian, listening to first-rate performances of music that, in local productions, has been treated as a trivial accessory to the dance, envies the residents of other American cities where the ballet enlists the aid of the symphony orchestra. At any rate, there is some fun in hearing this music well played and imagining the accompanying action.

Eugene Goossens and the London Symphony Orchestra provide an excellent performance of a suite from Rimsky-Korsakov's "Coq d'or," the recording being good, too (Victor album M-504; six twelve-inch sides). The Boston Pops Orchestra under Arthur Fiedler also turns in a good account of a suite from De Falla's "Three-Cornered Hat," recorded according to the customary very high standards, but this set (Victor album M-505; four ten-inch sides) does not quite fill the need of the other, since there are reasonably good versions of de Falla's music available.

It is hard to know quite what to make of the playing of the "Polovetzian" Dances from "Prince Igor" by the Philadelphia Orchestra under Leopold Stokowski (Victor Album M-499; four twelve-inch sides). The playing is, of course, virtuosic in character. But it is badly mannered, according to the sometimes arbitrary, sometimes sentimental dictates of the Stokowskian muse. Besides, his own orchestral transcription (introducing some matter from the opera with which I am unfamiliar) seems far from an improvement over the one we usually hear at concerts (by Rimsky-Korsahov, I believe).

Stokowski seems also to have meddled with the Berlioz transcription of Weber's "Invitation to the Dance" or to have made his own for a recent record (Victor 15189; twelve-inch). At any rate, there seems to be some over-lush patches of instrumentation, which mar an otherwise

spirited and brilliant rendering. And here I may mention another single orchestral record, though it has nothing to do with the dance, containing a performance of Mozart's "Magic Flute" Overture by the B. B. C. Symphony Orchestra under Arturo Toscanini (Victor 15190; twelve-inch). It is a marvelously vibrant delivery by a first-class orchestra. But it is too vibrant, too dramatic; the tension is a little too great for Mozart, it seems to me. And the recording, wonderful as it is, seems to me too high-powered.

Unadorned "Nutcracker"

We have to be reminded occasionally that the delicious "Nutcracker" Suite by Tchaikovsky is drawn from his music to a ballet. In presenting it again on records Decca has varied the usual procedure, and for a reason. The orchestra has been reduced to chamber dimensions, though none of the required instruments is missing, and it is an admirable ensemble directed by Alexander Smallens. The version is "stream-lined." That is to say, all repeats are omitted, as is introductory material not germane, so to say, to the principal issue.

Such a procedure cuts the usually repetitious "Valse des fleurs" into rather less than half. Boiled-down versions of the classics are ordinarily objectionable. But when they are done as tastefully as here and for a frankly educational purpose the usual objections, it seems to me, do not prevail. The set (Decca album 23; six ten-inch sides) serves a purpose for which a larger set would be clumsy, and is in line with the admirable series of children's records issued by Decca to date.

December 1, 1938

SERGE KOUSSEVITZKY

ELISABETH SCHUMANN

NOVEMBER 17

Boston Symphony Orchestra To commemorate the death of Ravel a year ago, Serge Koussevitzky programmed the composer's suite, Tombeau de Couperin, at the initial seasonal concert of the orchestra from Boston, given before numerous Carnegie Hall subscribers. The aristocratic, perfectly fashioned music had finely-chiseled reading and performance.

Two "fifth" symphonies made up the rest of the bill, those by Sibelius and Beethoven, and showed a vast gulf of difference, with the former's involved thought and tortuous development, and the latter's heart-warming melodies and directness of statement. Symphonic language is indeed resourceful when it can lend itself to such contrasting expression.

Koussevitzky had his material beautifully in hand and received everything from his players in quality of tone and brilliancy of technic.

Boston Symphony Orchestra Carnegie Hall matinée auditors were treated to the unusual experience of hearing a living American composer share a program with Beethoven and Brahms—respectively, the second and fourth symphonies—coming off with high credit in the contact, and being vociferously applauded while he bowed from a box, and then from the stage.

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CLEVELAND, O.
Euclid Weekly Observer

NOV 16 1938

Reviewing Records

By

NORMAN NADEL

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CARLISLE, PA.
SENTINEL

NOV 25 1938

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HYANNIS, MASS.
Weekly Barnstable Patriot

NOV 17 1938

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LOWELL, MASS.
COURIER - CITIZEN

NOV 23 1938

MOMENTS MUSICAL

By SIDNEY . FLEET

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But it is more than a concert hall. The structure contains the studios not only of teachers of music and composers but of creative artists in other lines, painters notable among them. And one of the most interesting chapters of Miss Peyser's narrative is that in which she tells of these tenants and their activities. Here is a veritable colony of artists.

As Walter Damrosch says in an introductory note to the volume, "the 100th anniversary of the birth of Andrew Carnegie has been an appropriate time for the preparation of this book. It is a vivid and interesting narrative of what might ordinarily have been only a schedule of events." For Dr. Damrosch there is a special interest in the book because from him and his distinguished father Leopold Mr. Carnegie's idea for a new music hall, much needed at the time, stemmed. If the thrifty Scotsman bought the site, then considered altogether too far up town, and made possible the building of the structure, it was for him a business venture and not a philanthropy. He anticipated that it could be made to pay its way. And despite some vicissitudes, which at one time led to talk of its demolition, that faith has been confirmed.

To quote Dr. Damrosch again: "If we want to get a picture of the musical life of New York during the last half century, we need only to look through Chapter 14 of this book, entitled Parnassus and the programs of the thousands of concerts that have been given within the walls."

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Perusal of the many concert programs reveals a roster of the most distinguished in the art of music. From the House that Music Built has radiated an important influence upon the art and the appreciation of it in America. Miss Peyser may be thanked for the researches that make all the varied details of the story available in such convenient and readable form. The book is from the press of Robert M. McBride & Co., New York.

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TUESDAY, DECEMBER 6, 1938 B. Trans.

MUSIC

Recent Phonograph Records

Sibelius Fifth Superbly from the Bostonians; Some Music Associated with the Ballet

By MOSES SMITH

One of the most significant phonographic issues of the year and, by dint of that fact, in the history of the phonograph is the Victor album (Set No. M-474; ten 12-inch sides) devoted to the Fifth Symphony and "Pohjola's Daughter" by Sibelius, as played by the Boston Symphony Orchestra under Serge Koussevitzky. The superlative performances by the same forces in Symphony Hall a few weeks ago is still fresh in the ears, and so there is nothing new to the records in that regard. What is new is the recording by Victor, surpassing even the previous high peak attained in the set given over to Prokofiev's "Lieutenant Kije." The remarkable series of recordings emanating indirectly from Symphony Hall in recent months, almost every one showing an improvement over the preceding, seems definitely not to be an accident, but very likely the result of a careful study of the specific acoustical medium—in this case, the Symphony Hall stage and auditorium. Both performance and recording promptly outmode the Victor album, satisfactory only a few months ago, in which Robert Kajanus and the London Symphony Orchestra traversed the same pieces in addition to Sibelius' "Tapiola."

Moussorgsky's "Pictures at an Exhibition" is also brilliantly recorded by Victor and brilliantly played by the Philadelphia Orchestra under Eugene Ormandy (Album No. M-442; eight twelve-inch sides). One may even speak of the orchestral transcription of Lucien Cailliet as brilliant, but the comparison with the old Boston Symphony recording of the "Pictures" ends there. Because obviously Cailliet is no Ravel. And even if he were, he would be hard put to it to provide an alternate transcription to one which is already a model of its kind for the music in question.

Related to the Dance

Meanwhile, Victor has issued several other albums now related to the dance in the public mind, the vogue for the ballet being what it is. A Bostonian, listening to first-rate performances of music that, in local productions, has been treated as a trivial accessory to the dance, envies the residents of other American cities where the ballet enlists the aid of the symphony orchestra. At any rate, there is some fun in hearing this music well played and imagining the accompanying action.

Eugene Goossens and the London Symphony Orchestra provide an excellent performance of a suite from Rimsky-Korsakov's "Coq d'or," the recording being good, too (Victor album M-504; six twelve-inch sides). The Boston Pops Orchestra under Arthur Fiedler also turns in a good account of a suite from De Falla's "Three-Cornered Hat," recorded according to the customary very high standards, but this set (Victor album M-505; four ten-inch sides) does not quite fill the need of the other, since there are reasonably good versions of de Falla's music available.

It is hard to know quite what to make of the playing of the "Polovetzian" Dances from "Prince Igor" by the Philadelphia Orchestra under Leopold Stokowski (Victor Album M-499; four twelve-inch sides). The playing is, of course, virtuosic in character. But it is badly mannered, according to the sometimes arbitrary, sometimes sentimental dictates of the Stokowskian muse. Besides, his own orchestral transcription (introducing some matter from the opera with which I am unfamiliar) seems far from an improvement over the one we usually hear at concerts (by Rimsky-Korsahov, I believe).

Stokowski seems also to have meddled with the Berlioz transcription of Weber's "Invitation to the Dance" or to have made his own for a recent record (Victor 15189; twelve-inch). At any rate, there seems to be some overlush patches of instrumentation, which mar an otherwise spirited and brilliant rendering. And here I may mention another single orchestral record, though it has nothing to do with the dance, containing a performance of Mozart's "Magic Flute" Overture by the B. B. C. Symphony Orchestra under Arturo Toscanini (Victor 15190; twelve-inch). It is a marvelously vibrant delivery by a first-class orchestra. But it is too vibrant, too dramatic; the tension is a little too great for Mozart, it seems to me. And the recording, wonderful as it is, seems to me too high-powered.

Unadorned "Nutcracker"

We have to be reminded occasionally that the delicious "Nutcracker" Suite by Tchaikovsky is drawn from his music to a ballet. In presenting it again on records Decca has varied the usual procedure, and for a reason. The orchestra has been reduced to chamber dimensions, though none of the required instruments is missing, and it is an admirable ensemble directed by Alexander Smallens. The version is "stream-lined." That is to say, all repeats are omitted, as is introductory material not germane, so to say, to the principal issue.

Such a procedure cuts the usually repetitious "Valse des fleurs" into rather less than half. Boiled-down versions of the classics are ordinarily objectionable. But when they are done as tastefully as here and for a frankly educational purpose the usual objections, it seems to me, do not prevail. The set (Decca album 23; six ten-inch sides) serves a purpose for which a larger set would be clumsy, and is in line with the admirable series of children's records issued by Decca to date.

December 1, 1938

SERGE KOUSSEVITZKY

ELISABETH SCHUMANN

NOVEMBER 17

Boston Symphony Orchestra To commemorate the death of Ravel a year ago, Serge Koussevitzky programmed the composer's suite, Tombeau de Couperin, at the initial seasonal concert of the orchestra from Boston, given before numerous Carnegie Hall subscribers. The aristocratic, perfectly fashioned music had finely-chiseled reading and performance.

Two "fifth" symphonies made up the rest of the bill, those by Sibelius and Beethoven, and showed a vast gulf of difference, with the former's involved thought and tortuous development, and the latter's heart-warming melodies and directness of statement. Symphonic language is indeed resourceful when it can lend itself to such contrasting expression.

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NUTLEY, N. J.
WEEKLY SUN

25 1938

Musical Silhouettes

A weekly outline of music by LEON CARSON

CCLX

Every great man . . . who has sought to bring birth to the souls of men has learned that nothing more surely provokes the hatred of the world than the knowledge that he is steering by a star they cannot see. MURRY

Who's Right:

What makes a good conductor? That's the question.

The records show that the great composer Richard Wagner once gave two fundamental rules for the conductor's art, — namely, giving the true tempo to the orchestra and then establishing the unifying line which gives a composition its form and shape.

Referring to these fundamental principles John Barbirolli, Conductor of the New York Philharmonic Symphony Orchestra, recently explained that given these two qualities "we have the conductor in excelsis and that most of our (conductors') lives must be spent in pursuance of these qualities, more especially the first." He added that he would advise any aspiring young conductor to choose as his ideal, — "Integrity and sincerity to yourself and loyalty to the man whose music you are seeking to interpret. Never think 'What can I make of this piece?,' but try to discover what the composer meant to say."

And now along comes Serge Koussevitzky, that intrepid conductor of the famous Boston Symphony Orhcestra, with his own declaration that the most important part of a conductor's art can neither be read nor learned, but that it rests with the conductor himself in his own emotions, depth and feeling. "Today" he continues "we often hear 'Let music speak for itself.' That up-to-date motto is dangerous, because it paves the way for mediocre performers to come and acurately play over a composition from beginning to end, claiming that they 'let the music speak for itself . . . . The deeper the emotion of the interpreter the greater and more vivid the performance. Let us have interpretation, then,—plus integrity."

And there you have it. Two rather opposite opinions from two great musicians. By chance, wouldn't it be a good idea for our young conductors to first trust to the fact that the composer knew exactly what was required to make the performance of his composition successfully complete, and that after an accurate reading of the score, to then apply his emotional instinct well within the confines of the composer's markings?

CANTON, ILL.
LEDGER

NOV 26 1938

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WAUKESHA, WIS.
FREEMAN

NOV 26 1938

EUGENE GOOSSENS, conductor of the Cincinnati Symphony orches-

Etc. Like above

N. TONAWANDA, N. Y.
EVENING NEWS

NOV 26 1938

Eugene Goossens, conductor of the Cincinnati Symphony Orches- Etc

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BILLINGS, MONT.
MORNING GAZETTE

NOV 27 1938

Eugene Goossens, conductor of the Cincinnati Symphony orchestra, Etc.

BUFFALO, N. Y.
NEWS

NOV 26 1938

2 Symphony Concerts Due in December

The first week in December offers almost a Roman holiday for symphony-lovers. Our own Buffalo orchestra of the WPA Federal Music project will give its second concert on the afternoon of Dec. 4, bringing to the city the celebrated 'cello virtuoso, Emanuel Feuermann, as soloist.

Mr. Feuermann, an Austrian, has established an enviable reputation in Europe and this country for his exceptional technique and excellent interpretations. He has played with such famous conductors as Pierre Monteux of Paris, Felix Weingartner of Vienna and Bruno Walter of Berlin. At the local concert he will play two concertos, one by Schumann and one by Boccherini.

The orchestra, in keeping with Conductor Franco Autori's policy of presenting an American composition on each program, will play Samuel Barber's "Symphony in One Movement." Mr. Barber's symphony was first played by the Cleveland orchestra under Artur Rodzinski in 1937.

The famous Boston Symphony orchestra, about which there have been numerous rumors anent a possible European tour next Spring, will play here on Dec. 6 in Mrs. Zorah B. Berry's evening series. Under its dynamic and musically unconventional conductor, Serge Koussevitzky; this group will play Beethoven's second symphony and Brahms' fourth symphony.

Both concerts will take place in the Buffalo Consistory.

TIMES UNION
ROCHESTER, N. Y.

NOV 26 1938

Boston Symphony Here Dec. 5

The Boston Symphony Orchestra, with Serge Koussevitzky conducting, will appear in the Eastman Theater Monday evening, Dec. 5 as the second attraction in Sereis A of the concerts sponsored by the Civic Music Association.

Included in the program are the Beethoven Fifth Symphony; the Sibelius Fifth; and Ravel's Concerto for Piano and Orchestra. Jesus Maria Sanroma, noted Cuban pianist, will be soloist.

WALTHAM, MASS.
NEWS TRIBUNE

NOV 28 1938

Eugene Goossens, conductor for Cincinnati Symphony Orches- Etc.

CLEVELAND, TENN.
BANNER

EUGENE GOOSSENS, conductor of the Cincinnati Sym

WASHINGTON, D. C.
STAR

NOV 27 1938

Wagner Program Here Represents Growth

Welcome Development Seen In Taste for Music of Great Composer

By Alice Eversman.

It was not a long time ago, as time is reckoned, that an evening of Wagner's music was a severe test of the staying powers of an audience. The minority that liked it was completely overshadowed by the great majority who sought superlatives to express its disapproval of it. The pros and cons of Wagner's music became a favorite argument of musical circles until not so many years ago. But times have changed and understanding has grown so that, as the wheel of progress turns, we find a cult of Wagner penetrating every land. In this country the great music of Wagner is particularly revered, and the program which the Philadelphia Orchestra will give on Tuesday night is bound to be a welcome one.

Surely no more contradictory person ever lived than Wagner. His many weak points, his vanity, his affection and his egotism were never hidden nor glossed over, and from a personal standpoint he had little to recommend him to undying fame. But in this individual, who lived his life in complete disregard of others, there glowed an unquenchable flame, a powerful force that was greater than the righteousness of more God-fearing men. This flame was music and the force his unique comprehension of the mystic and superhuman elements that are strong, if latent, in the human race.

In the beginning of the Wagner cult it was the fashion to believe that most of his music was obscure and required deep study in order to understand it. It was considered the ne plus ultra of culture to be able to comprehend the work of this master. This attitude would have vastly astonished Wagner himself, no doubt, who, time and again, reiterated that he was composing for the multitude. With the passing of the years it has been proven how right the master was and how much better he understood his fellow beings than they did themselves.

For he knew that hidden away in every one's make-up is a leaning toward that glorious land of dreams and fables where great deeds are done and where men are heroes in very fact. He proved the correctness of his belief by finding his own musical inspiration in the myothology of the northland, by bringing to life the gods and goddesses of the long dead past. And in contemplating their homeland, in re-creating their experiences, he has written some of the greatest music ever to be inscribed by mortal hand.

In these marvelous creations, so borderless in the immensity of their ideas and sound effects, Wagner lifts his listeners into a grandeur of mood and a courage of spirit that is man's birthright. It is the mood and courage that lies sleeping in every one and which every one longs to have revived in himself. The heroes and the heroines of his music dramas are of the same stuff that began the molding of character in the nursery and were the aim and ideal of the child who is father to the man.

Wagner understood human nature well and people are beginning to discover it. It is not, today, his appeal to the intellectual and the cultured that counts as much as the stirring of latent forces in every individual which his music arouses. He has reached his desire of being known as a composer for the multitude, and as our ears are more and more attuned to the inspired harmonies and tonal effects which his genius conceived the barriers that have prevented better appreciation of him are gradually being forced down. Today, Wagner's music is not a strange, unnatural music, but a music that has been drawn from the spheres where greatness of motives and greatness of deeds are untouched by human frailties.

The controversy which has arisen between Yehudi Menuhin and the American Guild of Musical Artists has not yet entirely died down nor has the situation which was evoked been remedied. Mr. Menuhin has taken a firm stand against any coercion into joining a union, even writing an open letter to Dr. Koussevitzky, a member of the board, outlining his views. Since the question is paramount at the moment, Menuhin's statement herewith quoted regarding his attitude in the matter.

"In subtle matters of conscience and principles of a purely independent, free-lance solo concert artist, who has absolutely nothing to do with employers, employes, salaries, wages, terms of employment, hours of employment, or any form of joint or common interest with others where the element of collective bargaining ever enters into consideration; in the particular case of pure art and genius where the whole life and art are, as they should be, far away from the turmoil of everyday conflicts of human attrition, to tell a free-lance concert artist 'You have no alternative than to become a member of "A. G. M. A." (American Guild of Musical Artists' Union) before your concert appearances' and slightly add 'the cost to you would be only $70' as if there exists a fixed and standard price for the sale of one's conscience and independent art, is a crime and disrespect to all God-given talent and pure free art. This calls for strong self-assertion and self-respect on the part of artists still free, and even on the part of such artists who have joined 'A. G. M. A.' because they were persuaded that in doing so they just render a generous hand to underpaid musicians, chorus girls, ballet dancers and movie actors.

"With me, it has never been a question of principle of not belonging to unions in general cases of salaried or wage workers! The Menuhins have always expressed their sympathy with organized labor.

"I have categorically and openly declared on many occasions that my own art belongs purely to the pure music solo concert stage! I chose forever to remain a free lance, purely musical artist whose art has nothing to do with actors, choruses, ballet dancers, scenario writers, movie operators or extras; my unique solo career never brings me in contact with other associates in other fields of equal or inferior standing, with whom I would have a common denominator wherein joint interests would require representatives for collective bargaining. They rightly need unions to protect their collective bargaining problems. Wherein will their cause be hurt, if they leave me alone? I cannot do them any good; neither can they do me any good! If all they need is my contribution of $70, I will gladly give them that and more to help poor artists!

"As a free citizen of a still free country, ardently believing in the liberty of the independent individual when his personal and sacred occupation is the sole and solitary enterprise of his own, based on pure art, interpretation and initiative; based on freedom of thought and conscience, I intend to defend my personal art and honor, my liberty and individualism, inch by inch and point by point, unless and until our country, too, is to be swallowed indifferently by the leveling, grinding and crushing steam-roller machines. If this continues, we shall soon have only one kind of art—that which conforms to union regulations. Artists must be free or there will be a leveling of art! Art cannot be leveled, for it is a matter of imagination and inspiration!

PHILADELPHIA, PA.
RECORD

Nov. 27/38

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ON THE RECORDS

Sibelius Fifth Symphony Issued; Brahms Waltzes Recorded by Russian

The great Jean Sibelius is fortunate in not having to wait till his death before becoming popular. The orchestras have done kindly by him; the public is beginning to be aware. Serge Koussevitzky and the Boston Symphony, always sympathetic interpreters of the great Finn, have made a laudable recording of his Fifth Symphony (Victor, $10).

Etc.

LOWELL, MASS.
SUNDAY TELEGRAM

NOV 27 1938

"MISSA SOLEMNIS" WITH BOSTON SYMPHONY

The "Missa Solemnis" of Beethoven will be performed at the next regular pair of concerts by the Boston Symphony orchestra in Symphony Hall, Dec. 2 and 3, under the direction of Serge Koussevitzky. The "Missa Solemnis" had not been performed here for more than ten years when it was revived by Dr. Koussevitzky last spring at a Pension Fund concert. A chorus from the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor, will join the orchestra in the performance of the Mass. The soloists will be Jeannette Vreeland, soprano; Anna Kaskas, contralto; John Priebe, tenor; and Norman Gordon, bass. The organ part will be taken by E. Power Biggs.

LOWELL, MASS.
SUNDAY TELEGRAM

NOV 27 1938

SHORTER BOSTON SYMPHONY SERIES

Five pairs of concerts beginning Monday evening and Tuesday afternoon, December 26 and 27, remain to be given by the Boston Symphony orchestra in its shorter series in Symphony hall. It will be possible for those who still wish to do so to subscribe for the five concerts in either series at a proportionate cost. Two pianists—Myra Hess and Frank Glazer are to appear as soloists, and likewise a violinist new to this country—Anja Ignatius, the young Finnish artist who wil make her Boston debut in the Concerto of Sibelius.

Serge Koussevitzky will conduct three of the five programmes. Georges Enesco will conduct one pair, and Igor Stravinsky another, as guests—the great Russian artist likewise appearing as piano soloist in his own Capriccio.

DAVENPORT, IA.
DEMOCRAT & LEADER

NOV 27 1938

PLANS TO SEND THE . . . Boston Symphony Orchestra to Europe next year are being formulated altho nothing definite is yet announced. The project is in the hands of the French-American Art association, which was formed during the World war. The orchestra according to tentative plans will play four concerts in Paris, one in Strasbourg, one in Lyons, four in London and four in other English cities not yet decided upon, two in Amsterdam, one in the Hague and two in Brussels. A guaranty fund of from $100,000 to $150,000 is required for the trip and this will come for the most part from the cities to be visited.

BRIDGEPORT, CONN.
SUNDAY HERALD

NOV 27 1938

AUDIENCE JOINS CHORUS

STOCKBRIDGE, Mass.—(INS)—When the Boston Symphony Orchestra opened its season at "Tanglewood" here, an old custom was revived and the audience was invited to join the Cecelia Chorus of Boston in signing the second verse of Bach's magnificent old hymn, "Ein Feste Burg Ist Unser Gott."

ANN ARBOR, MICH.
NEWS

NOV 28 1938

Mme. Flagstad's Concert Delayed

Next attraction on the Choral Union series is the Boston Symphony Orchestra which will play in Hill Auditorium under the direction of Serge Koussevitzky on Dec. 7.

LYNN, MASS.
TELEGRAM - NEWS

NOV 27 1938

Fine Program for Civic Vespers Today

Guest Artist

ALVIN BALL

Mrs. Dolly Morrow, creator and directors of the Vespers has prepared one of the most attractive programs of the season for the music lovers of Greater Lynn this afternoon, when a group of 55 talented artists will be heard in a highly inspirational program of sacred and secular compositions at the First M. E. Church, City Hall square, Lynn.

Mr. Alvin Ball, Boston Symphony trumpet soloist, who thrilled the vast audience on one of last season's Vespers programs, will be the guest artist, playing two trumpet solos.

DALLAS, TEX.
NEWS

DEC 1 - 1938

Few Masterpieces Being Written, Goossens Claims

NEW YORK, Nov. 30 (UP).—Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, commented on his reutrn from Europe that the present disturbed condition of the world has hampered musical composition. He complained that few works are being written which deserve to be ranked as masterpieces.

Goossens said that while great upheavals tend to produce great music when they have died down and artists are able to retire into a calm, creative atmosphere, the present upheaval is a continuing process that gives no interlude for contemplation.

Goossens praised the quality of contemporary English composition, which he feels has been unduly neglected. One of the new works which he has brought back is a Variation on the Theme of Frank Bridges, by Benjamin Bridges, young English composer.

After conducting the Boston Symphony in New York this week, Goossen returned to Cincinnati for his regular season.

SAN FRANCISCO, CAL.
EXAMINER

NOV 27 1938

Playing Bach in Swingtime Stirs Lovers of Classics

East Has Symphony While S. F. Waits; Book on Toscanini

By Alexander Fried

LOVERS of Bach have been raising a stir in New York. They also have raised questions of taste and politics.

They are angry because jazz musicians are swinging Bach and the other classics. This sort of thing, they say, should be stopped.

As a matter of taste, of course it should. It would do the swingsters good to think up their own melodies. To parody the classics is harmful because it creates in the public mind vulgar associations with master music. For a time the vulgar associations tirelessly pop up whenever the original serious music is heard.

Formerly, such vulgarization was relatively a private affair. People who liked Bach rarely heard jazz except by choice. Nowadays the radio thrusts its swing, Bachian or otherwise, into every home.

Way to Protect Masters Is Suggested

But how can the masters be protected from the rapacity of swing? It is not worthwhile to have political dictation in order to have one good rule. Copyrights on the old masters have run out. It would be difficult to formulate and pass a law that would justly apply.

It might be a good thing to have the masters listed in an "International Music Treasure," just as nowadays historic sites and buildings are awarded an official status.

Then the radio companies and perhaps the movie companies could agree among themselves to handle the Treasure with care. Bach could be swung in the night clubs all anyone wished, and people who didn't like it could calm themselves by staying away.

* * *

Sundries in the music news—

Symphony has opened its season in New York (led by Barbirolli and Toscanini), Boston (Koussevitzky), Philadelphia (Ormandy), Chicago (Stock), Los Angeles (Klemperer), Cincinnati (Iturbi-Goossens), Detroit (Ghione), Washington (Kindler), St. Louis (Golschmann), Seattle (Sokoloff), Rochester, Harrisburg, Duluth, Toronto, Kansas City, Denver, Hartford—but San Francisco, sadly, must wait until January 6.

NEW HAVEN, CONN.
REGISTER

NOV 27 1938

Music School Marks Silver Anniversary

By H. EARLE JOHNSON

TWENTY-FIVE years of service to the young people of New Haven is an enviable record to which the Neighborhood House Music School may point with pride. Devoted to the intelligent pursuit of music for pleasure, the Neighborhood School has brought happiness and a new joy into the lives of many who have flocked to its doors with the desire to partake in some measure of the inspiration which lifts one above seeming care and the complexities of daily life. Extraordinary talent has been encouraged to find the right path to sound training, while the musical amateur, the humble music-lover, has found a degree of under standing necessary to enjoy fully the matserpieces of great music.

The history of the Neighborhood House Music School is the story of a dream come true. The director these many years, Miss Jessie C. Beecher, envisioned a center to which all might come who desired instruction in the art, or to mingle in a society where music is the major enthusiasm. New Haven teachers are interested enough to give of their time and talent in teaching, directing choral or instrumental organization, or lecturing on harmony, or musical history. Miss Beecher stresses the gratitude due these co-operating hands whose labor, together with her own, has made the school a success. To these should be added the long list of cooperating members, Dr. Emerson Stone, chairman, Mrs. Edwin M. Borchard, vice-chairman, and Mrs. Louis L. Hemingway, secretary.

1913—1938

A slow but steady growth has characterized the entire career of this School; during the difficult times, now somewhat abated, the ministrations of music have been of especial value to many young persons whose existence was filled with hardships. At such times one turns to music, and to the Neighborhood School.

Miss Beecher is at hand almost constantly to plan and direct the manifold channels of the work. In the morning the executive aspect demands attention in her office, while elsewhere throughout the building may be heard those sounds which denote earnest students in the throes of practicing. During the afternoon individual lessons are given, small groups rehearse, either among themselves, or under the supervision of a teacher, and in the evening the school is bursting with sound and commotion. For instance, the senior orchestra (associate member of The National Federation of Music Clubs) has resumed rehearsals. The personnel of this orchestra is interesting in that it is made up of high school students, together with young men and women who are now in the world as wage-earners, all former members of the school. With them are small children whose abilities justify the opportunity of playing symphonies at so early an age. The subjects at hand are Dvorak's "Symphony from the New World" and Gluck's classic overture to "Alceste."

Elsewhere in the program is Dr. Stone's lecture course in harmony and appreciation for the more advanced pupils of tha school. The Young Women's Glee Club rehearses diligently under the direction of Mrs. Mary Loveridge Robbins. These, and other activities, mark the busy life of a truly musical center, for which the recipients pay only a portion of the total cost of instruction. Above that, are the manifold benefits of association with persons of similar interests.

On The Wing

Today, two recitals at the Neighborhood House Music School, given informally by students, and open to the public who may be interested in the work of the school. The first program is at 4 o'clock and the second at 8 o'clock, both comprising miscellaneous works for violin, piano, voice, violoncello, clarinet and guitar.

Friday evening, joint recital by Montague Newman and Walter West in the Northford Community House, Northford, at 8:30 o'clock. The program to be given by Mr. Newman and Mr. West comprises pianoforte solos and violin solos accompanied by Mr. West; both artists are known hereabouts from previous recitals given together.

Sarasate—Zigeunerweisen.
Cui—Oriental.
Drigo-Auer—Valse Bluette.
Tobani—Hungarian Fantasie.
Schumann—Novelette in B minor; Warum.
Arensky—Valse.
Lecuona—Malaguena.
Beethoven—Sonata, Opus 13; Romance.
Wienawski—Romance in D Major.
Tschaikowsky—Canzonetta.
Schubert—Sonatina in D Major.

December 5, third concert by the New Haven Orchestra Association, Richard Donovan, conducting, and Harold Bauer, pianist, as soloist in the Schumann Concerto.

New York heard Mr. Aaron Copland's piece on the Saturday afternoon following the performance in New Haven. The reviewers were somewhat guarded in their estimation of the work, but none cast a stone at Mr. Copland's workmanlike score. It is apparent that this composer has the respect of a great many persons and deserves a respectful hearing. The Times, however, expressed the regret that Doctor Koussevitsky presented so little contemporary music on this visit to New York; somehow, they look to Bostonians for a hearing of significant new music, since their own orchestra has so few hot irons on the fire.

Mr. Copland is author of a book published this week, entitled "What to Listen For in Music" (McGraw-Hill) a book written from the composer's point of view. Such an approach should afford a fresh conception of just what we hear, and what we should hear whether it be a Palestrina Mass a Balinese Gamelin, a Chavez Sonata, or the Fifth Symphony.

CINCINNATI, O.
TIMES - STAR

NOV 29 1938

This Show Business

by GROVERMAN BLAKE

Our Symphony Director Comes Home

EUGENE GOOSSENS arrived in Cincinnati yesterday from his European trip, several hours late, due to the snows, but as calm and unruffled as ever. Also as elegant, as distinguished looking and as agreeable to the prying press as ever. Avoiding several feminine reporters who were heckling Mrs. Goossens about the terrible hats and shoes all English women wear, we cornered the Cincinnati Symphony director and were almost at once deep in matters of musical import. Mr. Goossens informed us with regret of the "unenterprising, apathetic" state of the British symphony orchestras. Not, of course, he hastened to add, that this is true of the Royal Philharmonic or the British Broadcasting Co. orchestras. They are as musically alert as the orchestras in Paris or New York. But in the provinces, Manchester, Leeds, Liverpool, the orchestras comparing in England to our western and midwestern groups, the musical state is definitely and solidly British: what was good enough for their fathers is good enough for them. And if you offer the provincial audience more than one modern composition in a program there are snorts of indigation and viewings with profound alarm. Also from a purely technical point of view Mr. Goossens considers the American orchestras as superior to the British. They have more money, can consequently pay for more rehearsal time. Man for man, mind you, Mr. Goossens hedged patriotically, the English players are as good as the American; but it is their very skill, their virtuosity in reading music, that inclines the casual listener or conductor to consider them in no need of rehearsal. It is in the American mania for mechanical and ethical perfection, said Mr. Goossens, that our orchestras surpass the English. Mr. Goossens considers the British Broadcasting Co. Orchestra the best in Europe, and the Boston Symphony, which he conducted last week, the best in the world. "Comparisons are odious", said he, "and apt to get one into trouble, but the Boston orchestra is undoubtedly the finest in the world. At the first note of this incomparable group of musicians there is manifest a finish, a color, a patina, which belongs to no other orchestra. Man for man there are possibly orchestras numbering players of greater virtuosity; but as a group, they know no peer."

The maestro had little to say of The European Situation. Previous to his English tour he had taken a house near Paris in order to compose in quiet. After a few days he noticed that one of the windows of his studio looked out on the house of Premier Daladier, the other on the Italian Embassy. This, said Mr. Goossens was a trifle disturbing, like keeping house uneasily in no-man's land. A day or so later the air suddenly split with an infinity of noise. "All the sounds in Paris, magnified a thousand fold screamed suddenly in one sustained note," said Mr. Goossens, always the musician, though wincing at the memory. "A damnable, deafening note," he went on, "hardly propitious for the serenity necessary to musical composition." It was an air-raid drill, a frequent occurrence during the late Czechoslovakian crisis, and it retarded Mr. Goossens's work on his symphony, which will now be finished no sooner than the end of this season and possibly not then.

Mr. Goossens has won himself much critical laurel these past months abroad, laurel which redounds to the credit of the orchestra and the city as well. It is very pleasant to have him back.

WASHINGTON, D. C.
TIMES

NOV 28 1938

Rollin' Along

By W. A. S. Douglas

AND I would, no doubt, be able to wangle a pass to all four performances—in which case, I hope that "Tannhauser" will be on the program and that whoever may accompany me will have a proper appreciation of the brasses. Because, once, I had a sad experience.

Along with the lady who happened to be my wife at the time I went to a concert given at the Metropolitan in New York by the Boston Symphony Orchestra. The lady didn't care for the higher music and when she wasn't trying to sleep she was fidgeting up and down in her chair. There came the intermission—and fifty to sixty musicians trooped out through the wings.

"Let's go!" said the lady, gathering up her wraps.

"That's only the intermission," I told her. "They'll be back."

"Let's go, anyhow," she persisted. "I'm fed up."

"I'll go after we hear 'Tannhauser'," said I. "That will be right after the intermission."

She agreed grudgingly—and in a few moments the fifty to sixty musicians tramped back onto the stage. The lady looked them over appraisingly.

"Which one," she asked at last, "is Tannhauser?"

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CINCINNATI, O.
ENQUIRER

NOV 2 9 1938

Glad To Be "Home" Again

Eugene Goossens

BY FREDERICK YEISER.

"I've never been so pleased in all my life to be back in a place as I am this time to be in Cincinnati," Eugene Goossens said yesterday morning in his suite at the Netherland Plaza.

"You see, I have been on the move ever since I left here last April. Now I am anchored for a bit and am looking forward to it. We musicians have to move around a lot, you know. It must be the gypsy in us." He was smiling when he called himself a gypsy.

Mr. Goossens felt terribly put out over missing the rehearsal of the Cincinnati Symphony Orchestra scheduled for yesterday morning. His train was several hours late, so there was really nothing he could do about it. "We'll make it up during the week, because we've a little leeway." He was referring to rehearsing time.

Whereas he did not appear reluctant to tell of his own doings of the last few months with a half-dozen or more orchestras in the United States and England, he was anxious to know what has been going on in Cincinnati. He was not in the least surprised to hear about the success of the first six concerts of the season.

"You've had two very fine conductors and the orchestra is very good—I don't have to tell you that—so why shouldn't the concerts have been successful? I'm sorry I missed that rehearsal this morning. We are going to have a nice program this week ourselves."

He went on to explain about the version of Schumann's "Carnaval" which he is presenting at this week's Symphony concerts.

"Most people have the idea that this is the one heard in ballet performance nowadays," he said. "As a matter of fact, this version has not been done in the United States since the tour of the Diaghilev Ballet in 1917. I gave the first American concert performance the other day in Boston."

Mr. Goossens owns one of the two existing copies of the score of this version, a legacy to him from the late Sir Percy Pitt. Another copy belongs to a man in London named O'Brien. He was referred to in these columns Sunday as possessing the performing rights. That is not the case, however, for this particular version has never been published. O'Brien had what was believed to be the only manuscript copy of the score until the one to which Mr. Goossens recently fell heir to turned up.

Having cleared up that point, Mr. Goossens said something about lunch. After that he and Mrs. Goossens had to go house hunting.

Presumably he is still heaping muttered imprecations upon the late train which caused him to miss his rehearsal.

COLUMBIA CITY, IND.
COMMERCIAL - MAIL

NOV 3 0 1938

Memberships for the Berkshire Symphonic Festival concerts by the Boston Symphony Orchestra and Serge Koussevitsky at the new Tanglewood shed next year have been received from 13 states and Canada. Memberships have come from such distant states as Arkansas, California and Florida.

COLUMBIA CITY, IND.
CITY POST

NOV 3 0 1938

Anna Kaskas, contralto, who was soloist under Serge Koussevitzky last August at the Berkshire festival, has been re-engaged to appear with the Boston Symphony on Dec. 2 and 3, singing in the Beethoven Missa Solemnis.

LEWISTON, ME.
SUN

DEC 1 - 1938

Music and The Drama

KOUSSEVITZKY HISSED FOR FIRST TIME AS CONDUCTOR,—BUT IT'S ALL IN FUN

BOSTON, Nov. 30-ÆP-Genial Serge Koussevitzky was hissed last night for the first time in his career as conductor of the Boston Symphony Orchestra, it became known tonight—but it was all in fun.

Irked by the presence of spectators at a rehearsal of the Beethoven "Missa Solemnis," in which the Harvard and Radcliffe Glee Clubs were taking part, Koussevitzky had an aide announce after the intermission that friends of the singers would be barred from tomorrow night's rehearsal.

A wave of hisses rolled through the auditorium.

The conductor grinned, shook his finger at the students, and the rehearsal was resumed.

CINCINNATI, O.
POST

NOV 2 9 1938

Brave Blizzard in Trip Here

Mr. and Mrs. Eugene Goossens at the Netherland Plaza.

Maestro Goossens Returns For Cincinnati Welcome

Conductor and Wife Will Go House-Hunting Here; Tells of Paris Noise

BY NORINE FREEMAN

Cincinnati welcomed home, Monday, her world-famous symphony orchestra conductor, Eugene Goossens. He arrived, with Mrs. Goossens, on a train which had been delayed almost two hours by a blizzard in the east.

Mr. Goossens said they hope to select a house in a few days and have with them their little daughter, Sidonie, who has been staying with Mr. and Mrs. Roger Rogan in Glendale.

Mr. Goossens tried living in Paris for a few days—but only for a few days.

"I took a house," he said, "and a very beautiful place it was. Then I found on one side the home of M. Daladier, the French premier, and on the other side the Italian embassy.

"The first time I started writing music there the most infernal shriek-pitched noise arose and held for three or four minutes. It was blood-curdling. I had not been warned, but it was only air-raid practice. I went on to London."

Mrs. Goossens said she spent only a brief time in Paris and bought no new frocks there. "I hated to leave London," she added, "but I always buy my clothes in America."

Comparing English and American orchestras, Mr. Goossens said: "I think the Boston Symphony Orchestra is unquestionably the best in the world. There is a 'patina about it which is simply incomparable."

He was enthusiastic about the British Broadcasting Orchestra, which he described as "a magnificent thing of 125 pieces." Mr Goossens, conducted for two months in England.

SPRINGFIELD, MASS.
NEWS

DEC 1 - 1938

FIRST HISS HEARD BY KOUSSEVITZKY

Boston, Dec. 1—To Harvard men goes the distinction of being the first to hiss Dr Serge Koussevitzky during his career as conductor of the Boston Symphony orchestra—and in Symphony hall itself, it was revealed last night. However, it was all in fun and was received by the conductor with an understanding grin.

The incident occured Tuesday night, while Dr Koussevitzky was rehearsing the Harvard and Radcliffe Glee clubs in their coming presentation of Beethoven's "Missa Solemnis."

Disturbed by the presence of spectators, the conductor had an aid announce that they would be barred from tonight's rehearsal.

The answer was a wave of hisses. Grinning, the leader shook a finger at the students and resumed the rehearsal.

LOWELL, MASS.
COURIER - CITIZEN

NOV 30 1938

Boston Programs.

At the concerts of the Boston Symphony Orchestra this week Friday afternoon and Saturday evening, Dr. Koussevitzky will conduct Beethoven's "Missa Solemnis." This, as on a previous presentation, will enlist the services of the Radcliffe chorus and the Harvard Glee Club. The soloists will be Jeanette Vreeland, Anna Kaskas, John Priebe and Norman Cordon.

COLUMBIA CITY, IND.
CITY POST

NOV 3 0 1938

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COLUMBIA CITY, IND.
COMMERCIAL - MAIL
Nov. 30/38

Anna Kaskas, contralto, who was soloist under Serge Koussevitzky last August at the Berkshire festival, has been re-engaged to appear with the Boston Symphony on Dec. 2 and 3, singing in the Beethoven Missa Solemnis.

SENTINEL
Winston Salem N C
NOV 2 7 1938

Making Musical History Here— Noted Philadelphia Orchestra To Give Concert in Twin City

The Philadelphia Symphony Orchestra will be heard for the first time in Winston-Salem on December 10, as the second program of the current season's concerts presented by the Civic Music Association.

This internationally known orchestra which ranks as one of the three great orchestras of the country, sharing honors with the Boston Symphony and the New York Philharmonic, will be conducted by Eugene Ormandy. Ormandy has appeared in Winston-Salem previously as a conductor of the Minneapolis Symphony Orchestra.

The Philadelphia Symphony Orchestra plays annually to audiences of many thousands of people, but other millions throughout the nation, through radio and recorded music, also listen to it. The recorded repertoire of the Philadelphia orchestra is the largest in the world. The concert in Winston-Salem will be the first time one of the country's three major orchestras has played here.

Began in 1899

Only four men have been permanent conductors of the orchestra.

The year 1899 saw the start of this organization when Fritz Scheel, a young German musician, conducted a series of concerts in Philadelphia. So successful were these performances that steps were taken immediately to assure the orchestra's permanency. The first concert by the Philadelphia orchestra was thirty-eight years ago.

Scheel, who counted Bulow, Tchaikovsky and Rubinstein among his personal friends, remained conductor for seven years, establishing the firm foundations and high standards since maintained by the organization. Upon his death in 1907, Carl Pohlig left the position of the first-court conductor at Stuttgart, by permission of the King of Wurtemburg, to succeed him.

Stokowski Brought Some

Pohlig was succeeded by Leopold Stokowski, one of the great musicians of the century, and the man who brought the orchestra to the point of eminence it occupies in the world of music today. One of Stokowski's earliest and most impressive performances was the American premiere of Mahler's Eighth Symphony, requiring more than 1,000 orchestral and choral performers. This did much to win for the Philadelphia orchesra world-wide attention.

HARTFORD, CONN.
TIMES

NOV 29 1938

Friends of the Boston Symphony Orchestra

Impresssive List of Symphonies Played By Bostonians

One of a series of articles on the Friends of the Boston Symphony Orchestra.

II

By CARL E. LINDSTROM

Every conductor of the Boston Symphony Orchestra has appeared in Hartford except Artur Nikisch and Henri Rabaud, although the former was heard here in 1912 as leader of the London Symphony Orchestra on tour, and he once played the piano part of Schumann's Quintette in a concert with the Memnon Club.

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The orchestra has many friends in this city. The ticket buyers have always been friends in that besides nurturing their own cultural needs, they have helped to sustain a musical body which for more than half a century has been one of the wonders of the orchestral world. There have been other friends, too, and these have been quietly making contributions toward the support of the organization and have received, therefore, the significant title, Friends of the Boston Symphony Orchestra. Their number is growing.

(Another article will appear tomorrow).

LOWELL, MASS.
SUN

DEC 1 - 1938

SAMPASCOOPIES

By CHARLES G. SAMPAS

Bermuda . . . Miami . . . And Lowell

Quiz . . . Styles . . . Phrases . . . Alice

"A Pretty Girl, Like A Melody"

Faces You Meet: People You Know

Welcome To Our Little Notebook:

FIRST THRILLS: Max Miller's book, "I Cover The Waterfront"... Paul Whiteman's recording of "What'll I Do" That 1929 Lowell high senior prom...The Adirondacks of an autumn of 1935...Intimations of finer worlds, somewhere, brought by Serge Koussevitsky's direction of the Boston symphony...The first Titian-tressed [illegible] we fell in love with...

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STAR-NEWS

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ALBANY, N. Y.
TIMES-UNION

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NEW YORKER
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HARTFORD, CONN.
TIMES

NOV 29 1938

Friends of the Boston Symphony Orchestra

Impresssive List of Symphonies Played By Bostonians

One of a series of articles on the Friends of the Boston Symphony Orchestra.

II

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CLEVELAND, O.
PRESS

DEC 3 - 1938

Ringwall Conducts Thursday; Boston Plays Here Next Week

Koussevitzky Brings Famous Orchestra of 110 Men to Music Hall; Singers Present Miss Vreeland

A BUSY week confronts music lovers and concert goers of Cleveland for the next seven days.

The Cleveland Orchestra resumes its concerts Thursday and Saturday nights with Rudolph Ringwall as conductor; the Boston Symphony Orchestra makes one of its rare appearances Friday night in Public Music Hall, and Jeanette Vreeland, fine American soprano, appears with the Singers' Club Tuesday night.

For the sixth pair of symphony concerts Mr. Ringwall will continue the Beethoven cycle with the playing of the Fifth Symphony—among the most famous of the Austrian master's symphonic works—and some rarely heard orchestral compositions.

Included in these will be Richard Strauss' arrangement for orchestra Couperin's "Dance Suite"; Cesar Franck's symphonic poem "The Wild Huntsman"; Rimsky-Korsakoff's musical tableau "Sadko" and Jan Sibelius' "The Return of Lemminkainen."

Again Sibelius

THE 110-piece Boston Symphony Orchestra, under the direction of the famous Sergei Koussevitzky, one of our foremost musicians, will play the third concert in the Cleveland Concert Course series.

On the Koussevitzky program are Haydn's Symphony in B Flat; three Debussy pieces that comprise his composition "The Sea" and Sibelius' "Second Symphony" in D Major.

It will be a distinct privilege to hear the famous Boston here again, for the organization has not been heard "in person" for more than a decade, except over the radio waves.

The Singers' Club's first concert of the season will be held Tuesday night in Severance Hall with Miss Vreeland in the solo role, and the 100-voice chorus under the direction of Boris Goldovsky.

Miss Vreeland will sing one number with the club—Schubert's "Nachthelle," and two groups of songs including works by Sibella, Bossi, Wintzer, Strauss, Warlock and Deems Taylor. She will be accompanied on the piano by Mr. Goldovsky.

Music Notes

Vaughan Cahill, supervisor for the Federal Music Project, and Alfred Metzdorf, assistant conductor, will share the baton when the Cleveland Civic Symphony Orchestra plays a concert Friday night at the East Side Turnverein, 1622 E. 55th street.

The first half of the program will be devoted to Mr. Cahill's A Minor Symphony, which had its first and very successful hearing here last week, and Mr. Metzdorf will conduct works by Smetana, Schubert, Liszt and Berlioz.

Beryl Rubinstein, pianist, and Joseph Fuchs, violinist, will make their first public appearance as co-artists Wednesday night at the Cleveland Institute of Music. The pair will play Cesar Franck's Sonata in A Major and Beethoven's Kreutzer Sonata.

The Fortnightly Musical Club will present its third formal concert Tuesday at 2:30 p. m. at Steinway Hall of Halle Bros. Co. Irene H. Klinger, soprano; Robert Horak, violinist, and Eunice Podis, pianist, will participate.

The Baldwin-Wallace Conservatory Orchestra, directed by George Poinar, will give a concert tomorrow afternoon in the Kulas Musical Arts Building. Works by Beethoven, Mozart, Gounod and Wagner will be played.

Tomorrow night the College Club will be the scene of a concert by the small ensemble from Hiram College.

Two Orchestra Conductors

Rudolph Ringwall conducts the Cleveland Orchestra and Serge Koussevitzsky (left) brings his Boston Symphony here next week

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BUFFALO, N. Y.
TIMES

DEC 4 - 1938

Polly can't remember WHEN she's seen a Buffalo audience as enthusiastic as the one which threatened to climb on the stage after Marian Anderson's performance last Sunday. Recalling with civic shame that the Philadelphia orchestra played to a half filled house last year, she hopes the music urge shown last week will extend to greet the Boston Symphony and to support our own orchestra which will present Emanuel Feuermann today.

FLINT, MICH.
SEMI-WEEKLY NEWS

DEC 2 - 1938

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MONNESSEN, PA.
INDEPENDENT

DEC 3 - 1938

Symphony Orchestra

The high-light of the musical season is the visit of the world-famous Boston Symphony orchestra, and all roads ~~within a radius of 75~~ miles of Pittsburgh will lead to Syria Mosque next Saturday evening, December 10th, and Sunday afternoon, December 11th. The Sunday afternoon concert has special appeal to out-of-town music lovers. The concert starts at 3 o'clock, which makes possible an early return home. A young pianist will be featured as soloist at the Saturday evening concert. His name is Jesus Maria Sanroma, and he will play the Ravel Concerto for Piano and Orchestra. Sanroma has toured with great success in both Europe and Amesica. Other works on the evening program are the Beethoven Symphony No. 2 in D major, and the Brahams Symphony No. 4.

The Sunday afternoon program will also feature two great symphonies. They are the Haydn Symphony in B-flat, and the Tschaikowsky Symphony No. 4. Three orchestral sketches, entitled "La Mer" by Debussy will also be included in the afternoon program. The orchestra for both concerts is under the direction of Serge Koussevitzky, and comes to Pittsburgh under the auspices of the Pittsburgh Orchestra association, May Beegle, manager.

PITTSBURGH, PA.
POST - GAZETTE

DEC 3 - 1938

Choirs Open Week Filled With Music

Pittsburgh and Boston Orchestra to Give Pairs of Concerts.

One talent which Serge Koussevitzky, who will conduct the Boston Symphony at the Mosque next Saturday night and Sunday afternoon, seldom reveals to a concert audience is that of the critic.

Bares Role of Conductor.

Although his opinion of latecomers, concert conversationalists and clanging radiators may be apparent to all, his pronunciamentos on music usually are reserved for speeches before the American Academy of Arts and Sciences. It was in one such address that Koussevitzky interpreted the role of the conductor of symphonic music. He said:

"A perfect interpretation may have two different aspects, equally faithful to the score of the composer. One may be called mechanically perfect. The other, organically perfect. The first gives the beauty of mathematical balance, symmetry and clarity. It aims to give a beautified reflection of the composition. The second is an indivisible, living, pulsating 'elan vital' of the work."

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DETROT, MICH.
TIMES

DEC 4 - 1938

Music Notes

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SCHENECTADY, N. Y.
UNION-STAR

DEC 3 - 1938

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Miss Augusta Alger of 1758 Wendell Avenue and Miss Ruth A. Jones of 1392 Glenwood Boulevard are members of the Radcliffe College Choral Society which sang with the Harvard Glee Club and the Boston Symphony Orchestra yesterday in Symphony Hall, Boston, when Dr. Serge Koussevitsky directed them in a presentation of Beethoven's "Missa Solemnis." The performance will be reported tonight.

The Choral Society is one of the most popular student organizations at Radcliffe and has 150 members. Almost every year since 1917 it has sung with the Harvard Glee Club and the Boston Symphony Orchestra and this year it is to sing with them three times.

Artists in Music Programs

SERGE KOUSSEVITZKY

SERGE JAROFF

ROCHESTER, N. Y.
EVE. NEWS

DEC 3 - 1938

Famous Orchestra At Eastman

More than one feature of Monday night's concert by the Boston Symphony Orchestra will have its audience in a busy anticipation before the opening number.

First of all, Serge Koussevitsky is one of the greatest living conductors. Second, the orchestra debates with a scarce few others for ranking as the greatest orchestra in the world.

Third, the brilliant Jesus Maria Sanroma, Puerto Rican pianist and growing in the estimation of audiences in several countries, will appear as guest soloist. Fourth, two of the most sweeping composers in musical literature will be heard in music from the best of their talents: a symphony from Beethoven, and one from Sibelius will be played.

With all this, it is not surprising that only a limited number of seats have remained in the outstanding pre-performance sale at the Eastman Theater box office.

The program, possibly not in

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PITTSBURGH, PA.
SUN - TELEGRAPH

DEC 4 - 1938

PIANIST

Jesus Maria Sanroma, Spanish pianist, will be soloist when the Boston Symphony Orchestra, under the famed Koussevitsky, gives a program here Saturday night at Syria Mosque.

INFORMATION OBSCURED

CLEVELAND, O.
PRESS

DEC 3 - 1938

Ringwall Conducts Thursday; Boston Plays Here Next Week

Koussevitzky Brings Famous Orchestra of 110 Men to Music Hall; Singers Present Miss Vreeland

A BUSY week confronts music lovers and concert goers of Cleveland for the next seven days.

The Cleveland Orchestra resumes its concerts Thursday and Saturday nights with Rudolph Ringwall as conductor; the Boston Symphony Orchestra makes one of its rare appearances Friday night in Public Music Hall, and Jeanette Vreeland, fine American soprano, appears with the Singers' Club Tuesday night.

For the sixth pair of symphony concerts Mr. Ringwall will continue the Beethoven cycle with the playing of the Fifth Symphony—among the most famous of the Austrian master's symphonic works—and some rarely heard orchestral compositions.

Included in these will be Richard Strauss' arrangement for orchestra Couperin's "Dance Suite"; Cesar Franck's symphonic poem "The Wild Huntsman"; Rimsky-Korsakoff's musical tableau "Sadko" and Jan Sibelius' "The Return of Lemminkainen."

Again Sibelius

THE 110-piece Boston Symphony Orchestra, under the direction of the famous Sergei Koussevitzky, one of our foremost musicians, will play the third concert in the Cleveland Concert Course series.

On the Koussevitzky program are Haydn's Symphony in B Flat; three Debussy pieces that comprise his composition "The Sea" and Sibelius' "Second Symphony" in D Major.

It will be a distinct privilege to hear the famous Boston here again, for the organization has not been heard "in person" for more than a decade, except over the radio waves.

The Singers' Club's first concert of the season will be held Tuesday night in Severance Hall with Miss Vreeland in the solo role, and the 100-voice chorus under the direction of Boris Goldovsky.

Miss Vreeland will sing one number with the club—Schubert's "Nachthelle," and two groups of songs including works by Sibella, Bossi, Wintzer, Strauss, Warlock and Deems Taylor. She will be accompanied on the piano by Mr. Goldovsky.

Music Notes

Vaughan Cahill, supervisor for the Federal Music Project, and Alfred Metzdorf, assistant conductor, will share the baton when the Cleveland Civic Symphony Orchestra plays a concert Friday night at the East Side Turnverein, 1622 E. 55th street.

The first half of the program will be devoted to Mr. Cahill's A Minor Symphony, which had its first and very successful hearing here last week, and Mr. Metzdorf will conduct works by Smetana, Schubert, Liszt and Berlioz.

Beryl Rubinstein, pianist, and Joseph Fuchs, violinist, will make their first public appearance as co-artists Wednesday night at the Cleveland Institute of Music. The pair will play Cesar Franck's Sonata in A Major and Beethoven's Kreutzer Sonata.

The Fortnightly Musical Club will present its third formal concert Tuesday at 2:30 p. m. at Steinway Hall of Halle Bros. Co. Irene H. Klinger, soprano; Robert Horak, violinist, and Eunice Podis, pianist, will participate.

The Baldwin-Wallace Conservatory Orchestra, directed by George Poinar, will give a concert tomorrow afternoon in the Kulas Musical Arts Building. Works by Beethoven, Mozart, Gounod and Wagner will be played.

Tomorrow night the College Club will be the scene of a concert by the small ensemble from Hiram College.

Two Orchestra Conductors

Rudolph Ringwall conducts the Cleveland Orchestra and Serge Koussevitzsky (left) brings his Boston Symphony here next week

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FLINT, MICH.
SEMI-WEEKLY NEWS

DEC 2 - 1938

Boston Symphony Plays at Ann Arbor

Serge Koussevitzky, who will lead the Boston Symphony orchestra in its 38th consecutive annual concert next Wednesday evening at Ann Arbor in the University of Michigan Choral Union series. He has selected for his program: Haydn's Symphony in B flat, No. 102; Debussy's "La Mer," Trois Esquisses Symphoniques, and Tschaikowsky's Symphony No. 4 in F Minor, Op. 36.

BUFFALO, N. Y.
TIMES

DEC 4 - 1938

Polly can't remember WHEN she's seen a Buffalo audience as enthusiastic as the one which threatened to climb on the stage after Marian Anderson's performance last Sunday. Recalling with civic shame that the Philadelphia orchestra played to a half filled house last year, she hopes the music urge shown last week will extend to greet the Boston Symphony and to support our own orchestra which will present Emanuel Feuermann today.

MONNESSEN, PA.
INDEPENDENT

DEC 3 - 1938

Symphony Orchestra

The high-light of the musical season is the visit of the world-famous Boston Symphony orchestra, and all roads within a radius of 75 miles of Pittsburgh will lead to Syria Mosque next Saturday evening, December 10th, and Sunday afternoon, December 11th. The Sunday afternoon concert has special appeal to out-of-town music lovers. The concert starts at 3 o'clock, which makes possible an early return home. A young pianist will be featured as soloist at the Saturday evening concert. His name is Jesus Maria Sanroma, and he will play the Ravel Concerto for Piano and Orchestra. Sanroma has toured with great success in both Europe and Amesica. Other works on the evening program are the Beethoven Symphony No. 2 in D major, and the Brahams Symphony No. 4.

The Sunday afternoon program will also feature two great symphonies. They are the Haydn Symphony in B-flat, and the Tschaikowsky Symphony No. 4. Three orchestral sketches, entitled "La Mer" by Debussy will also be included in the afternoon program. The orchestra for both concerts is under the direction of Serge Koussevitzky, and comes to Pittsburgh under the auspices of the Pittsburgh Orchestra association, May Beegle, manager.

PITTSBURGH, PA.
POST - GAZETTE

DEC 3 - 1938

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DETROT, MICH.
TIMES

DEC 4 - 1938

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SCHENECTADY, N. Y.
UNION-STAR

DEC 3 - 1938

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ROCHESTER, N. Y.
EVE. NEWS

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The program, possibly not in his order, follows:

mphony No. 5 .... Sibelius
ncerto for Piano and Orchestra
.... Ravel
Jesus Maria Sanroma, Soloist
mphony No. 5 .... Beethoven

PITTSBURGH, PA.
SUN - TELEGRAPH

DEC 4 - 1938

PIANIST

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YPSILANTI, MICH.
PRESS

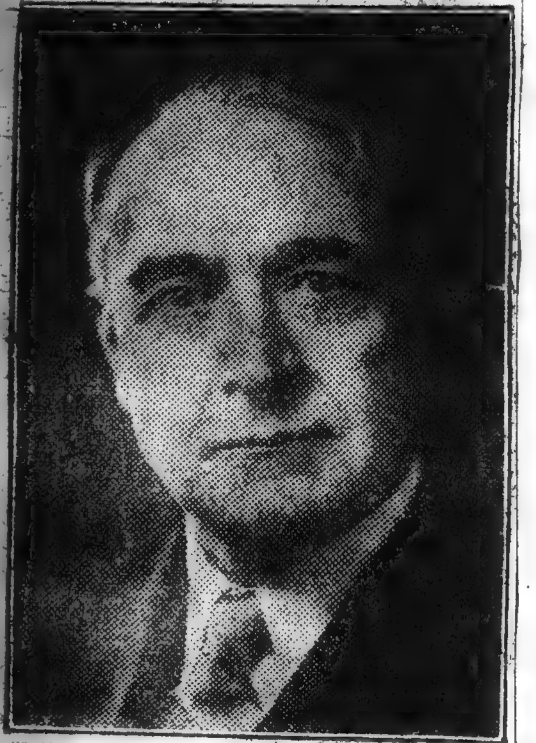
DEC 2 - 1938

BOSTON SYMPHONY TO PLAY NEXT WEDNESDAY

Ann Arbor, Mich., Dec. 2—Serge Koussevitzky will lead the Boston Symphony Orchestra in its annual University of Michig n concert Wednesday evening, Dec. 7, in Hill Auditorium. Annually, since 1900 he has brought his distinguished band of players to Choral Union concert patrons, the engagement consisting the only Michigan appearance of the organization.

On this occasion the orchestra will play the following program: Symphony in B-flat, No. 102, Haydn; "La Mer", Trois Esquisses Symphoniques, Debussy; Symphony No. 4, in F minor, Op. 36, Tschaikowsky.

Directs Orchestra

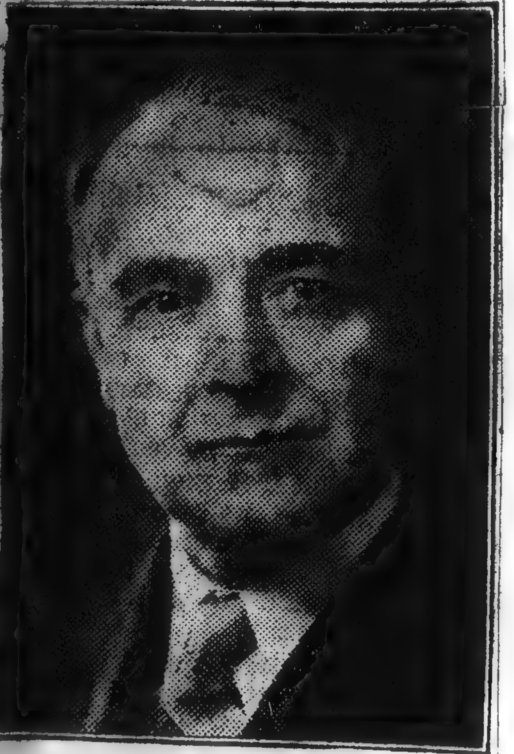


Serge Koussevitzky, who will lead the Boston Symphony Orchestra, Wednesday evening, Dec. 7, in the Choral Union Series, in Hill Auditorium, Ann Arbor.

ADRIAN, MICH.
TELEGRAM

DEC 3 - 1938

Appears in Ann Arbor



Serge Koussevitzky

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CLEVELAND, O.
NEWS

DEC 3 - 1938

MUSIC

Boston Symphony, Singers Club, Ringwall Program Mark Week

BY ELMORE BACON

WITH the Ballet Russe still in our midst, the week in music brings us the first visit of the Boston Symphony Orchestra in many years, the winter concert of the Singers Club and the Cleveland Orchestra offering a most interesting program under the baton of Rudolph Ringwall, the associate director.

A presentation of works by Josephine Forsyth Myers by the Music and Drama Club, and other recitals are also coming features.

With Dr. Artur Rodzinski in New York directing the NBC Symphony over the radio this month, Director Ringwall devotes his first Thursday-Saturday symphony program at Severance Hall to compositions by Couperin, Franck, Rimsky-Korsakoff and Sibelius, in addition to the beloved Fifth Symphony by Beethoven.

The Couperin Dance Suite which opens the program is a Richard Strauss arrangement of a group of dances popular in the day of King Louis XV.

The Franck Symphonic Poem, "The Accursed Huntsman," is based on a popular folk tale and is one of the composer's later writings. The Rimsky-Korsakoff Musical Tableau, "Sadko," also is based on a legend, the same Russian tale around which he later wrote the opera of the same name. And Sibelius' "The Return of Lemminkainen" is another orchestral work based on legend, a Finnish folk epic, "The Kalavala."

Boston Symphony

For the first time in many years the Boston Symphony Orchestra pays Cleveland a visit. And for that matter it is the first time in many years that we have had a visiting orchestra, barring the Philadelphians under Stokowski.

The famous 58-year-old organization has had many noted directors at its head. However, at present under the baton of Serge Koussevitsky it is believed by many to have reached the pinnacle of its artistic accomplishments.

Coming to Music Hall Friday night for a concert at 8:45, it plays three compositions. Opening with the Haydn Symphony in B Flat Major, No. 102, it next presents the Debussy Symphonic Sketches, "La Mer." And after intermission Koussevitsky directs his 110 men in Sibelius' Second Symphony, D Major.

The concert is a feature of the Cleveland Concert Course under auspices of the Cleveland Museum of Art and directed by Mrs. Emil Brudno.

Featured in Week's Music

LEFT to right—Serge Koussevitzky, who directs the Boston Symphony Orchestra in a concert at Music Hall Friday night; Jeanette Vreeland, soloist with the Singers Club at its Severance Hall concert, Tuesday night; Rudolph Ringwall, associate conductor of the Cleveland Orchestra, who directs the programs next Thursday and Saturday nights at Severance Hall.

Week in Music:

Today
2:30 and 8:30—Ballet Russe, Music Hall.

Tomorrow
3:30—Ballet Russe, Music Hall.
4:00—Baldwin-Wallace Conservatory Orchestra, Berea.
5:15—Arthur W. Quimby, organ recital, Cleveland Museum of Art.

Monday
2:30—Music and Drama Club, Wade Park Manor.

Tuesday
2:30—Fortnightly Musical Club, Halle Bros. Co. Hall.
8:15—Singers' Club, Severance Hall.

Wednesday
8:30—Rubinstein-Loesser Recital, Cleveland Institute of Music.

Thursday
8:30—Cleveland Orchestra, Rudolph Ringwall directing, Severance Hall.

Friday
8:45—Boston Symphony, Serge Koussevitzky directing, Music Hall.

Saturday, December 10
8:30—Cleveland Orchestra, Rudolph Ringwall directing, Severance Hall.

RINGWALL PROGRAM
Dance Suite .... Couperin-Strauss
Symphony No. 5, C Minor, op. 67 .... Beethoven
Symphonic Poem, the Accursed Huntsman .... Franck
Sadko, Musical Tableau, op. 5 .... Rimsky-Korsakoff
Legend for orchestra, the Return of Lemminkainen .... Sibelius

KOUSSEVITZKY PROGRAM
Symphony in B Flat, No. 102 .... Haydn
"La Mer" Symphonic Sketches .... Debussy
Symphony No. 2, D Major... Sibelius

ANN ARBOR, MICH.
NEWS

DEC 3 - 1938

Boston Symphony Due Wednesday

Ann Arbor Gets Only Concert In Michigan

During the past eight years the Boston Symphony Orchestra, which will play next Wednesday night in Hill Auditorium, has become a fixture on the Choral Union concert series, an unique recognition of the regard in which it is held locally.

The Boston organization, conducted by Serge Koussevitzky, has been heard here annually since 1930. It will not play in any other city in Michigan this year.

More than 100 players are now in the orchestra which Koussevitzky has conducted since 1924 when he arrived in America from Russia. The span of intervening years has seen the organization reach the peak of its virtuosity and tonal beauty.

For the Ann Arbor concert, Dr. Koussevitzky has built a program comprising the following numbers:

Symphony in B-flat, No. 102 .... Haydn
"La Mer" .... Debussy
Symphony No. 4 in F minor, Op. 36 ..... Tschaikowsky

PORTLAND, ME.
SUNDAY TELEGRAM

DEC 4 - 1938

Artur Rodzinski, conductor of the Cleveland Orchestra will return to the NBC Symphony Orchestra as its guest conductor for the four Saturday nights during December. For the first concert Dr. Rodzinski has selected an all Russian program which will include the first American radio presentation of "Concerto for Orchestra," Starokadomsky. The other numbers to be included: overture "Russian and Ludmilla," Glinka; "Fifth Symphony," Tschaikowsky and "Fire Bird Suite," Stravinsky.

"Russian And Ludmilla," the second opera of Glinka's is based on the fairy tale of the Princess Ludmilla who was kidnaped by a wicked magician and rescued by Russlan. True to fairy tale tradition they married and lived happily ever after. This work written in 1842 is especially interesting because it is one of the earliest symphonic writings in which the whole-tonescale was used. It appeared almost fifty years before the great French composer, Debussy, made popular the scale without semi-tones.

When Tschaikowsky first played his "Fifth Symphony," it was so coldly received that he wondered if he had written a worthwhile work. Later when it was played in Germany it won favor and today rivals that of his "Pathetique," in popularity.

After a somber and dignified introduction, the "First Movement" develops vigorously without becoming gay. The meditative beauty of the "Second Movement," has its foreboding interruptions. The graceful "Waltz" which constitutes the "Third Movement," never completely loses itself in pleasure, while the sunshine illuminating the last movement casts reminding shadows. Like Beethoven's "Fifth," there is a "fateful" motive which hovers throughout the entire work.

Starokadomsky is a young Russian composer, born 1901 and now residing in Moscow. His "Concerto for Orchestra" was first performed by the Boston Symphony Orchestra Dec. 17, 1937. ~~In a letter~~ addressed to Nicolas Slonimsky, which was quoted in the program notes of that date, Starokadomsky says of himself:

"In 1921 I entered the Moscow Conservatory in the organ class under Prof. Goedicke and composition under Miaskovsky. I graduated in 1928. After graduation I began to trace my own path in art more clearly. I found that my task was not to indulge in individualistic psychologizing, which has value solely as a revelation of one's own emotions. The aims of art of our epoch appear to me now in the creation of objective music, embodying the entire gamut of human emotions, which are subordinate, however to general philosophy. Eighteenth-century music comes nearest to my ideals; in its artistic accomplishment reaches the highest point in the correspondence of the specific musical means to the artistic task; ludity of form, sharpness of thematic content, the functional character of harmony, and perfection of polyphonic texture.

"Beyond doubt, these views have been condictoned by my own instrument, the organ, the repertoire of which consists of music of objective and non-individualistic quality."

This composition is a "Concerto" in the 17th century sense of the word for it is a composition for orchestra without any solo parts. It is further reminiscent of that period in the style and naming of its movements. The first is a "Sinfonia" followed by "Passacaglia" and concluding with "Toccata."

TOLEDO, O.
TIMES

DEC 4 - 1938

Members Of Society Will Hear Symphony

THE annual members' concert to be given Thursday evening by the Boston Symphony orchestra under the leadership of Serge Koussevitzky, will attract a large group, including many out-of-town guests.

Every museum member is entitled to two tickets for this outstanding event, and the capacity of the peristyle will be taxed on this occasion.

Miss Sally Libbey will have as her guests for the concert, Mrs. Mott Bradley and Mrs. Katherine Warner of Cleveland.

Others who will attend include Mr. and Mrs. Jefferson D. Robinson, Jr., Mr. and Mrs. John F. Davis, Mr. and Mrs. Lyman Spitzer, Mr. and Mrs. Carl B. Spitzer, Mr. and Mrs. Justus Wilcox, Mrs. Cornelia Colton Hollister, Mr. and Mrs. Lloyd T. Williams, Mr. and Mrs. James Bentley, Dr. and Mrs. William Gardiner, Mr. and Mrs. Karl S. Moening, Mr. and Mrs. Albert F. Miller.

Mr. and Mrs. Henry A. Page, Mr. and Mrs. Charles B. Belknap, Mr. and Mrs. Thomas P. Goodbody, Mr. and Mrs. Ward M. Canaday, Mr. and Mrs. Walter Eversman, Mr. and Mrs. Henry C. Bloch, Mr. and Mrs. John S. Pratt, Mr. and Mrs. Ernest Tiedtke and Mr. and Mrs. Frank S. Lewis.

Dr. and Mrs. John T. Murphy, Mrs. John J. Manning, Herman H. Brand, Mrs. George B. Storer, Mr. and Mrs. Charles T. Harther, Mr. and Mrs. Benjamin Basch, Mr. and Mrs. Henry P. Dodge, Mrs. Flora Ward Hineline, Mr. and Mrs. Edwin J. Marshall, Judge and Mrs. Julian H. Tyler, Mr. and Mrs. William M. Booker, Mr. and Mrs. William E. Levis, Mr. and Mrs. Sinclair Walbridge, Mr. and Mrs. Thomas Bentley, Mr. and Mrs. John P. Rohr and Mr. and Mrs. Dean Higgins.

NEW YORK, N. Y.
TIMES

DEC 4 - 1938

Tribute to Godowsky

To the Music Editor:

THE passing of Leopold Godowsky is an unredeemable loss to the musical world. Not only was he a great, masterful pianist and pedagogue but also a man of the highest culture of whom his contemporaries could justly be proud. I, as one of them, treasure the memory of thirty years of friendship during which I learned to deeply admire, respect and love him. Although he was less active of late, the presence alone of Leopold Godowsky among us was stimulating and his influence could be felt in all and every one close to him. Today I mourn the passing of a beloved friend and above all I mourn the loss of a great artist and a great human heart.

SERGE KOUSSEVITZKY.

Boston, Nov. 28, [redacted]

PITTSBURGH, PA.
PRESS

DEC 4 - 1938

* * *

Teutonia Maenerchor (male chorus) of 80 supplemented by a 50-voice women's chorus and conducted by Charles H. Martin will give a concert Wednesday at 8:15 p. m. in Northside Carnegie Hall. They will be assisted by Dr. Caspar P. Koch, organist; Homer Ochsenhirt, piano; and a string ensemble directed by Dr. Joseph Rauterkus. Vincent Kroen, tenor, will be solist.

* * *

The Boston Symphony Orchestra led by Dr. Serge Koussevitsky will give two concerts under auspices of the Pittsburgh Orchestra Association next Saturday night at 8:30 and next Sunday at 3 p. m.

The evening program comprises Beethoven's 2nd symphony; Ravel's piano concerto for left hand alone with Jesus Marie Sanroma as soloist, and Brahms 4th symphony.

The matinee list consists of Haydn's B-flat symphony, No. 102; Debussy's "La Mer," and Tschaikowsky's 4th symphony.

PITTSBURGH, PA.
SUN - TELEGRAPH

DEC 4 - 1938

Bach Choir Program Tuesday Night

By J. FRED LISSFELT
Sun-Telegraph Music Critic

From now until the New Year we shall have Christmas as a motivation for many of our musical programs, and not without reason, for much of the great music of this earth is written about the Nativity and the picturesque legends which come out of that time.

No other great composer devoted so much of his talent to writing for church festivals as John Sebastian Bach, and so it is altogether fitting that our Bach Festival Choir, John Julius Baird directing, should give us the best of Bach in its Christmastide program Tuesday night in Carnegie Hall, North Side.

Boston Symphony

To close a week of fine music comes the Boston Symphony Orchestra Saturday night and next Sunday afternoon in Syria Mosque with the incomparable Koussevitsky.

At the Saturday concert we shall hear a soloist, so that we may for a change hear a concerto for piano which is not the daily fare of all piano players. Jesus Maria Sanroma, Spanish pianist, will play Ravel's Concerto, a tributé to the late French composer. Two symphonies, Beethoven's Second and Brahms' Fourth complete this monumental program.

For Sunday there will also be two symphonies, Haydn's No. 102 in B Flat, and the Tschaikowsky Fourth, with DeBussy's Symphonic Sketches "La Mer" as interlude.

NEW YORK, N. Y.
HERALD - TRIBUNE

DEC 4 - 1938

THE ORCHESTRAS

N. B. C. Symphony

The N. B. C. Symphony Orchestra under Arturo Toscanini, will give its first out of town concert Tuesday night, December 13, at the Mosque Theater, in Newark, N. J. (1020 Broad Street), under the auspices of the Griffith Music Foundation and for the benefit of the Essex County Conference of Catholics, Jews and Protestants. Inquiries about tickets should be directed to the foundation's office in Newark, 605 Broad Street (MArket 3-5886). The program will include Wiser's overture to "Oberon," Tchaikovsky's Pathetic Symphony, Brahms's Haydn Variations, Liszt's "Orpheus," the Waldweben from Wagner's "Siegfried" and the prelude to Wagner's "Meistersinger."

According to present plans Mr. Toscanini and the N. B. C. Symphony will visit about seven other Eastern cities this season, not going, however, beyond the radius of one-day trip, owing to the demands of its regular Saturday night broadcasting schedule.

The next four concerts of the N. B. C. Symphony's radio series will be directed by Artur Rodzinski, conductor of the Cleveland Orchestra, who organized this orchestra last fall, and conducted several of its 1937-'38 concerts. His Russian program for next Saturday will include a work new here, a concerto for orchestra, Op. 14, by Michael Leonidovitch Starokadomsky, who was born in Brest-Litovsk in 1901. The concerto was composed in 1933 and published in Moscow in 1936. The first performance outside of Russia was at the festival of the International Society for Contemporary Music in Paris on June 22, 1937. The Boston Symphony Orchestra, under Serge Koussevitzky, introduced it to the United States on December 17-18, 1937. Mr. Toscanini will resume the direction of these concerts on January 7.

Dimitri Mitropoulos, of the Minneapolis Symphony, will be in charge of the Cleveland Orchestra during the first week of Dr. Rodzinski's absence, conducting the first performances of Ernest Bloch's violin concerto on December 15 and 17 with Joseph Szigeti as the soloist. Rudolph Ringwall, associate conductor, and Albert Stoessel will conduct the Cleveland concerts of the holiday period.

The Vienna Choir Boys will be the assisting artists with the National Orchestral Association at Carnegie Hall in the second concert of its Monday night series under Leon Barzin's direction, Monday, December 12.

ROCHESTER, N. Y.
Democrat-Chronicle

DEC 4 - 1938

In Final Rehearsal on Concerto

Jose Iturbi is shown with his sister, Amparo, going over the Schumann Concerto in A Minor, which the Philharmonic orchestra will play on tour, with Amparo as guest artist.

Iturbi's Sister Will Be Guest Star On Philharmonic Orchestra's Tour

Brother and sister make a good story when they're teamed up in music. They make a better one when the brother is Jose Iturbi, conductor of the Rochester Philharmonic, and the sister, Amparo Iturbi.

Someone once said that the Iturbi family's good looks went to Jose's sister, who more pertinently also got an abundant share of the family's piano-playing talent when that was passed out.

Now Amparo, who is 2½ years younger than her fiery brother, is to be Jose's guest star when the Philharmonic takes to the road tomorrow.

Yesterday brother and sister put the final touches to the Schumann Concerto in A Minor, the great composition for piano and orchestra, which the orchestra will perform Dec. 9 at Scranton, Pa. They rehearsed at the Eastman Theater.

Sister on Own Tour

The sister, who succeeded to Jose's pianoforte class when he abandoned piano teaching in Spain at the age of 14 to go to France, made her concert debut with Iturbi at New York a year ago. This winter she is on an independent concert tour of her own, and her appearance as guest artist with her brother's orchestra is just one date on that schedule.

The concert tour which her brother's orchestra begins tomorrow boasts several ununsual features.

Sometime tomorow, somewhere between Rochester and Albany, the 85 Rochester musicians who form the orchestra, will meet—if for only a fleeting moment—the famous Boston Symphony, which will be en route from tomorrow night's concert in Eastman Theater.

While Dr. Sergie Koussevitzky and his men are approaching Rochester, Iturbi and his organization will stop off briefly at Schenectady to fill the weekly broadcast engagement of the Rochester Civic Orchestra.

Which isn't as strange as it sounds, because the Civic Orchestra musicians all hold chairs in the Philharmonic. Guy Fraser Harrison, who usually conducts the Civic Orchestra in the program generally broadcast over a coast-to-coast network from the Eastman Theater, will go to lead his men at 3 p. m. in Station WGY studios.

First concert on the Philharmonic tour is tomorrow night at Troy Music Hall. Later the Philharmonic will play in Saratoga Springs, Newburgh, Williamstown, Mass., and Scranton, Pa. In Newburgh, Thursday, the Civic Orchestra is also booked—for a children's program in the high school auditorium. Harrison will conduct.

DALLAS, TEX.
NEWS

DEC 4 - 1938

THE MUSICAL DIGEST:

Gluck's Orfeo Magnificently Given at Met

BY PIERRE V. R. KEY,
Special Correspondent of The News.

NEW YORK, Dec. 3.—New York's

Orchestras Reign.

Where could one hear within a few days three such orchestras as New York's Philharmonic-Symphony, the Boston Symphony and the Philadelphia? Only in New York—at present. Perhaps some other city will later have that good fortune, but it isn't likely to be soon.

Mr. Barbirolli has no easy task, seeking to please several times a week. There is first the difficulty of making the programs, then of interpreting them to the various tastes of different groups of listeners. A late program had Jose Iturbi appearing as piano soloist instead of conducting (as he so often does, nowadays) and it was a worth-while occasion.

The Bostonians constitute a great band and their two concerts were high enough in accomplishment to make the task of the Philadelphia Orchestra, which followed, more difficult because of the inevitable comparisons in which American music listeners indulge. But everybody was well served, orchestrally—no matter which of these concerts was heard.

CLEVELAND, O.
PLAIN DEALER
DEC 4 - 1938

Right Off the Records

By Stewart Matter

SIBELIUS—Symphony No. 5 in E flat, opus 82; with Pohjola's Daughter, opus 49; played by the Boston Symphony Orchestra, direction of [illegible] Koussevitzky. Victor set 474. $10.

There will be criticism of Victor for bringing out this set when it already has both these numbers represented in its catalog. The older set was by Kajanus and the London Orchestra, and it must be admitted that there is an air of authenticity about the reading, for Kajanus was Sibelius' favored pupil. But Sibelius also has expressed complete approval of Koussevitzky's interpretations of his works. Even though Koussevitzky does depart from certain markings in the score, his reading is certainly more brilliant and more exciting than that of Kajanus. From the mechanical standpoint, the older set comes through well only on high-fidelity machines, but for the usual domestic instrument the newer set will be found to be better balanced. In truth, this set must be ranked one of the finest in the catalog.

It may be said that this is the most logical and yet the most bewildering of Sibelius' symphonies. As with the fourth, do not expect to grasp it immediately; the first and second are apparent with the first hearing, but not so this one. What a revelation to study this magnificent work, to become aware of its gradual unfolding, to admire the genius and invention of he who was able to accomplish a master work of the highest order with such an economy of means.

Concert-goers are familiar with the tone poem, "Pohjola's Daughter," and are certain to find increasing delight in its brilliance, especially so in the definitive version Koussevitzky offers.

Shorter Mention

Several years ago Sir Hamilton Harty with the Halle Orchestra of London made a recording for British Columbia of the overture and incidental music from Schubert's "Rosamunde." While not presenting the finest recording standard, the discs are not in the least dated, and for Harty's delicious abandon in bringing forth this rich stream of melody we cannot but be grateful. Columbia set 343. $6.

One of the biggest sellers Victor ever had was the Weber "Invitation to the Waltz" played by the Philadelphia Orchestra under Stokowski. This number has been one of the highlights of the Monte Carlo Ballet Russe as well. The same group remakes the disc with the new high-fidelity recording equipment, and it becomes a must item. Victor 15189.

WASHINGTON, PA.
REPORTER

DEC 5 - 1938

Boston Symphony Orchestra Will Be Heard in Pittsburgh

A high-light of the musical season is the visit of the world-famous Boston Symphony Orchestra, to Syria Mosque next Saturday evening, December 10, and Sunday afternoon, December 11.

The Sunday afternoon concert will begin at 3 o'clock.

A young pianist, featured as soloist at the Saturday evening concert, Jesus Maria Sanroma, will play the Ravel Concerto for piano and orchestra. Other works on the evening program are the Beethoven Symphony No. 2 in D major, and the Brahms Symphony No. 4.

The Sunday afternoon program will also feature two great symphonies. They are the Haydn Symphony in B-flat, and the Tschaikowsky Symphony No. 4. Three orchestral sketches, entitled "La Mer" by Debussy will also be included in the afternoon program. The orchestra for both concerts is under the direction of Serge Koussevitzky.

HARTFORD, CONN.
TIMES

DEC 5 - 1938

Enjoys Sibelius

To the Editor of The Times:

In a letter on Nov. 25 John J. Duffy makes some statements to the effect that the symphonic works of Jean Sibelius are, for the most part unmusical, and "insults to music." Acting as an unofficial spokesman for that substantial portion of the music-loving public which frankly admires Sibelius' music, may I say that Mr. Duffy's opinions in this matter are not so final and indisputable as his letter would seem to indicate, nor are they widely accepted among serious music lovers.

Mr. Duffy has some justification in his objection to Dr. Koussevitzky's labeling of Rachmaninoff as "old-fashioned." Dr. Koussevitzky is correct insofar as he means that Rachmaninoff's music is written in a style which was developed and prevalent in the past; but within reasonable limits, time and dates have little significance in the consideration of great music. The greatest composers have always written music which was satisfactory to themselves, whether it be conventional or not. A composer is at perfect liberty to write in the style of an earlier master, or masters, if he so desires, but his works must be about as good as or better than those he uses as models if he is to gain much personal recognition. In my opinion, Rachmaninoff, in the E Minor Symphony and similar works, has done just that.

In estimating the worth of a musical compostion, there are two factors, one concrete and the other less tangible. The first is the question of form and structure. Without these, a composition is worthless, but when they are present, and logically suited to the type of composition intended the music may be perfectly justified in spite of extreme individuality, as is sometimes the case with Sibelius symphonies.

The second factor is personal taste. This varies with individuals, and once the concrete worth of a work has been determined, further appraisal is a personal matter for each separate listener. For example: the symphonies of Beethoven are indisputably masterpieces of form and structure, but they do not appeal to me as do the symphonies of Brahms and Sibelius, and are, therefore, not as important to me as the latter works. But that is my loss, and not Beethoven's.

So, when we are considering a musical work, let us become familiar with its form and structure before we criticize this phase, and let us remember, that in matters of taste, the next person's opinion is as good as our own.

MUSICAL AMATEUR.

BUFFALO, N. Y.
COURIER EXPRESS

DEC 4 - 1938

Boston Symphony Here Tuesday

The Boston Symphony Orchestra, led by Sergi Koussevitzky, indisputably the foremost of the world's great symphony orchestra conductors, will play in Buffalo Consistory, Tuesday evening, in the fourth concert of Mrs. Zorah B. Berry's evening series.

Patrons are urged to be on time as the concert will begin with the Beethoven Symphony No. 2 in D major and late arrivals will be obliged to wait until the conclusion of the symphony before being escorted to their seats.

This is Dr. Koussevitzky's fifteenth season as conductor of the Boston. Now in the full maturity of his powers, Dr. Koussevitzky has proved his ability, during the lengthening succession of seasons, to keep his approach to the more familiar "classics" vital and absorbing. The musical public never fails to be electrified by his personality and by the strength and vividness of his interpretations.

The young Puerto Rican pianist, Jesus Maria Sanroma, will appear as assisting artist in the Ravel Concerto.

The program for Tuesday evening:

Symphony No. 2 in D major, Op. 36 .... Beethoven
Concerto for piano and orchestra..Ravel
Jesus Maria Sanroma, soloist
Symphony No. 4 in E minor, Op. 98 ....Brahms

Alexander Brailowsky, distinguished Russian pianist, will play in the Consistory, January 10th, in the fifth concert of Mrs. Berry's evening series. His repertoire embraces the entire classic and modern field of pianitsic literature. Some idea of its size may be gained from the fact that when recently he gave twelve recitals in five weeks in Buenos Aires, he was able to present twelve different programs without repeating a single number.

ROCHESTER, N. Y.
Democrat-Chronicle

DEC 4 - 1938

Boston Symphony, Radio Star, Organist and Pianists Highlight Programs

Today: Strong Auditorium, 4 p. m.—Andre Marchal, French organist, in recital sponsored by the University of Rochester; public invited, no tickets required for admission.
Tonight: Eastman Theater, 8:20 p. m.—Rochester Civic Orchestra, Guy Fraser Harrison conductor; Virginia Rea, radio star, soprano soloist.
Monday: Eastman Theater, 8:20 p. m.—Boston Symphony Orchestra, Dr. Serge Koussevitski, conductor; second event in Series A, Eastman Theater concerts.
Wednesday: Hochstein School Auditorium, 12 Hoeltzer Street, 8:20 p. m.—Benefit concert by Major John A. Warner, Emanuel Balaban, Leopold Mannes, pianists, and the Hochstein School String Orchestra, Samuel Belov conductor.
Tuesday, Dec. 13: Kilbourn Hall, 8:20 p. m.—Yella Pessl, harpsichordist, and Georges Barrere, flutist, in recital; third event in the Kilbourn Hall chamber series.
Thursday, Dec. 15: Eastman Theater, 3:15 p. m.—Rochester Philharmonic Orchestra, Guy Fraser Harrison conducting.

By STEWART B. SABIN

Boston Symphony Has Sanroma as Soloist

The large Rochester public that welcomes visits to the Eastman Theater by the Boston Symphony Orchestra may take note of two circumstances; the orchestra plays tomorrow night as the second event in the Eastman Theater Series A, all other events of which are on Friday evenings, and this time it brings with it a piano soloist.

Sanroma is a pianist of wide reputation and from recent newspaper reviews his performance of the Ravel piano concerto is one to attract music lovers.

In another particular Koussevitski's program challenges attention; symphonies by Sibelius and Beethoven have as interlude a modern work about which there has been considerable discussion. Furthermore it is years since Rochester heard the Boston Symphony play Beethoven's 5th Symphony. The orchestra in its home city and on tour is evoking as cordial praise as ever.

Tomorrow night's program follows:

Symphony No. 5...........Sibelius
Concerto for Piano and Orchestra ....Ravel
Jesus Maria Sanroma, soloist
Symphony No. 5........Beethoven

ROCHESTER, N. Y.
EVE. NEWS

DEC 5 - 1938

Boston Symphony Tonight

One of the most significant musical events in Rochester music takes place tonight, when Dr. Serge Kouusevitsky and the Boston Symphony Orchestra perform an impressive program at the Eastman Theater.

The Boston Symphony has been called a miracle of music ensemble, and its choice of two monumental symphonies will aptly demonstrate its claim to the title given it by many, as the greatest orchestra in the world.

Adding to the richness of the program, Jesus Maria Sanroma, facile pianist, will perform in a concerto for piano and orchestra, by Ravel.

The Boston Symphony and Koussevitsky will play the Fifth Symphony of Sibelius, and the Fifth Symphony of Beethoven. More need not be said.

A limited number of seats may be available at the Eastman Theater Box Office. Performance time is 8:20 tonight.

LATROBE, PA.
BULLETIN

DEC 5 - 1938

Boston Symphony To Give Concerts At Syria Mosque

The high-light of the musical season is the visit of the world-famous Boston Symphony Orchestra, and all roads within a radius of 75 miles of Pittsburgh will lead to Syria Mosque next Saturday evening, December 10th, and Sunday afternoon, December 11th. The Sunday afternoon concert has special appeal to out-of-town music lovers. The concert starts at 3 o'clock, which makes possible an early return home. A young pianist will be featured as soloist at the Saturday evening concert. His name is Jesus Maria Sanroma, and he will play the Ravel Concerto for Piano and Orchestra. Sanroma has toured with great success in both Europe and America. Other works on the evening program are the Beethoven Symphony No. 2 in D Major, and the Brahms Symphony No. 4.

The Sunday afternoon program will also feature two great symphonies. They are the Haydn Symphony in B-Flat, and the Tschaikowsky Symphony No. 4. Three orchestral selections, entitled "La Wer," by Debussy, will also be included in the afternoon program. The orchestra for both concerts is under the direction of Serge Koussevitsky, and comes to Pittsburgh under the auspices of the Pittsburgh Orchestra Association, May Beegle, manager.

BATTLE CREEK, MICH.
MOON JOURNAL

DEC 5 - 1938

Koussevitzky To Be Heard In Ann Arbor

Serge Koussevitzky will lead the Boston Symphony orchestra in its annual University of Michigan concert Wednesday evening in Hill Auditorium. Annually, since 1900, he has brought his distinguished band of players to Choral Union concert patrons, the engagement constituting the only Michigan appearance of the organization.

On this occasion the orchestra will play the following program:

Symphony in B-flat, No. 102 Haydn
"La Mer," Trois Esquisses Symphoniques .... Debussy
Symphony No. 4 in F minor,

Boston Symphony Presents Evening of Superb Music

Large Audience Indicates Interest in Brilliant Orchestra; Tonal Effects Outstanding; Dr. Koussevitzky Conducts

By WILLIAM BREACH

The great crowd which greeted the Boston Symphony Orchestra and its distinguished conductor, Dr. Serge Koussevitzky, at the Consistory Auditorium last night, was tangible evidence of the interest of the general public in the superb playing of symphonic music—such as we have learned to expect from this famous organization.

The concert was the fourth in the Zorah B. Berry series. With conductor and players in fine fettle, it was an evening of superlative deeds.

Among the myriad of details to admire, one was impressed with the orchestral tone—whether string, wood or brass—a constant joy to the ear.

It was a pleasure to hear the Beethoven Second Symphony—with which the concert opened—a work too frequently passed by for others less vital. The buoyant music of this "Prince of symphonies"—at Dr. Koussevitzky's hands—glowed with a full measure of its exhilarating and exultant power. The slow movement was notable for its lovely lyricism, the scherzo for its flashing spirit, and the finale for its capricious humor and gusto.

The Ravel Piano Concerto, which closed the first half of the program, was played by Jesus Maria Sanroma, soloist at the Boston premiere in 1932. With the co-operation of Dr. Koussevitzky, long regarded a leading Ravel interpreter, the concerto was given a vivid and brilliant performance which reached a dizzy peak of virtuosity.

It is brittle and ironic music with a pungent effectiveness that clearly shows the jazz influence. The scoring is dazzling and adroit with its uncanny play of rare tonal tints. The audience was stirred by Mr. Sanroma's bravura playing and recalled him a number of times.

The crown of the evening was the Brahms Fourth Symphony. It will be many a day before we hear this classic masterpiece set forth with such beauty and dramatic power. From the exquisite articulation of the opening theme to the stupendous closing passacaglia, the music gathered momentum until it reached a stirring intensity that was profoundly impressive.

WASHINGTON, PA.
OBSERVER

DEC 6 - 1938

Boston Symphony Orchestra Will Be Heard in Pittsburgh

A high-light of the musical season is the visit of the world-famous Boston Symphony Orchestra, to Syria Mosque next Saturday evening, December 10, and Sunday afternoon, December 11.

The Sunday afternoon concert will begin at 3 o'clock.

A young pianist, featured as soloist at the Saturday evening concert, Jesus Maria Sanroma, will play the Ravel Concerto for piano and orchestra. Other works on the evening program are the Beethoven Symphony No. 2 in D major, and the Brahms Symphony No. 4.

The Sunday afternoon program will also feature two great symphonies. They are the Haydn Symphony in B-flat, and the Tschaikowsky Symphony No. 4. Three orchestral sketches, entitled "La Mer" by Debussy will also be included in the afternoon program. The orchestra for both concerts is under the direction of Serge Koussevitzky.

LYNN, MASS.
ITEM

DEC 6 - 1938

PAINTS PORTRAIT.

A portrait of Serge Koussevitsky, noted conductor of the Boston Symphony orchestra, now on exhibition at the Memorial Gallery of the famous Eastman School of Music at the University of Rochester, is the work of Miss Sarah Chorover, daughter of Mrs. George Chorover, 159 Burrill street, Swampscott.

The portrait, regarded by critics as an excellent likeness of the world famous conductor, is described as a "fine expression of his character and personality, beautifully rendered in pencil."

The portrait was brought to the attention of Doctor See, director of the Eastman School of Music, and he was so impressed by the likeness that he requested the portrait be hung in the gallery at Rochester, N. Y. Coincidental with the exhibit is the fact that the Boston Symphony orchestra, under the baton of Koussevitsky, gave a concert at the university, Monday.

Miss Chorover has been studying drawing and painting, under the tutorship of Max Gordon, widely known art instructor, in the WPA Opportunity School for Adults. Prior to enrolling at the school, the Swampscott girl had no previous training along artistic lines, but her instructor feels that her work is certain to win her recognition within a few years.

VANDEGRIFT, PA.
NEWS

DEC 6 - 1938

Boston Symphony Plays In Syria Mosque Saturday

The high-light of the musical season is the visit of the world-famous Boston Symphony orchestra, and all roads within a radius of 75 miles of Pittsburgh will lead to Syria Mosque next Saturday night and Sunday afternoon.

The Sunday afternoon concert has special appeal to out-of-town music lovers. The concert starts at 3 o'clock, which makes possible an early return home. A young pianist will be featured as soloist at the Saturday night concert. His name is Jesus Maria Sanroma, and he will play the Ravel Concerto for piano and orchestra. Sanroma has toured with great success in both Europe and America.

Other works on the night program are the Beethoven Symphony No. 2 in D major, and the Brahms Symphony No. 4.

The Sunday afternoon program will also feature two great symphonies. They are the Haydn Symphony in B-flat, and the Tschaikowsky Symphony No. 4. Three orchestral sketches, entitled "La Mer" by Debussy will also be included in the afternoon program. The orchestra for both concerts is under the direction of Serge Koussevitzky, and comes to Pittsburgh under the auspices of the Pittsburgh Orchestra association, May Beegle, manager.

WASHINGTON, PA.
OBSERVER

DEC 7 - 1938

BOSTON SYMPHONY AT SYRIA MOSQUE SATURDAY EVENING

The high-light of the musical season is the visit of the world-famous Boston Symphony Orchestra, and all roads within a radius of 75 miles of Pittsburgh will lead to Syria Mosque next Saturday evening, December 10, and Sunday afternoon, December 11. The Sunday afternoon concert has special appeal to out-of-town music lovers. The concert starts at 3 o'clock which makes possible an early return home. A young pianist will be featured as soloist at the Saturday evening concert. His name is Jesus Maria Sanroma and he will play the Ravel Concerto for Piano and Orchestra. Sanroma has toured with great success in both Europe and America. Other works on the evening program are the Beethoven Symphony No. 2 in D major and the Brahms Symphony No. 4.

The Sunday afternoon program will also feature two great syphonies. They are the Hayden Symphony in B-flat and the Tschaikowsky Symphony No. 4. Three orchestral sketches, entitled "La Mer" by Debussy will also be included in the afternoon program. The orchestra for both concerts is under the direction of Serge Koussevitzky, and comes to Pittsburgh under the auspices of the Pittsburgh Orchestra Association, May Beegle, manager.

SAN ANTONIO, TEX.
EXPRESS

DEC 5 - 1938

NEGRO CONTRALTO CHEERED IN BOSTON

BOSTON, Dec. 4 (AP).—Stamping of feet and shouts of "more," instead of the usual polite handclapping, echoed today in staid Symphony Hall as Marian Anderson, Philadelphia negro contralto, concluded a concert.

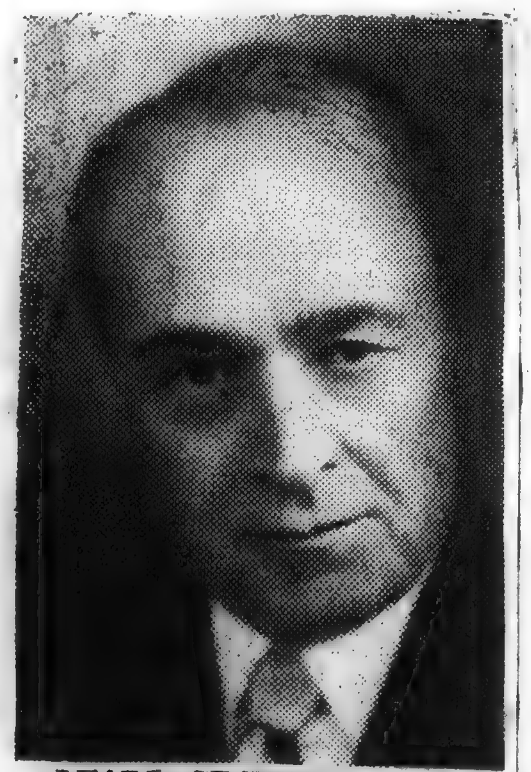
Tumultuous applause broke out even before her last note had faded and eager listeners from rear seats rushed down side aisles to the stage to applaud.

The more than 2,000 audience—not a seat was vacant in the home of the world-famous Boston Symphony Orchestra—refused to be content as the singer, wearing a long, copper-colored afternoon gown, acknowledged the ovation with grave bows.

Finally acceding to demands, she sang four encores as half the audience sat on the edges of their seats and the rest stood in the aisles with hats and coats on.

ANN ARBOR, MICH.
NEWS

DEC 7 - 1938



LEADS ORCHESTRA: Serge Koussevitzky will conduct the Boston Symphony Orchestra of more than 100 players in its annual Choral Union concert at 8:30 tonight in Hill Auditorium.

TOLEDO, O.
BLADE

DEC 7 - 1938

Symphony Concert And Junior League Dance Hold Attention Of Society

Other Toledoans Are Taking Short Trips Before Holidays

Visitors Here From Out Of Town For Events This Week And Next

BY HELEN FOOTE GRAHAM

WHILE many members of society are interested in the Boston Symphony concert tomorrow, the Junior League's dinner dance Saturday and the appearance of Sir Cedric Hardwicke in "Shadow and Substance" Monday evening in the Paramount Theater, others are slipping away for short visits and trips to New York before the holiday season gets under way. Visitors coming for the above mentioned events also claim attention of various sets this week.

Mr. and Mrs. Dean Higgins are leaving tonight for a week's stay in New York City before going to Troy to meet their daughter, Elaine, who will return with them for the holiday recess. Elaine, who is a senior at Emma Willard School, will appear in the play her class will give the night before school closes, Dec. 15, as part of the Revels, annual Christmas program.

Mrs. Jan S. Irvine, who has been in Chicago for a week, is expected back tonight. While there she visited her brother-in-law and sister, Mr. and Mrs. W. W. Scott, in Waukegan. Mrs. H. A. Knowlson is among other Toledoans in New York this week. She is arriving home Saturday morning.

Mrs. Robert A. Stranahan has gone to Chicago for a brief stay and Mrs. Paul Kirchmaier and Mrs. Donald Buckhout left yesterday for a trip to New York.

Mr. and Mrs. Earl W. Newcomer are just back after a week's stay in New York.

Mrs. Evan Galbraith is arriving home tomorrow after a visit with relatives in Little Rock, Ark.

Mrs. Leslie Henry is in Columbus this week visiting her parents, Mr. and Mrs. Stuart Bolin. Last evening Mrs. Henry and her mother and three sisters were hostesses at a party in the Bolin home honoring Miss Marjorie Snively of Columbus, whose approaching marriage to James S. Twohey of New York, recently was announced in that city.

Among the visitors coming for the concert in the Museum of Art peristyle tomorrow are Mr. and Mrs. Zolton Sepeshy of the Cranbrook Academy, who will be guests of Mr. and Mrs. William A. Gosline, Jr. The Goslines are entertaining at dinner in their honor before the musical event.

Mrs. Frank A. Sieberling of Akron will be a guest of her son, Frank A. Sieberling, Jr., for the concert.

Mr. and Mrs. A. Lewis Bentley are among others entertaining guests before the Boston Symphony Orchestra program.

TOLEDO, O.
TIMES

DEC 7 - 1938

Symphony Concert At Museum Of Art To Attract Guests

By IDA TAYLOR

MANY out-of-town guests will be in the city tomorrow to attend the Boston Symphony orchestra concert in the Museum of Art peristyle, and numerous dinners will be given preceding the affair.

Mr. and Mrs. Zolton Sepeshy of the Cranbrook Academy of Arts will be guests of Mr. and Mrs. William A. Gosline, Jr. In their honor Mr. and Mrs. Gosline entertain a few guests at dinner in their Perrysburg home preceding the concert.

Mr. Frank A. Sieberling, Jr., will have as a guest for the concert his mother, Mrs. Frank A. Sieberling, of Akron, O.

Mrs. Arthur C. Johnson, Jr., and her mother, Mrs. Ernest Smith, of Columbus, will arrive tomorrow to spend the night with Mr. and Mrs. Albert Fullerton Miller and attend the concert.

Mr. and Mrs. A. Lewis Bentley will entertain a group of the married set at dinner in their home in Eagle Point colony tomorrow evening. Later they will accompany their guests to the concert.

The Junior league dinner dance Saturday evening at the Commodore Perry will be one of the week's most brilliant affairs, and more and more parties are being formed before the dinner.

Mr. and Mrs. Charles P. Baither have invited a small group to their home on Talmadge road preceding the dinner.

BUFFALO, N. Y.
NEWS

DEC 7 - 1938

Music Lovers Attend Concert

Mrs. Arthur Victor Jr. and Mrs. Arthur Victor were among the many who attended the Boston Symphony orchestra concert Tuesday evening in the Buffalo Consistory.

Large Audience Hears Orchestra

Crowd Requires Extra Seats in Buffalo Consistory.

Every seat was taken and many extras were put in for the magnificent program presented Tuesday evening in the Buffalo Consistory by the Boston Symphony orchestra. Long before 8 o'clock, limousines lined Delaware avenue and the approaching streets, filled with music lovers. Some were in evening dress and many in street clothes. All were enthralled with the evening's entertainment.

Among those noticed were Miss Margaret Marfield, in bright green chiffon, and her mother, Mrs. William D. Ward; Mr. and Mrs. Rudolph B. Flershem, the latter in deep red velvet with mink coat.

Miss Mary Louise O'Brien, accompanied by Mrs. Allen F. Chellas, wore a silver fox cape over her black dinner gown, and Miss Anna M. Kimball, with Mrs. James Willard Wheeler of Chestnut Hill, Mass., was in black lace.

Music Lovers Attend.

Also attending were Mrs. Edmund B. McKenna, Miss Nancy Spaulding, Miss Jane Wells, Mrs. Harvey Gaylord, Mrs. David W. Baker, Miss Harriett Babcock, Mrs. George S. Buck, Mrs. G. Barrett Rich, Mrs. William E. Danforth, Mr. and Mrs. Hubert L. Perry.

Mrs. Donald M. Eddy, Mrs. Elbridge G. Spaulding Jr., Mr and Mrs. Frederick H. Williams, Mrs. Fred D. Corey, Mrs. Henry W. Wendt.

Mr. and Mrs. Dorr Temple Denton, Miss Jane Keeler, Mrs. John Ives Sewall, Miss Anita Frank, Mrs. James W. Greene.

Mrs. Edward A. Sharp, Mrs. Albert G. Hatch, Miss Anna Hatch, Mrs. Irving M. Snow, Miss Mildred Snow.

Mrs. George A. Himmelsbach, Miss Cora Anthony, Mrs. Edward A. Eisele, Mrs. Edward H. Letchworth, Mrs. Langdon Albright.

Dinner Before Concert.

Mrs. Paul H. Husted, Mrs. William H. Marcy, Miss Hilda H. Marcy, Mrs. John K. Metzger, Mrs. Charles S. Clark.

Miss Katharine L. Eagan, Miss Elizabeth L. McDonnell, Mrs. Edward J. Barcalo, Mrs. Edward B. Holmes, Mrs. Robert S. Donaldson.

Mrs. Henry Ware Sprague, Mr. and Mrs. John S. N. Sprague, Mrs. George P. Warner, Mrs. M. Warren Hedstrom, Miss Mabel Wilcox, Mrs. George I. Seney and Miss Elizabeth A. Welch.

Mrs. Lewis J. Surdam entertained at dinner in her home in Middlesex road Tuesday evening before the concert. Among the guests were Mr. and Mrs. Franco Autori, Mr. and Mrs. Lester F. Gilbert, Mr. Roswell Park, Mrs. Jan P. Wolanek, Dr. and Mrs. Nelson G. Russell, Mr. R. Leon Trick.

CLEVELAND, O.
PRESS

DEC 9 - 1938

ORCHESTRA ARRIVES

Dr. Koussevitzky to Lead Boston Symphony Here Tonight

The Boston Symphony Orchestra of 110 men and its famous conductor, Dr. Sergei Koussevitzky, arrived in Cleveland today for their first concert here in 15 years.

Dr. Koussevitzky will direct the orchestra in works by Sibelius, Debussy and Hayden. The concert starts at 8:45 p. m. in Public Music Hall.

AMBRIDGE, PA.
CITIZEN

DEC 7 - 1938

94

Boston Symphony Comes To Syria Mosque For Saturday and Sunday

PITTSBURGH, Dec. 7 — The high-light of the musical season is the visit of the world-famous Boston Symphony Orchestra, and all roads within a radius of 75 miles of Pittsburgh will lead to Syria Mosque next Saturday evening, December 10 and Sunday afternoon, December 11. The Sunday afternoon concert has special appeal to out-of-town music lovers. The concert starts at 3 o'clock, which makes possible an early return home. A young pianist will be featured as soloist at the Saturday evening concert, Jesus Maria Sanroma, who will play the Ravel Concerto for Piano and Orchestra. Sanroma has toured with great success in both Europe and America. Other works on the evening program are the Beethoven Symphony No. 2 in D major, and the Brahms Symphony No. 4.

The Sunday afternoon program will also feature two great symphonies. They are the Haydn Symphony in B-flat, and the Tschaikowsky Symphony No. 4. Three orchestral sketches, entitled "La Mer" by Debussy will also be included in the afternoon program. The orchestra for both concerts is under the direction of Serge Koussevitzky, and comes to Pittsburgh under the auspices of the Pittsburgh Orchestra Association, May Beegle, Manager.

CLEVELAND, O.
Catholic Universe
Bulletin

DEC 2 - 1938

Boston Symphony Here Next Friday

Selections from Haydn, Debussy, and Sibelius will comprise the program of the concert to be given by the Boston Symphony Orchestra on Friday, ~~December~~ 9. With Dr. Koussevitzky conducting, the concert will be given in Public Music Hall at 8:45 p. m. under auspices of the Cleveland Museum of Art.

The program:

Haydn ....Symphony in B flat, No. 102
Largo: Allego vivace
Adagio
Minuetto: Allegro: trio
Finale: Presto
Debussy
"La Mer," Trois Esquisses Symphoniques
De l'aube a midi sur la mer
Jeux de Vagues
Dialogue du Vent et de la Mer
Sibelius.......Symphony No. 2 in D Major
Allegro
Andante
Scherzo
Finale

Another program in Public Music Hall is a benefit concert for the Diabetic Camp for Children, on December 16. Vocal selections will be given by Harriet Eells, mezzo soprano; Arpad Sandor, accompanist, and Beryl Rubinstein and Arthur Loesser in a duo piano recital. Both programs are under the direction of Mrs. Emil Brudno.

KALAMAZOO, MICH.
GAZETTE

DEC 4 - 1938

Boston Orchestra to Play at Ann Arbor

ANN ARBOR-Serge Koussevitzky will lead the Boston Symphony Orchestra in its annual University of Michigan concert, Wednesday evening, Dec. 7, in Hill auditorium. Annually, since 1900, he has brought his distinguished band of players to Choral Union concert patrons, the engagement constituting the only Michigan appearance of the organization.

On this occasion the orchestra will play the following program: Symphony In B-Flat, No. 102, Haydn, "La Mer," Trois Esquisses Symphoniques, Debussy, Symphony No. 4 in F Minor, Op. 36, Tschaikowsky.

SUPERB CONCERT GIVEN BY BOSTON SYMPHONY

Buffalo News

Hundreds Are Turned Away From Consistory.

Dec. 7/38

By THEODOLINDA C. BORIS

The Boston Symphony orchestra's concert Tuesday evening in the Buffalo Consistory must be set down as a memorable occasion in a concert season already well-marked with outstanding musical events. This superb orchestra, which is in its 58th season and its 15th under the leadership of Dr. Serge Koussevitzky, attracted so large an audience that several hundred persons had to be turned away.

The program offered Beethoven's second symphony and Brahms' fourth, the one a mood of vibrant joy and strength and the other a mood of magnificent and tranquil resignation. A diverting contrast was provided by the Ravel piano concerto, played by Jesus Maria Sanroma between the two symphonies.

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The readings of the symphonies shone with vitality and dignity, familiar qualities of Dr. Koussevitzky's directing. The Beethoven reflected the lovely Austrian countryside where the master composed portions of this symphony at the very moment when he was tortured by thoughts of his approaching deafness. The opening theme of the Larghetto, surely one of Beethoven's most appealing movements, sang with beauty as the violins enunciated its lovely melody, and the Scherzo was tossed off with a charming capriciousness.

Dr. Koussevitzky's interpretation of the Brahms' fourth made it something considerably more than the classic masterpiece it is for so many listeners. It became personal and eloquent with intimate meaning for those who listened with their hearts. Perhaps the most beautiful portion was the Finale, in which Brahms made use of one of his favorite devices, variations upon a simple theme, to build up a majestic movement. The rich and translucent tone quality of the orchestra was particularly noteworthy in these 31 variations, with the theme sung now by the solo flute, now by the trombones and again by the entire brass choir.

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Mr. Sanroma delighted the audience with his spirited and masterly playing of the Ravel Concerto. This concerto has a highly effective bite and brilliance and its jazz echoes are amusing.

The audience made no secret of its enjoyment of the entire program and repeatedly recalled both conductor and soloist to acknowledge enthusiastic applause.

PITTSFIELD, MASS.
EAGLE

DEC 5 - 1938

Briefs

George E. Judd, manager of the Boston Symphony Orchestra, was the weekend guest of Mr. and Mrs. George W. Edman, 187 Wendell Avenue. Early this morning he boarded the special train bearing the orchestra on its annual tour for New York, Michigan, Ohio and Pennsylvania engagements.

Boston Symphony Presents Evening of Superb Music

Large Audience Indicates Interest in Brilliant Orchestra; Tonal Effects Outstanding; Dr. Koussevitzky Conducts

Buffalo Times Dec. 7/38

By WILLIAM BREACH

The great crowd which greeted the Boston Symphony Orchestra and its distinguished conductor, Dr. Serge Koussevitzky, at the Consistory Auditorium last night, was tangible evidence of the interest of the general public in the superb playing of symphonic music—such as we have learned to expect from this famous organization.

The concert was the fourth in the Zorah B. Berry series. With conductor and players in fine fettle, it was an evening of superlative deeds.

Among the myriad of details to admire, one was impressed with the orchestral tone—whether string, wood or brass—a constant joy to the ear.

It was a pleasure to hear the Beethoven Second Symphony—with which the concert opened—a work too frequently passed by for others less vital. The buoyant music of this "Prince of symphonies"—at Dr. Koussevitzky's hands—glowed with a full measure of its exhilarating and exultant power. The slow movement was notable for its lovely lyricism, the scherzo for its flashing spirit, and the finale for its capricious humor and gusto.

The Ravel Piano Concerto, which closed the first half of the program, was played by Jesus Maria Sanroma, soloist at the Boston première in 1932. With the co-operation of Dr. Koussevitzky, long regarded a leading Ravel interpreter, the concerto was given a vivid and brilliant performance which reached a dizzy peak of virtuosity.

It is brittle and ironic music with a pungent effectiveness that clearly shows the jazz influence. The scoring is dazzling and adroit with its uncanny play of rare tonal tints. The audience was stirred by Mr. Sanroma's bravura playing and recalled him a number of times.

The crown of the evening was the Brahms Fourth Symphony. It will be many a day before we hear this classic masterpiece set forth with such beauty and dramatic power. From the exquisite articulation of the opening theme to the stupendous closing passacaglia, the music gathered momentum until it reached a stirring intensity that was profoundly impressive.

MUSIC REVIEW

Buffalo Courier-Express

By Isabelle Workman Evans

Dec. 7/38

When the magnificent Boston Symphony Orchestra appeared last night under the baton of its singularly gifted conductor, Serge Koussevitzky, literally hundreds of dejected music lovers were turned away from the box office of the Buffalo Consistory by the report of sold-out house. Long before the appointed hour of the concert all available seats were taken by devotees of Dr. Koussevitzky and his amazingly perfect body of approximately 115 superlative musicians. The concert was one of the regular attractions of the Tuesday evening series of Zorah B. Berry.

The diversified and interesting program included two contrasting symphonies; the second symphony, Opus 36 by Beethoven, the genius who pioneered in the realm of symphonic writing, who first performed in Vienna in 1803, while the fourth symphony, in E minor, the product of the mature master, Johannes Brahms, was first performed in 1885. These early and late creations of two of the giants of all musical literature were separated, in the performance yesterday evening, by the Concerto for piano and orchestra by Ravel, which received its first performance in Paris as recently as 1932. The soloist in the Concerto was the brilliant young Puerto Rican pianist, Jesus Maria Sanroma, who is the official pianist of the Boston Symphony Orchestra.

The splendor of the orchestral tone and the amazing degree of technical development of this superb symphonic group were apparent immediately in the Beethoven opus. The spontaneity of the phrasing and the absolute rhythmic control gave full beauty to the eloquent music of the young Beethoven, exulting in the realization of own individuality.

Mr. Sanroma was accorded an ovation for his effective performance of the Ravel concerto. Equipped with a brilliant technique this pianist interpreted the work with freedom, brilliancy, and style.

INDEPENDENT

[illegible]

DEC 2 - 1938

Boston Symphony Orchestra to Appear at Public Hall

The Boston Symphony Orchestra with Dr. Koussevitzky conducting will appear in a concert at Public Music Hall Friday, Dec. 9, at 8:45 p. m. under the auspices of the Cleveland Museum of Art and the direction of Mrs. Emil Brudno. The program follows:

Haydn, Symphony in B flat, No. 102—Largo: Allegro vivace; Adagio; Minuetto: Allegro: trio; Finale: Presto. Debussy, "La Mer," Trois Esquisses Symphoniques—De l'aube a midi sur la mer; Jeux de Vagues; Dialogue du Ven et de la Mer. Intermission. Sibelius, Symphony No. 2 in D Major— Allegro; Andante; Scherzo; Finale.

CLEVELAND PLAIN DEALER

, SATURDAY, DECEMBER 10, 1938

BOSTON SYMPHONY PLAYS SUPERBLY

Koussevitzky Dynamic in Concert Here

BY HERBERT ELWELL

The Boston Symphony Orchestra under its eminent leader, Serge Koussevitzky, presented a concert at Public Music Hall last night, appearing in the Cleveland Concert Course sponsored by the Cleveland Museum of Art and managed by Mrs. Emil Brudno.

This was the first time in many years music lovers here have had the pleasure of a visit from this veteran organization, headed by one of the most dynamic figures in the world of music. They were not slow to show their appreciation. If there was a vacant seat anywhere in the hall, it would have been hard to discover. And this throng, thrilled by a program of constantly mounting intensity, voiced its enthusiasm in unrestrained applause, recalling the conductor time and time again.

He and his 110 men rewarded their listeners with playing of superb quality and with music that moved by progressive degrees of intensity to a really stupendous climax in the Finale of Sibelius' Second Symphony.

Purity in Singing Strings

In the opening B Flat Major Symphony of Haydn one was conscious at once of the superior balance and finish of this orchestra, of the mellowness and purity of its singing strings, of the softness and precision of its attacks. Above all, one was aware of a guiding force so strongly self-composed and so completely in control of every element that details fell into place with utmost ease, leaving one with a sense of unity, compactness and integrity of direction that was simplicity itself.

To move from this radiant clarity and conciseness of outline into the highly diversified patterns and sensuous luxuriance of Debussy's Three Symphonic Sketches, "The Sea," was to discover another side to Koussevitsky's extraordinary temperament and another phase of many-sided interpretive nature, for here was music of almost voluptuous appeal and dazzling color.

What he made of it was something so strikingly at one with its essential character that one may perhaps be forgiven for speaking of it in rhapsodical terms. It took on an ethereal quality so vividly suggestive that one could fairly feel the light spray of water and the warm sunlight making rainbows through the luminous orchestral texture. And this magical effect was produced with such ease that one was led to conclude that a gigantic task of clearing away obstacles had been achieved in the preparation of this work, a task which left the conductor free in performance to transmit nothing but unadulterated feeling, nothing but the distilled essence of what had transpired in the fascinating realm of Debussy's fertile imagination.

Cellos Sing With Fervor

This same directness of contact with the inner spirit of the music was again in force in the Sibelius Symphony, though the change in style brought a corresponding change of approach from a delicate, evanescent blending of surface impressions to a type of phrasing that brought out the deep earnestness of a northern temperament and unearthed imposing realms of turgid and passionate expression. The cellos sang with magnificent fervor. There was no blaring brass nor strident intensity of strings, but an ever throbbing upward surge and unanimity of feeling in the entire orchestral body that brought the splendid architecture of this work to a focus with an impressiveness that has seldom been recognized in it here. Every nerve in the conductor seemed on fire with the emotional urgency of this music. And this high voltage was transmitted throughout every fiber of the instrumental texture until it reached an audience breathless with the excitement of its irresistible current.

Here is indeed an admirable orchestra and a conductor who knows how to show it off to advantage, but whose musicianship is so great that no mere act of showmanship arises to obstruct our view of or diminish our admiration for an imaginative force in full, free possession of tremendous communicative power.

AMBRIDGE, PA.
CITIZEN
DEC 7 - 1938

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Boston Symphony Comes To Syria Mosque For Saturday and Sunday

PITTSBURGH, Dec. 7 — The high-light of the musical season is the visit of the world-famous Boston Symphony Orchestra, and all roads within a radius of 75 miles of Pittsburgh will lead to Syria Mosque next Saturday evening, December 10 and Sunday afternoon, December 11. The Sunday afternoon concert has special appeal to out-of-town music lovers. The concert starts at 3 o'clock, which makes possible an early return home. A young pianist will be featured as soloist at the Saturday evening concert, Jesus Maria Sanroma, who will play the Ravel Concerto for Piano and Orchestra. Sanroma has toured with great success in both Europe and America. Other works on the evening program are the Beethoven Symphony No. 2 in D major, and the Brahms Symphony No. 4.

The Sunday afternoon program will also feature two great symphonies. They are the Haydn Symphony in B-flat, and the Tschaikowsky Symphony No. 4. Three orchestral sketches, entitled "La Mer" by Debussy will also be included in the afternoon program. The orchestra for both concerts is under the direction of Serge Koussevitzky, and comes to Pittsburgh under the auspices of the Pittsburgh Orchestra Association, May Beegle, Manager.

SUPERB CONCERT GIVEN BY BOSTON SYMPHONY

Buffalo News

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Dec — 7/38

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The readings of the symphonies shone with vitality and dignity, familiar qualities of Dr. Koussevitzky's directing. The Beethoven reflected the lovely Austrian countryside where the master composed portions of this symphony at the very moment when he was tortured by thoughts of his approaching deafness. The opening theme of the Larghetto, surely one of Beethoven's most appealing movements, sang with beauty as the violins enunciated its lovely melody, and the Scherzo was tossed off with a charming capriciousness.

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Buffalo Times Dec. 7/38

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CLEVELAND, O.
Catholic Universe Bulletin
DEC 2 - 1938

Boston Symphony Here Next Friday

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The program:

Haydn ......Symphony in B flat, No. 102
  Largo: Allego vivace
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MUSIC REVIEW

Buffalo Courier-Express

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Dec. 7/38

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The diversified and interesting program included two contrasting symphonies; the second symphony, Opus 36 by Beethoven, the genius who pioneered in the realm of symphonic writing, who first performed in Vienna in 1803, while the fourth symphony, in E minor, the product of the mature master, Johannes Brahms, was first performed in 1885. These early and late creations of two of the giants of all musical literature were separated, in the performance yesterday evening, by the Concerto for piano and orchestra by Ravel, which received its first performance in Paris as recently as 1932. The soloist in the Concerto was the brilliant young Puerto Rican pianist, Jesus Maria Sanroma, who is the official pianist of the Boston Symphony Orchestra.

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KALAMAZOO, MICH.
GAZETTE
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PITTSFIELD, MASS.
EAGLE
DEC 5 - 1938

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INDEPENDENT
Cleveland Ohio
DEC 2 - 1938

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CLEVELAND PLAIN DEALER
SATURDAY, DECEMBER 10, 1938

BOSTON SYMPHONY PLAYS SUPERBLY

Koussevitzky Dynamic in Concert Here

BY HERBERT ELWELL

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He and his 110 men rewarded their listeners with playing of superb quality and with music that moved by progressive degrees of intensity to a really stupendous climax in the Finale of Sibelius' Second Symphony.

Purity in Singing Strings

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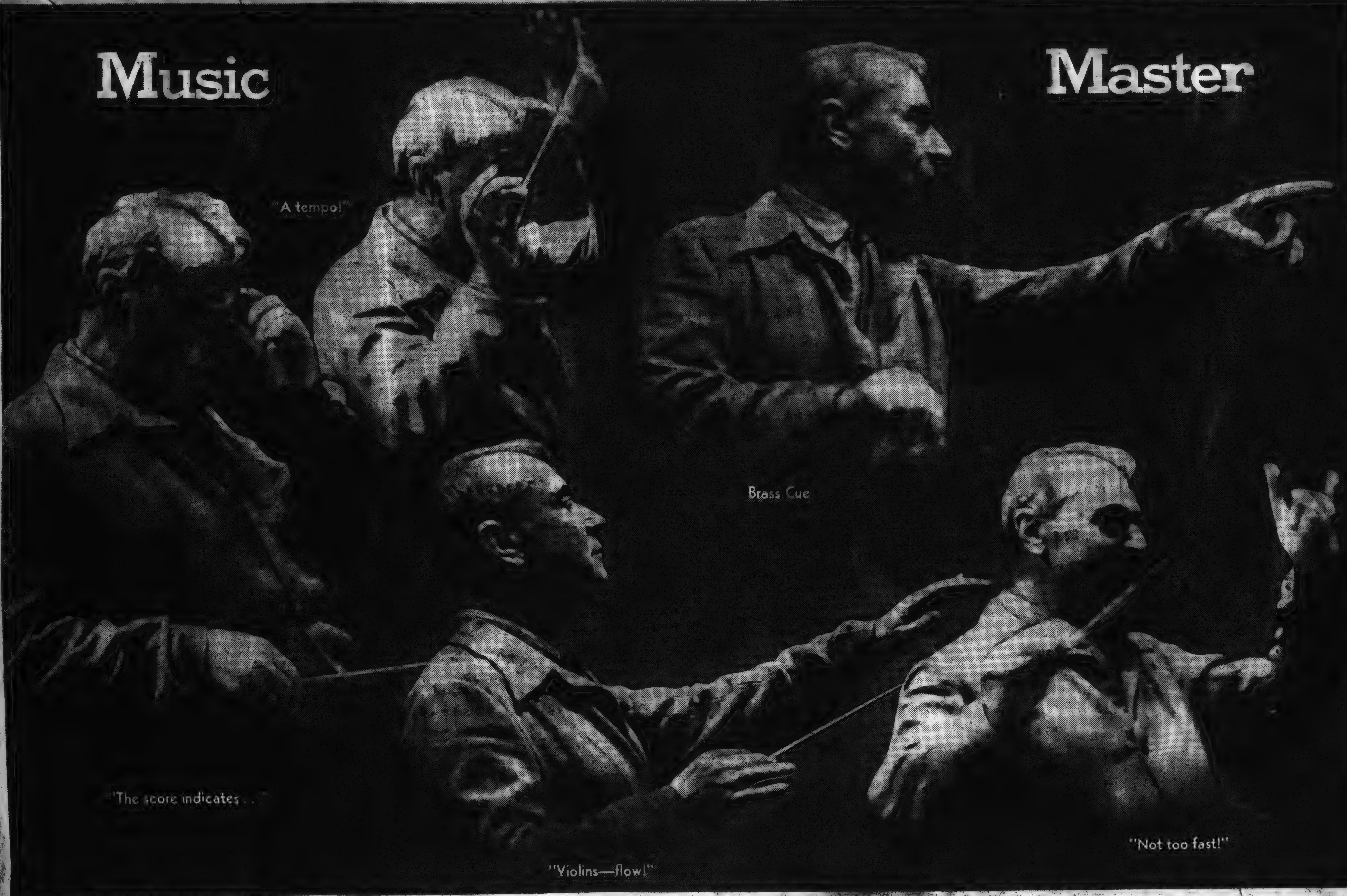
Music Master



"A tempo!"

Brass Cue

"The score indicates . . ."

"Violins—flow!"

"Not too fast!"

On Saturday night and Sunday afternoon the Boston Symphony Orchestra will appear in Syria Mosque under the brilliant baton of its famous conductor, Serge Koussevitzky. His gestures are a marvel of grace and eloquence when viewed from the audience behind him. But here he is as his musicians see him. As he takes his place he does not tap loudly to signal attention. He seems to make a prayerful pause, head slightly bent. He glances over the faces of his musicians. His breathing seems to indicate suppressed excitement. He sets himself, reaches out deliberately to pick up his baton. Suddenly both hands sweep upward. Again he pauses until there is breathless attention from players and listeners. Then the arms come down and the music starts.

MUSIC

96

Michigan Daily

By WILLIAM T. LICHTENWANGER

Dec. Boston Symphony 8/38

The problems which confront the reviewer, in his thankless task of safeguarding the public morals musical, are many. In Ann Arbor the great problem of all problems comes once each year, when Dr. Koussevitzky's Boston Symphony plays in Hill Auditorium and leaves one with the inescapable conviction that any words he may use will be anticlimactical and powerless as far as conveying a true and vivid idea of the concert are concerned. The critical thermometer which registers dutifully for the ninety-nine ordinary performances is wholly dissolved in the white heat of Koussevitzky's transcendant programs, his omniscient and omnipotent interprative genius, and the sublime perfection of his orchestral instrument. Emotional rhapsody in reviewing we have always detested; though others may abandon themselves entirely to the torrent of the music, the reviewer must always keep his critical head above the water, so that he not only feels but knows **why** and **what** he feels. And the reward for this critical reservation, which some souls more easily pleased would call cynicism and fault-finding, comes on those rare occasions, such as last night, when the music is so perfectly re-created that one is carried away not only emotionally but mentally and spiritually as well. The emotion of such an experience will fade with time, but the mental thrill will last as long as memory.

To be more stuffily repertorial, let us record that the Boston Symphony, conducted by Serge Koussevitzky, played in Hill Auditorium last evening a program comprising the B flat Symphony, No. 102, of Haydn, Debussy's **La Mer**, and the Fourth Symphony in F minor of Tchaikowsky. Each of these three works is of a world apart unto itself, and yet the conductor welded the three into one subtle drama, organically complete throughout. For each work there was the exact and particular approach whichit demanded. The Haydn, one of the composer's last half dozen symphonies and far closer in its maturity and expressive freedom to the approaching Beethoven than to its own humble and experimental predecessors of thirty years before, was played with a quiet power and perfect feeling for its surprisingly chromatic songfulness, its humor and gusto, and yet with a tone that was never forced or strident. The Debussy **La Mer** to those sensitive to its peculiar idiom, must have been a vast and colorful painting of some inner ocean; to us it was a feast of sensuous and often exotic sound, of which the Orchestra was a miraculous chef.

And the Tchaikowsky Symphony, that ordinarily bores us with its theatrical fanfares and drum rolls, its long stretches of desert-like "passage work" between oases of luscious themes that only Tchaikowsky could produce, became surprisingly logical and legitimately dramatic under the magic of Koussevitzky's baton, its usual blatancy polished over by the Orchestra's round, glowing tone and the conductor's ever-tasteful reserve. Though this Symphony is patently concerned with emotion, it is to us a sort of objective, un-emphatic emotion, through which we were always aware, not unpleasantly, of the brilliancy of the performance—a brilliancy based not on mere showiness but on a conception that sounded the utmost depths of the work and was brought to life with un-human beauty and perfection by the artists of the Orchestra.

THIS CLIPPING FROM
CLEVELAND, O.
PRESS

DEC 6 - 1938

MUSICAL PRIVILEGE

THE opportunity Clevelanders will have Friday night in Public Music Hall to hear the fine Boston Symphony Orchestra is a rare one. The 110-man musical organization, thought by some musicians to be the best in this country, has not been in Cleveland for more than a decade.

There are two outstanding reasons why the Boston Symphony towers in musical stature. One is the inspirational leadership provided by Serge Koussevitzky, the Russian conductor who compromises with nothing, least of all artistic integrity; and the other is the powerfully strong financial backing the orchestra gets at home.

The privilege of hearing the orchestra in Cleveland has also an important bearing on national relationship. Last year our own fine Cleveland Orchestra visited Boston and achieved notable success there. In reciprocity it is no more than proper that we should acclaim the Boston's appearance with a filled Public Hall Friday night.

HARTFORD, CONN.
TIMES
DEC 10 1938

Ernst Krenek Will Talk About Modern Music

Friends and Enemies Will Present Viennese Musician

Ernst Krenek, who will give a lecture-recital Tuesday evening in the Avery Memorial, as the first of two "concerts intimes" under the auspices of the Friends and Enemies of Modern Music, is the composer of "Jonny Spielt Auf," and is internationally known as composer, conductor, pianist, writer and lecturer.

H. H. Stuckenschmidt, writing in Musical America, says of Herr Krenek: "Ernst Krenek doubtless is one of the most interesting and problematic figures in contemporary music. His combination of artistic gifts makes him as important as an essayist and musicologist as he is as a composer. His development, like a mirror, reflects every tendency of modern music since 1920. Starting as an atonalist, then turning toward jazz ('Jonny Spielt Auf'), later toward classicism and a Schubert-like romanticism ('Reisebuch'), since 1932 he has returned to the radicalism of his early days. In the now rather small parish of atonality and twelve-tone composition, Krenek is one of the most ardent and uncompromising figures."

To Be Heard Here Tuesday Evening

An informal portrait of Ernst Krenek, composer, pianist, conductor, musicologist and lecturer, who will give a lecture-recital on "Why Modern Music is Unpopular" Tuesday evening under the auspices of the Friends and Enemies of Modern Music.

Will Illustrate on Piano

Ernst Krenek comes to Hartford as an authority exceptionally well fitted to speak on the topic, "Why Modern Music is Unpopular," which he will illustrate by playing on the piano excerpts from various contemporary compositions.

Ernst Krenek was born in Vienna in 1900, and studied with Franz Schreker, well-known composer of opera, and at the Imperial Academy of Music in Vienna and the State Academy in Berlin.

He began to compose music when he was still a youth, and his first opera, written when he was 23 years old, was given at the State Opera in Berlin in 1924, with Erich Kleiber conducting. In the following years he composed ten successful operas, especially his "Jonny Spielt Auf," which was performed all over the world, including the Metropolitan Opera in New York.

His latest work, "Karl V," written in 1932, was scheduled for its first performance at the Vienna State Opera, but the performance was cancelled on the pretext that it was impossible. It was rumored that the cancellation was brought about primarily by political antagonism to its content. At any rate, it was not given until last summer, when the Prague German Opera presented it with great success.

Historical Drama

It is acclaimed as a new type of historical opera, leading the audience back to the struggle between the Church and the Reformation, with the Hapsburg Emperor Karl, who is the hero, embodying the intellectual discord between the Middle Ages and Modern Times. In the first scene the old emperor is seen confessing his life to a young friar. And thereafter the opera shows the scenes his memory brings forth. Drama, melodrama and opera are combined in "Karl V." And in the music, most radical of all, critics have found a fanatical rebellion against impressionism, handled with great technical skill and a deep inspiration. The composer uses the hardest, most abstract sounds, daring polyphony, and a style ranging from powerful drama to lyric mysticism.

In addition to his operas, Krenek has composed much chamber music, Lieder, choruses, three symphonies, two concerti grossi, two piano concerti, and a violin concerto. These have been conducted by Koussevitzky, Monteux, Kleiber and Sir Henry Wood.

In his role of conductor, the artist has directed orchestras at the state opera houses at Wiesbaden and Cassel, and has conducted concerts and broadcasts in Vienna, Zurich, Lugano, Helsingfors, Warsaw and Brussels.

As pianist, he has played his own works, particularly concertos with orchestra.

Musicologist and Writer

He is equally well known as a musicologist and writer, and has published more than 400 articles on music and various artistic, cultural and sociological problems in important papers and magazines. For many years he has lectured in Austria, Czechoslovakia, Switzerland, France, Belgium, Holland, Spain and Italy, giving his talks in German, French or English. Last year he lectured at Yale, Columbia, Smith and Princeton, and has come to America to make his permanent home.

The lecture-recital Tuesday evening will be the first of two "concerts intimes" to be given at the Avery under the auspices of the Friends and Enemies jointly with the Wadsworth Atheneum. The second will be a recital Sunday evening, Jan. 22, by Elsie Houston, Brazilian soprano.

THIS CLIPPING FROM
TOLEDO, O.
TIMES

NOV 27 1938

Noted Pianist To Play Here

Career of Puerto Rican Varied, Unusual

JESUS MARIA SANROMA, pianist, who will appear as soloist with the Boston Symphony orchestra in the Toledo Museum of Art peristyle, Dec. 8, has had an unusual career.

He was born in 1903 in Puerto Rico of Catalonian parents. He was sent to this country in 1917 by the government to complete his musical education at the New England conservatory.

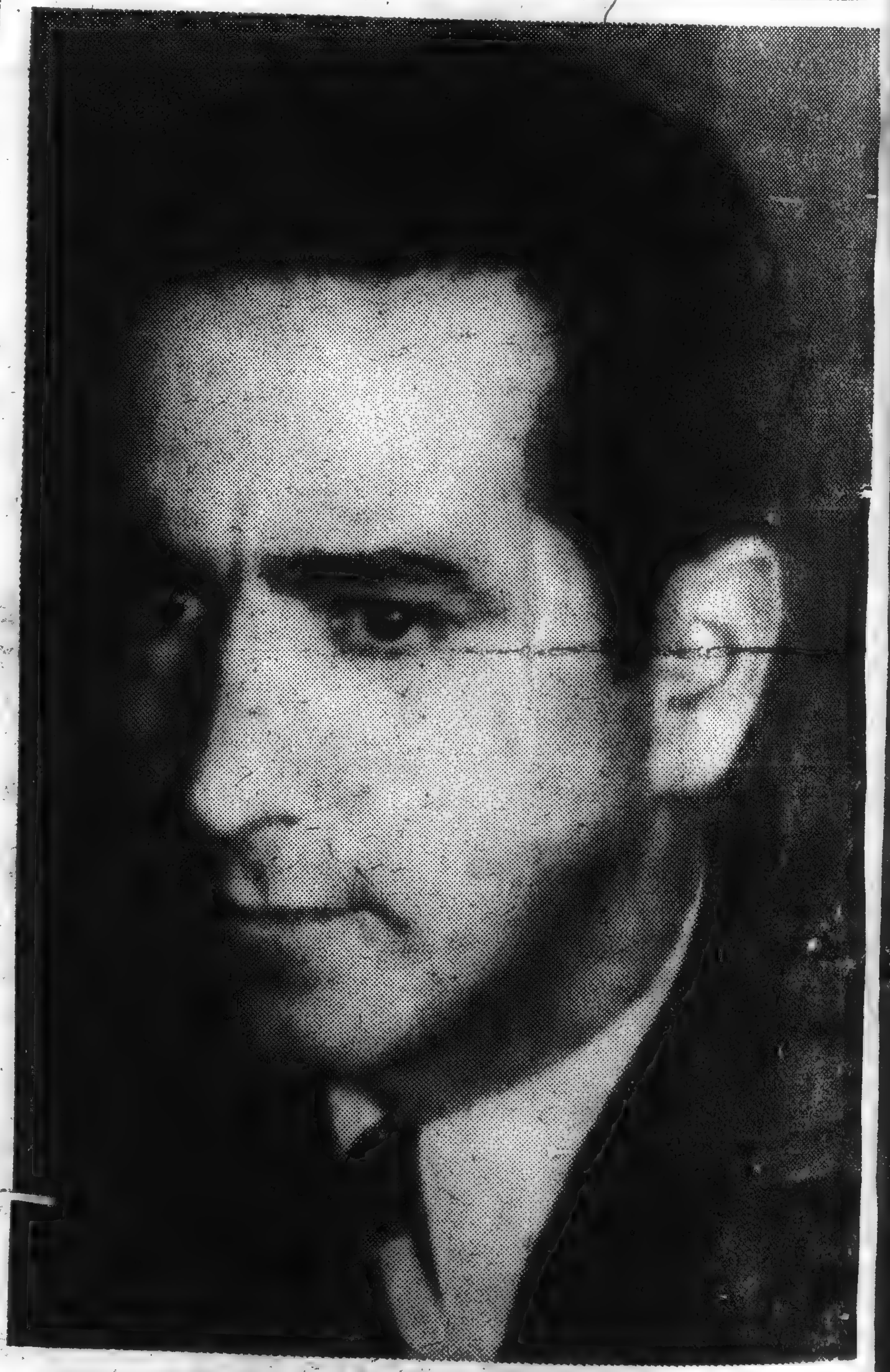
Following his graduation he studied with Mme. Antoinette Szumowska. He gave local recitals and orchestral appearances, touring the country with Jacques Tribaud, as his accompanist. In 1926 he became official pianist with the Boston Symphony orchestra.

Sanroma then went abroad, made an interpretative study of the piano with Arthur Schnabel in Berlin and Alfred Cortot in Paris.

Besides his Paris performance of Toch's Concerto, Sanroma gave recitals in Berlin, Paris, Madrid and Barcelona, and then with the Boston Symphony in Boston and New York. He has taken his place with the foremost of the younger generation of pianists.

He will play Ravel's "Concerto for Piano and Orchestra" with the orchestra when it appears here next month.

Orchestra Soloist



JESUS MARIA SANROMA, pianist, will appear as soloist with the Boston Symphony orchestra, Thursday, Dec. 8, in the Toledo Museum of Art peristyle. This concert is complimentary to members of the museum. Sanroma will play Ravel's "Concerto for Piano and Orchestra."

oday's Closing Prices on the New York Stoc

97

By a Staff Photographer

Vladimir Dukelsky

Whose "Dedicaces" was given a first performance by the Boston Symphony Orchestra today.

Vernon Duke

Composer of swing, musical comedy and cinema called in by Hollywood on the Gershwin "Goldwyn Follies" completion.

Antipodal Composers Meet; And 'They' Muse Mellifluently

Monitor Dec. 16/38

By E. Bigelow Thompson

Staff Writer of The Christian Science Monitor

Vladimir Dukelsky, distinguished young Russian composer, whose "Dédicaces" was given a first performance by the Boston Symphony Orchestra this afternoon, and Vernon Duke, American citizen, esteemed by "swing" fans for recent compositions, known musically for light stage pieces and for his completion of numbers left unfinished for the Goldwyn Follies by the passing on of the late George Gershwin, were in Boston today.

They elected to be interviewed in the orchestra library at Symphony Hall, together—rather unusual in itself. Generally the press outnumbers a celebrity rather than celebrities outnumbering the press.

Both have lived eventful lives. In the interview, they found they had much in common. Dukelsky is of Georgian and Spanish ancestry. Showing considerable precocity as a child, his boyhood, beginning at nine, was spent studying composition under Glière, piano with Dombrovsky, and he was enrolled in Kiev Conservatory at 13.

He did not graduate. "By 15 I went through the whole works." A year later, in the disturbed political changes of 1920, the Dukelsky family "left hurriedly." Since then his course lay through Paris, London, New York, Hollywood.

Vernon Duke has not had an easy time either. In that same year, 1920, he came across some of Gershwin's works in Constantinople. They were captioned in English and Greek. He was fascinated by the scoring. He harmonized a Turkish song in the jazz manner and sold the first jazz tunes published in a Turkish edition.

Arrived in the United States, his livelihood was precarious. One odd job followed another: conductor of the orchestra in a burlesque theater, composer of a slinky waltz to accompany a stage magician's act, accompanist at New York night clubs.

For climax, he met Mr. Gershwin,

(Continued on Page 11, Column 3)

Antipodal Conductors Meet

(Continued from Page 1)

then doing the "George White Scandals" (1922), and made copies for him; later, "in spite of all claims to the contrary, I made the two-piano arrangement of the 'Rhapsody in Blue'. . . ."

In the interview, each composer was politely complimentary of the other's work. Mr. Dukelsky remarked that he liked to think of Mr. Duke's compositions as "written principally for Mr. Duke's own enjoyment, and, ah, also for the appreciation of two or three other people, because he is unable to adapt serious music to popular needs."

Mr. Duke rejoined, clarifying his position, that "writing light tunes (his cinema "atmospheric" backgrounds, the London operetta "Yvonne" and popular numbers) is like playing golf—only more profitable. . . . I feel at ease writing jazz. . . ." Politely to Mr. Dukelsky—"I am not influenced by Dukelsky. . . . My music is like taking a pleasant walk."

Mr. Dukelsky (of classical tradition and training) said, "I think Mr. Duke's music will last. I have come to the conclusion that 'April in Paris' is in for long life. See, it was written in 1933 and the fact that it is still 'on' shows signs of its becoming a standard. . . ."

Coming to closer grips, Mr. Duke vouchsafed the opinion that some of Dukelsky's works are "a bit heavy." "Emphatically," was his word for it. He explained he felt "the musical language is complex."

Mr. Dukelsky interrupted to remark, "I have spent the past three years sharpening it. I hope my language is clear to my audience." Then came amplification of intricate, not complex . . . energy and verve . . . rhythmic life, as footnotes to the Dukelsky technique.

Agreement was reached in consensus that "We both have this in common: belielief that melody is the important thing."

Then Mr. Dukelsky laughed at Mr. Duke and Mr. Duke joined in. In one voice, being one and the same man, he (they) told the interviewer who set them at odds by his questions, that, seriously, "I owe a lot to Gershwin, as Duke, and I owe an enormous lot to Koussevitzky as Dukelsky."

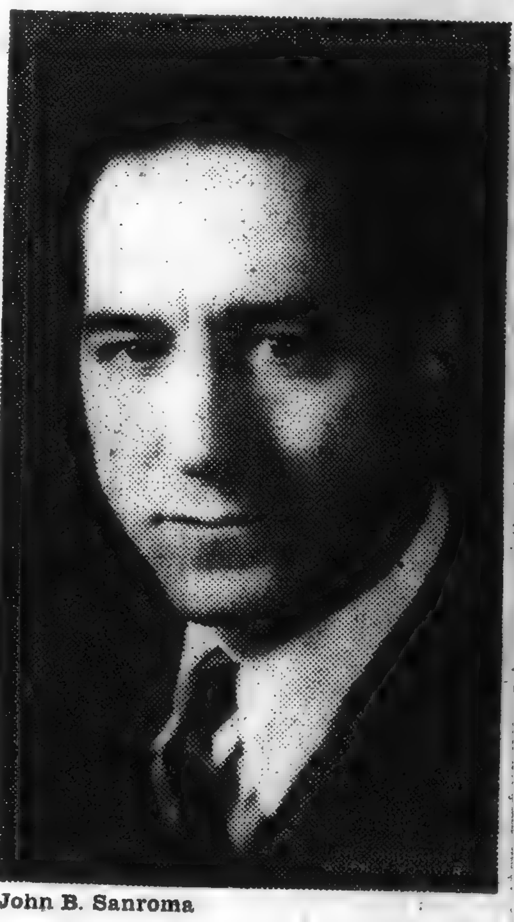
The composer explained that he was forced to use two names, although it has brought complications. For his serious work, his ballet "Zéphyr et Flore," done on Diaghliev's order, his symphonies, concertos, works for chamber combinations, piano sonatas, today's "Dédicaces," a concerto for orchestra and piano with soprano obligato . . . the Editions Russe de Musique. The music publishing house in Paris with which Mr. Koussevitzy is identified, objected, and the serious composer had to find another name for his lighter and equally successful side.

"I always find that people who call themselves serious musicians look on me with suspicion of being a Broadwayite with the taint of jazz. The swing fans think Duke must be a highbrow because of his Carnegie Hall setting . . . One publisher lately asked me to write as Kelly because he wanted some Irish ballads!"

Mr. Dukelsky is now working on a something new in musical plays, "The Carousel," writetn in collaboration with Robert Nathan (from Nathan's novel, "The Orchid") and Georges Balanchine, for January production. "We are trying to do away with certain fallacies of musical comedies. All the songs further the action!"

Dukelsky Knocks at the Door Of Symphony Hall Once More

The composer brings a new composition for first performance by Dr. Koussevitzky.



John B. Sanroma

Jesús María Sanromá

He will be heard at the week-end symphony concerts in the first performances of Dukelsky's "Dedications."

Vladimir Dukelsky is a curious figure on the American musical landscape. He would seem sufficiently exotic if he were judged upon the single score of his serious music. Such a work as his "Dédicaces," which Dr. Koussevitzky will introduce at the week-end symphony concerts, would alone be reason to seek the varied and conflicting sources of so ingenious and odd a creative intellect. But Mr. Dukelsky does not feed upon bread alone; he sweetens it well with the rich flavors of the musical comedy stage under the half-abbreviated, half-anglicized pseudonym of Vernon Duke. He has contrived much theatrical and film music, and is responsible for a number of "hits" from such works as "The Show Is On," "Three's a Crowd," and others since he made his début in London in 1926 with "Yvonne." His latest musical play is "The Carousel," written in collaboration with Robert Nathan and Georges Balanchine. It is to be produced in January with a possible Boston opening.

Mr. Dukelsky traces his ancestry to both Spanish and Georgian sources. As a boy he studied composition with Glière at the Conservatory of Kiev. A suite from his ballet "Zéphyr et Flore," written at the request of Serge Diaghileff, was presented at the symphony concerts in 1927. Dr. Koussevitzky has also performed his first two symphonies and an "Epitaph" for soprano solo, chorus, and orchestra in memory of Diaghileff.

Dedicated to Balanchine

The new work, which is dedicated to Georges Balanchine, bears the somewhat fulsome title "Dédicaces, pour piano, orchestre et voix de femme obligato (paroles de Guillaume Apollinaire)." It was begun in 1934 and completed in the spring of 1938. Despite the factual length of the title, the composer has added the information that the work is really "a three-movement piano concerto with a vocal epigraph." The soprano sings Apollinaire's poem in the first movement, "L'Envoi," is silent in the second and third movements—"To the City" and "To the Country" respectively—and is heard again repeating the final lines of the poem in the epilogue to the fourth movement, "To the Sea."

The titles of the movements are drawn from various allusions of the poem. "Apollinaire breathlessly describes those features of his existence in the city, the country, and on the water that startled or touched him the most," the composer writes. "Thus the soprano becomes the narrator, while the solo pianist could perhaps be likened (this time literally) to a man pitched against the universe of the orchestra." Apollinaire's poem follows, in a translation by George Davis:

Oh dear companions!
Electric signals of railway stations,
Song of the harvesters,
A butcher's truck,
Regiment of streets without number,
Cavalry of bridges . . .
Do you recall the suburbs and
plaintive herd of landscapes?
Beneath the moon the cypress trees
cast their shadows,
This night of summer's waning I
hear a languishing and ever
restless bird and the eternal
rushing of a broad and sombre
river.

"Emery Boards" Used

The composer would insist that in spite of all the literary connotations, the work is in no way descriptive. The orchestra employed is of the usual size with an augmented percussion choir containing the seldom used "emery boards." . . . "These, when rubbed together, convey the illusion of splashing waves—the one and only concession to the impressionistic orchestral palette," Mr. Dukelsky explains.

All the movements of the work are developed with intricate detail requiring careful listening from those hearing the work for the first time. Mr. Dukelsky writes freely in the contemporary idiom, but one is pleased to discover that his is a music that communicates itself easily to the understanding of his audience. More than any earlier work of his, the "Dedications" seem engrossing and stimulating.

The orchestration is of interest, particularly the unison of kettle drums and a solo double at the beginning of the opening movement, and the accompaniment of the soprano voice by a pair of clarinets in the declamation of the poem. In opposition to the energy and exuberance of the movements, "To the City" and "To the Sea," the slow movement, "To the Country," is diatonic, peaceful, pastorale in character.

G. H. L. S.

LITCHFIELD, CONN.
WEEKLY ENQUIRER

DEC 1 - 1938

Notes of Music

With the arrival of Serge Koussevitzky and his Boston Symphony Orchestra, the ~~New York~~ concert season can really be said to be in full swing. Each year the first—and subsequent—appearance of this magnificent group is awaited eagerly by those lucky ones who possess the highly-prized subscriptions, and by the rest of us who want to know just how fine and keenly trained an orchestra can be. Each year we feel that the performances we have been privileged to hear have come as close to perfection as a great Art will allow mere humans to approach, and yet each new season brings new revelations of tone, of unity, of depth of musical understanding on the parts of both the men and their leader. And the first concert served to re-emphasize this outstanding quantity.

* * * * *

The program was extremely well-chosen. Mr. Koussevitzky began with Maurice Ravel's "Le Tombeau de Couperin", played by the orchestra in commemoration of Ravel's death last year. It has been said that this music was written by Ravel as an ode to the memory of a friend who fell in the World War. It has also been argued that this story is necessarily apocryphal, since the music is not in any evident way elegiac, but instead shows the consummate perfection of style and composition that we have learned to expect of Ravel; it would seem, to the superficial, that the expression of any deep feeling, and particularly any sincere grieving, would not be possible in so finished and polished a composition. To hold to this view would be to show no grasp of the composer. With Maurice Ravel, a grief would drive him to the deep and proud springs of the ancient culture of his ancestors, to express that grief in a form of beauty, with head held high and erect. Only the gallant could know that this apparent stylism, this almost formal and too-perfect phrasing, masked a feeling too deep and above all too proud for all to see and to be told. The orchestra played it superbly throughout, maintaining the spirit of the music and its message with the clarity and perfection of phrasing that we take all too much for granted, and hear all too seldom.

* * * * *

The "Fifth Symphony" of Sibelius, which was next presented, is one of those things about which perhaps too much has been written out of too little knowledge and love. It is true that each of this master's works bears the unmistakable mark of his thought and individuality; it is equally true that each of them—and we are thinking now of the symphonies—is as clearly and sharply different from the others as two children of the same parent frequently—and generally—are. In all of them we get the pastoral feeling, the sense of loneliness and detachment; in all of them the essential sombreness of their progenitor's environment and thought-processes is carried through, yet in each of them the expression is different while being wholly honest. The Fifth differs greatly from the Second, not only in thematic idea but in synthesis and development, both emotionally and technically. Its demands on the personnel are perhaps not as great as its immediate predecessor in a purely technical sense, yet the need of full understanding on the part of the conductor is greater by far. The contrast between this and the Ravel could hardly have been greater, or, for that matter, could there have been a fuller revelation of the powers of the men and their leader. From the quiet, pastoral beginning and its woodwind development, through the beautiful mounting of ideas to the superb finale, as glorious as a northern sunrise, the music expresed to everyone who would listen, their own personal analysis of a work that is elusive and rare, in the best senses of these words. It is needless to add that the audience felt the implications fully and showed their feelings tumultuously.

* * * * *

It is worth noting here that the performance of Beethoven's Fifth, was the fourth playing of this symphony within a fortnight. All of our major orchestras in New York have now played it—the Philadelphians, Toscanini and his NBC Orchestra, ~~the Philharmonic~~-Symphony, and now the Boston. It is a tribute to this great music, that it has not even slightly palled, and an equal tribute to its performers that each hearing of it discloses thoughts and presentations of ideas that somehow did not occur previously. Any discussion of this Symphony from an analytical standpoint would be superfluous—it is thrice familiar; it is sufficient to say that the elemental strength and drama of the Beethoven detracted nothing from that which had gone before, and that the way this Orchestra played it made one wish, after three immediate previous hearings, that it were played more often rather than less, if it were always played this way.

Ralph M. Fremont

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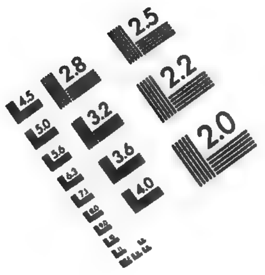
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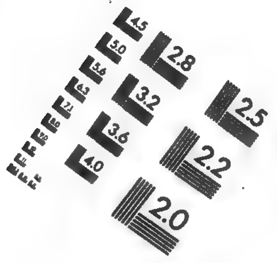
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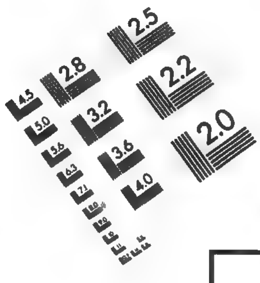
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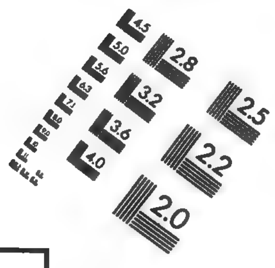
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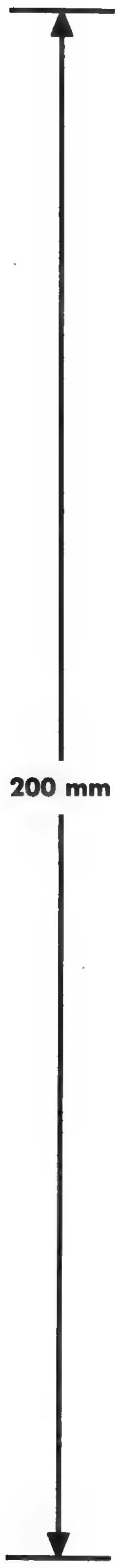

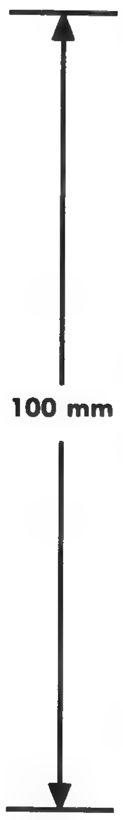

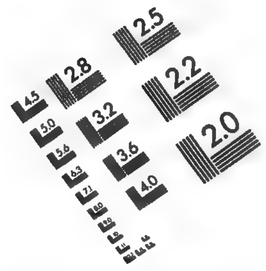
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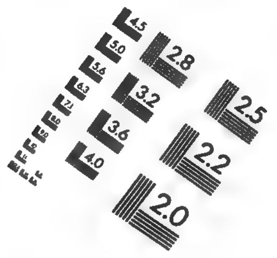
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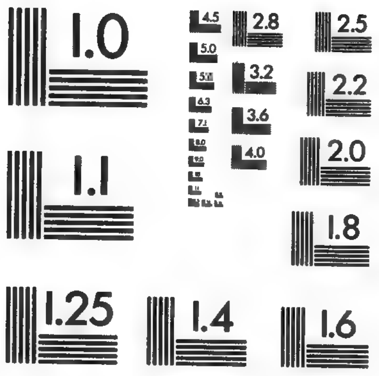
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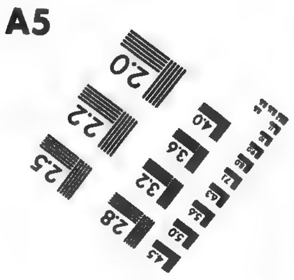
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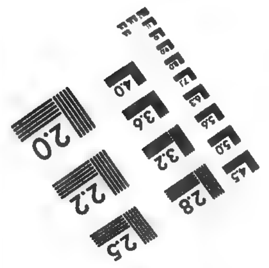
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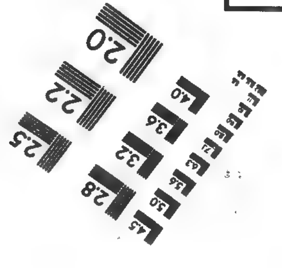
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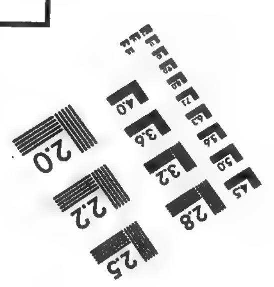
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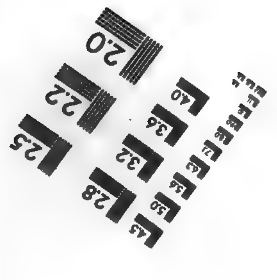
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Two Thoughts, With but a Single Head

Monitor — Dec. 16

By a Staff Photographer

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(Continued on Page 11, Column 2)

Antipodal Conductors Meet

(Continued from Page 1)

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The composer explained that he was forced to use two names, although it has brought complications. For his serious work, his ballet "Zéphyr et Flore," done on Diaghliev's order, his symphonies, concertos, works for chamber combinations, piano sonatas, today's "Dédicaces," a concerto for orchestra and piano with soprano obligato . . . the Editions Russe de Musique. The music publishing house in Paris with which Mr. Koussevitzy is identified, objected, and the serious composer had to find another name for his lighter and equally successful side.

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LITCHFIELD, CONN.
WEEKLY ENQUIRER

DEC 1 - 1938

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The program was extremely well-chosen. Mr. Koussevitzky began with Maurice Ravel's "Le Tombeau de Couperin", played by the orchestra in commemoration of Ravel's death last year. It has been said that this music was written by Ravel as an ode to the memory of a friend who fell in the World War. It has also been argued that this story is necessarily apocryphal, since the music is not in any evident way elegiac, but instead shows the consummate perfection of style and composition that we have learned to expect of Ravel; it would seem, to the superficial, that the expression of any deep feeling, and particularly any sincere grieving, would not be possible in so finished and polished a composition. To hold to this view would be to show no grasp of the composer. With Maurice Ravel, a grief would drive him to the deep and proud springs of the ancient culture of his ancestors, to express that grief in a form of beauty, with head held high and erect. Only the gallant could know that this apparent stylism, this almost formal and too-perfect phrasing, masked a feeling too deep and above all too proud for all to see and to be told. The orchestra played it superbly throughout, maintaining the spirit of the music and its message with the clarity and perfection of phrasing that we take all too much for granted, and hear all too seldom.

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The "Fifth Symphony" of Sibelius, which was next presented, is one of those things about which perhaps too much has been written out of too little knowledge and love. It is true that each of this master's works bears the unmistakable mark of his thought and individuality; it is equally true that each of them—and we are thinking now of the symphonies—is as clearly and sharply different from the others as two children of the same parent frequently—and generally—are. In all of them we get the pastoral feeling, the sense of loneliness and detachment; in all of them the essential sombreness of their progenitor's environment and thought-processes is carried through, yet in each of them the expression is different while being wholly honest. The Fifth differs greatly from the Second, not only in thematic idea but in synthesis and development, both emotionally and technically. Its demands on the personnel are perhaps not as great as its immediate predecessor in a purely technical sense, yet the need of full understanding on the part of the conductor is greater by far. The contrast between this and the Ravel could hardly have been greater, or, for that matter, could there have been a fuller revelation of the powers of the men and their leader. From the quiet, pastoral beginning and its woodwind development, through the beautiful mounting of ideas to the superb finale, as glorious as a northern sunrise, the music expresed to everyone who would listen, their own personal analysis of a work that is elusive and rare in the best senses of these words. It is needless to add that the audience felt the implications fully and showed their feelings tumultuously.

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Ralph M. Fremont

THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, DECEMBER 15, 1938

on Boston Amusements—Symph[illegible]y Notes, Concerts,

97

Dukelsky Knocks at the Door Of Symphony Hall Once More

The composer brings a new composition for first performance by Dr. Koussevitzky.

John B. Sanroma

Jesús María Sanromá

He will be heard at the week-end symphony concerts in the first performances of Dukelsky's "Dedications."

Vladimir Dukelsky is a curious figure on the American musical landscape. He would seem sufficiently exotic if he were judged upon the single score of his serious music. Such a work as his "Dédicaces," which Dr. Koussevitzky will introduce at the week-end symphony concerts, would alone be reason to seek the varied and conflicting sources of so ingenious and odd a creative intellect. But Mr. Dukelsky does not feed upon bread alone; he sweetens it well with the rich flavors of the musical comedy stage under the half - abbreviated, half - anglicized pseudonym of Vernon Duke. He has contrived much theatrical and film music, and is responsible for a number of "hits" from such works as "The Show Is On," "Three's a Crowd," and others since he made his début in London in 1926 with "Yvonne." His latest musical play is "The Carousel," written in collaboration with Robert Nathan and Georges Balanchine. It is to be produced in January with a possible Boston opening.

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Dedicated to Balanchine

The new work, which is dedicated to Georges Balanchine, bears the somewhat fulsome title "Dédicaces, pour piano, orchestre et voix de femme obligato (paroles de Guillaume Apollinaire)." It was begun in 1934 and completed in the spring of 1938. Despite the factual length of the title, the composer has added the information that the work is really "a three-movement piano concerto with a vocal epigraph." The soprano sings Apollinaire's poem in the first movement, "L'Envoi," is silent in the second and third movements—"To the City" and "To the Country" respectively—and is heard again repeating the final lines of the poem in the epilogue to the fourth movement, "To the Sea."

The titles of the movements are drawn from various allusions of the poem. "Apollinaire breathlessly describes those features of his existence in the city, the country, and on the water that startled or touched him the most," the composer writes. "Thus the soprano becomes the narrator, while the solo pianist could perhaps be likened (this time literally) to a man pitched against the universe of the orchestra." Apollinaire's poem follows, in a translation by George Davis:

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Song of the harvesters,
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Regiment of streets without number,
Cavalry of bridges . . .
Do you recall the suburbs and plaintive herd of landscapes?
Beneath the moon the cypress trees cast their shadows,
This night of summer's waning I hear a languishing and ever restless bird and the eternal rushing of a broad and sombre river.

"Emery Boards" Used

The composer would insist that in spite of all the literary connotations, the work is in no way descriptive. The orchestra employed is of the usual size with an augmented percussion choir containing the seldom used "emery boards." . . . "These, when rubbed together, convey the illusion of splashing waves—the one and only concession to the impressionistic orchestral palette," Mr. Dukelsky explains.

All the movements of the work are developed with intricate detail requiring careful listening from those hearing the work for the first time. Mr. Dukelsky writes freely in the contemporary idiom, but one is pleased to discover that his is a music that communicates itself easily to the understanding of his audience. More than any earlier work of his, the "Dedications" seem engrossing and stimulating.

The orchestration is of interest, particularly the unison of kettle drums and a solo double at the beginning of the opening movement, and the accompaniment of the soprano voice by a pair of clarinets in the declamation of the poem. In opposition to the energy and exuberance of the movements, "To the City" and "To the Sea," the slow movement, "To the Country," is diatonic, peaceful, pastorale in character.

G. H. L. S.

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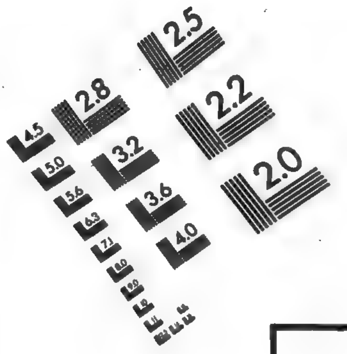
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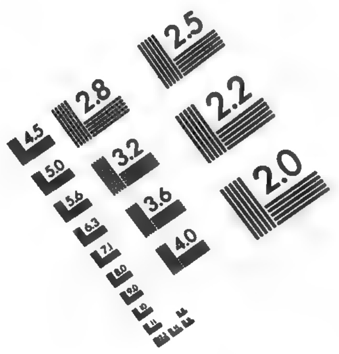
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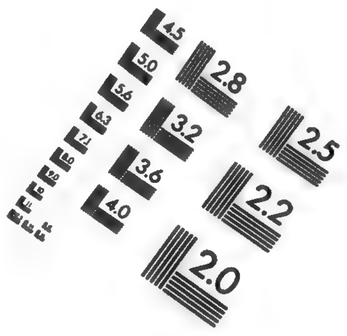
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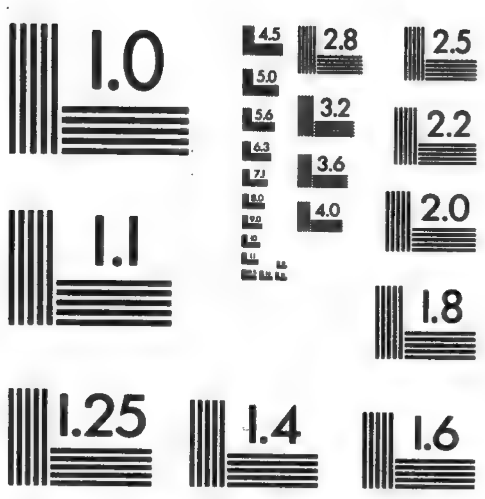
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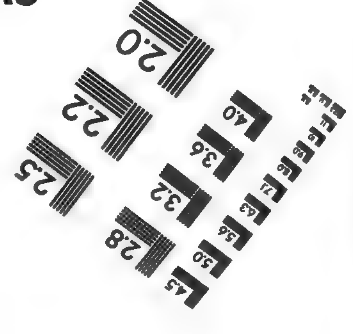
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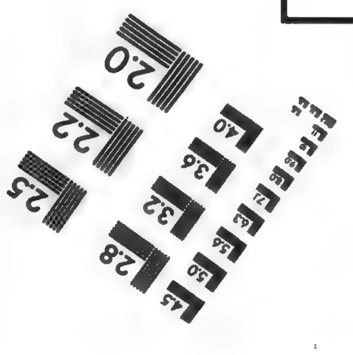
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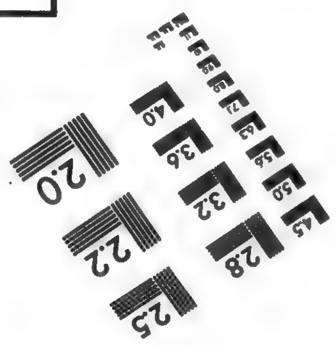
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Two Thoughts With but a Single Head

Monitor — Dec. [illegible]

By a Staff Photographer

Vladimir Dukelsky

Whose "Dedicaces" was given a first performance by the Boston Symphony Orchestra today.

Vernon Duke

Composer of swing, musical comedy and cinema called in by Hollywood on the Gershwin "Goldwyn Follies" completion.

Antipodal Composers Meet; And 'They' Muse Mellifluently

Monitor — Dec. 16/38

By E. Bigelow Thompson

Staff Writer of The Christian Science Monitor

Vladimir Dukelsky, distinguished young Russian composer, whose "Dédicaces" was given a first performance by the Boston Symphony Orchestra this afternoon, and Vernon Duke, American citizen, esteemed by "swing" fans for recent compositions, known musically for light stage pieces and for his completion of numbers left unfinished for the Goldwyn Follies by the passing on of the late George Gershwin, were in Boston today.

They elected to be interviewed in the orchestra library at Symphony Hall, together—rather unusual in itself. Generally the press outnumbers a celebrity rather than celebrities outnumbering the press.

Both have lived eventful lives. In the interview, they found they had much in common. Dukelsky is of Georgian and Spanish ancestry. Showing considerable precocity as a child, his boyhood, beginning at nine, was spent studying composition under Glière, piano with Dombrovsky, and he was enrolled in Kiev Conservatory at 13.

He did not graduate. "By 15 I went through the whole works." A year later, in the disturbed political changes of 1920, the Dukelsky family "left hurriedly." Since then his course lay through Paris, London, New York, Hollywood.

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(Continued on Page 11, Column 2)

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on Boston Amusements — Sy

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G. H. L. S.

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LITCHFIELD, CONN.
WEEKLY ENQUIRER

DEC 1 - 1938

Notes of Music

With the arrival of Serge Koussevitzky and his Boston Symphony Orchestra, the New ~~York~~ concert season can really be said to be in full swing. Each year the first—and subsequent—appearance of this magnificent group is awaited eagerly by those lucky ones who possess the highly-prized subscriptions, and by the rest of us who want to know just how fine and keenly trained an orchestra can be. Each year we feel that the performances we have been privileged to hear have come as close to perfection as a great Art will allow mere humans to approach, and yet each new season brings new revelations of tone, of unity, of depth of musical understanding on the parts of both the men and their leader. And the first concert served to re-emphasize this outstanding quantity.

* * * * *

The program was extremely well-chosen. Mr. Koussevitzky began with Maurice Ravel's "Le Tombeau de Couperin", played by the orchestra in commemoration of Ravel's death last year. It has been said that this music was written by Ravel as an ode to the memory of a friend who fell in the World War. It has also been argued that this story is necessarily apocryphal, since the music is not in any evident way elegiac, but instead shows the consummate perfection of style and composition that we have learned to expect of Ravel; it would seem, to the superficial, that the expression of any deep feeling, and particularly any sincere grieving, would not be possible in so finished and polished a composition. To hold to this view would be to show no grasp of the composer. With Maurice Ravel, a grief would drive him to the deep and proud springs of the ancient culture of his ancestors, to express that grief in a form of beauty, with head held high and erect. Only the gallant could know that this apparent stylism, this almost formal and too-perfect phrasing, masked a feeling too deep and above all too proud for all to see and to be told. The orchestra played it superbly throughout, maintaining the spirit of the music and its message with the clarity and perfection of phrasing that we take all too much for granted, and hear all too seldom.

* * * * *

The "Fifth Symphony" of Sibelius, which was next presented, is one of those things about which perhaps too much has been written out of too little knowledge and love. It is true that each of this master's works bears the unmistakable mark of his thought and individuality; it is equally true that each of them—and we are thinking now of the symphonies—is as clearly and sharply different from the others as two children of the same parent frequently—and generally—are. In all of them we get the pastoral feeling, the sense of loneliness and detachment; in all of them the essential sombreness of their progenitor's environment and thought-processes is carried through, yet in each of them the expression is different while being wholly honest. The Fifth differs greatly from the Second, not only in thematic idea but in synthesis and development, both emotionally and technically. Its demands on the personnel are perhaps not as great as its immediate predecessor in a purely technical sense, yet the need of full understanding on the part of the conductor is greater by far. The contrast between this and the Ravel could hardly have been greater, or, for that matter, could there have been a fuller revelation of the powers of the men and their leader. From the quiet, pastoral beginning and its woodwind development, through the beautiful mounting of ideas to the superb finale, as glorious as a northern sunrise, the music expresed to everyone who would listen, their own personal analysis of a work that is elusive and rare in the best senses of these words. It is needless to add that the audience felt the implications fully and showed their feelings tumultuously.

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It is worth noting here that the performance of Beethoven's Fifth, was the fourth playing of this symphony within a fortnight. All of our major orchestras in New York have now played it—the Philadelphians, Toscanini and his NBC Orchestra, the ~~Philharmonic~~ - Symphony, and now the Boston. It is a tribute to this great music, that it has not even slightly palled, and an equal tribute to its performers that each hearing of it discloses thoughts and presentations of ideas that somehow did not occur previously. Any discussion of this Symphony from an analytical standpoint would be superfluous—it is thrice familiar; it is sufficient to say that the elemental strength and drama of the Beethoven detracted nothing from that which had gone before, and that the way this Orchestra played it made one wish, after three immediate previous hearings, that it were played more often rather than less, if it were always played this way.

Ralph M. Fremont

THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, DECEMBER 15, 1938

on Boston Amusements—Symph[illegible]y Notes, Concerts,

97

Dukelsky Knocks at the Door Of Symphony Hall Once More

The composer brings a new composition for first performance by Dr. Koussevitzky.

Vladimir Dukelsky is a curious figure on the American musical landscape. He would seem sufficiently exotic if he were judged upon the single score of his serious music. Such a work as his "Dédicaces," which Dr. Koussevitzky will introduce at the week-end symphony concerts, would alone be reason to seek the varied and conflicting sources of so ingenious and odd a creative intellect. But Mr. Dukelsky does not feed upon bread alone; he sweetens it well with the rich flavors of the musical comedy stage under the half - abbreviated, half - anglicized pseudonym of Vernon Duke. He has contrived much theatrical and film music, and is responsible for a number of "hits" from such works as "The Show Is On," "Three's a Crowd," and others since he made his début in London in 1926 with "Yvonne." His latest musical play is "The Carousel," written in collaboration with Robert Nathan and Georges Balanchine. It is to be produced in January with a possible Boston opening.

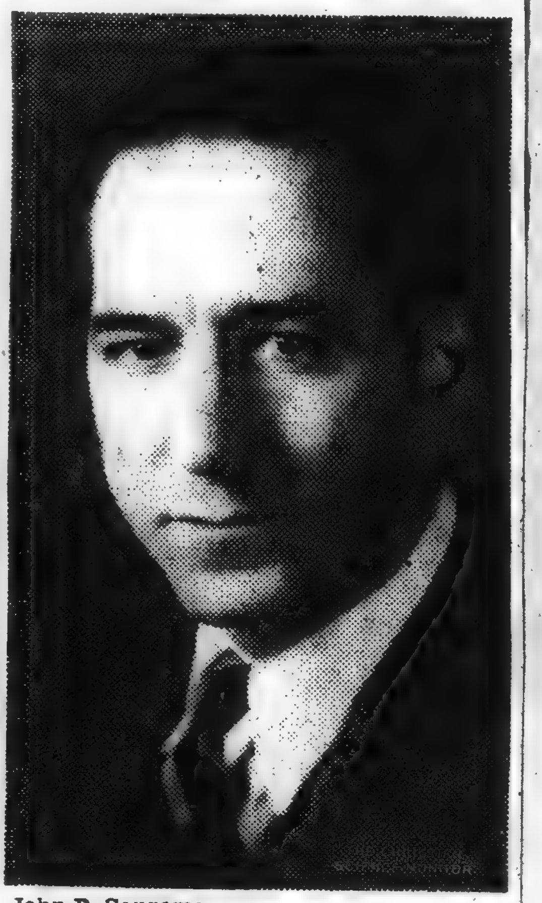
Mr. Dukelsky traces his ancestry to both Spanish and Georgian sources. As a boy he studied composition with Glière at the Conservatory of Kiev. A suite from his ballet "Zéphyr et Flore," written at the request of Serge Diaghileff, was presented at the symphony concerts in 1927. Dr. Koussevitzky has also performed his first two symphonies and an "Epitaph" for soprano solo, chorus, and orchestra in memory of Diaghileff.

Dedicated to Balanchine

The new work, which is dedicated to Georges Balanchine, bears the somewhat fulsome title "Dédicaces, pour piano, orchestre et voix de femme obligato (paroles de Guillaume Apollinaire)." It was begun in 1934 and completed in the spring of 1938. Despite the factual length of the title, the composer has added the information that the work is really "a three-movement piano concerto with a vocal epigraph." The soprano sings Apollinaire's poem in the first movement, "L'Envoi," is silent in the second and third movements—"To the City" and "To the Country" respectively—and is heard again repeating the final lines of the poem in the epilogue to the fourth movement, "To the Sea."

The titles of the movements are drawn from various allusions of the poem. "Apollinaire breathlessly describes those features of his existence in the city, the country, and on the water that startled or touched him the most," the composer writes. "Thus the soprano becomes the narrator, while the solo pianist could perhaps be likened (this time literally) to a man pitched against the universe of the orchestra." Apollinaire's poem follows, in a translation by George Davis:

Oh dear companions!
Electric signals of railway stations,
Song of the harvesters,
A butcher's truck,
Regiment of streets without number,
Cavalry of bridges . . .
Do you recall the suburbs and plaintive herd of landscapes?
Beneath the moon the cypress trees cast their shadows,
This night of summer's waning I hear a languishing and ever restless bird and the eternal rushing of a broad and sombre river.



John B. Sanroma

Jesús María Sanromá

He will be heard at the week-end symphony concerts in the first performances of Dukelsky's "Dedications."

"Emery Boards" Used

The composer would insist that in spite of all the literary connotations, the work is in no way descriptive. The orchestra employed is of the usual size with an augmented percussion choir containing the seldom used "emery boards." . . . "These, when rubbed together, convey the illusion of splashing waves—the one and only concession to the impressionistic orchestral palette," Mr. Dukelsky explains.

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The orchestration is of interest, particularly the unison of kettle drums and a solo double at the beginning of the opening movement, and the accompaniment of the soprano voice by a pair of clarinets in the declamation of the poem. In opposition to the energy and exuberance of the movements, "To the City" and "To the Sea," the slow movement, "To the Country," is diatonic, peaceful, pastorale in character.

G. H. L. S.

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B. Her. MUSIC Dec. 17/38

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The ninth regular concert by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given yesterday afternooon in Symphony Hall. Jesus Maria Sanroma, pianist, was the soloist. The program was as follows:

Symphony in B flat No. 102 .... Haydn
"Dedicaces" for piano and orchestra with soprano obbligato .... Dukelsky
Symphony No. 2 in D major Op. 43 Sibelius

Mr. Dukelsky's "Dedications," which was heard for the first time yesterday, is the most impressive novelty that we have so far been offered this season. Provided that a pianist such as Mr. Sanroma can be had to play the difficult piano part—for it is not what is known as grateful music for the soloist—the work should stay in the repertoire for some time to come. It is a brilliant work and does not deserve the fate of so much new music, that of enjoying a solitary performance and a "succes d'estime."

What are we to call and how define "Dedications"? In spite of the importance of the soloist, it cannot be called a concerto. So meager are the musical terms at our disposal that we already call pieces "concer-

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SYMPHONY IS GREETED WITH CHEERS

Audience Wild Over Playing of Sibelius' Second

B. Post Dec. 17/38

BY WARREN STOREY SMITH

The most exciting moment of the Symphony season thus far came yesterday with the finale of Sibelius' Second Symphony. Good to hear were the answering cheers, stamping and cries of "Bravo!" It is all too easy to take our orchestra and conductor

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Symphony Concert

Symphonies by Haydn and Sibelius And a New Composition by Dukelsky

B. Trans. Dec. 17/38

By MOSES SMITH

Neither a new work by Vladimir Dukelsky, requiring two soloists, nor the remarkable Haydn Symphony in B-flat (No. 102) stirred the audience appreciably from Christmas-shopping apathy at yesterday's matinee concert of the Boston Symphony Orchestra. Only after a characteristically intense and glowing performance of the Sibelius Second Symphony under Serge Koussevitzky did the listeners seem to add warmth to their handclapping, and some of the more venturesome even generated sounds with their feet and throats. The combination of the composer-hero of the day, the particular favorite Symphony in question, and the way of the Boston Symphony Orchestra and Dr. Koussevitzky with it prevailed as it has almost annually through the past decade.

For the Symphony in D major is a favorite of the conductor as of the audience. In a little more than nine years it has now appeared seven times on the programs of the main subscription series of concerts. That number, it is submitted, is a little too large even if the heroic mould of the composition be conceded. The available symphonic repertory is too varied, the number of neglected masterworks and works of the second flight too great to warrant frequent iteration of any given work. Even Sibelius, now a popular composer whose music Dr. Koussevitzky presents so compellingly, could yield the Third, Fourth and Sixth Symphonies, which are still relatively unfamiliar in Boston.

One of the answers, of course (it always is at this time of year), is the western trip of the orchestra during last week. Returning from arduous journeying and a full week of concerts, the musicians faced the prospect of preparing a difficult new contemporary score. What more natural than to surround it was a symphony the men could almost play by heart and (in the case of the Haydn) another prepared for the trip? To clinch the case, there was the additional consideration that the Dukelsky composition, despite its elaborate piano solo and vocal obbligato, was not likely to be an ingratiating work, a sure-fire audience success. Sugar the pill, then, with music of familiar flavor.

* * *

As it happened the audience could have responded with cheers to the performance of the Haydn Symphony almost as justifiably as in the case of the Sibelius. Donald Francis Tovey regards it as one of Haydn's "three greatest instrumental works." It is easy to agree with the professor. The Symphony exhibits a wealth of invention and resource, a variety of expressiveness and, in general, freshness and originality rare even for Haydn. Here was no lackey making music momentarily to entertain his patron. Here rather was an artist and creator of the first rank, setting down his profoundest as well as most persuasive thoughts for the most cultivated persons of his time (and, whether or not he realized it, of successive generations) to hear.

The performance of yesterday was such as to make these things clear. The richness of tone and precision of technic of the Boston Orchestra were admirably suited to make the Symphony sound at its best. So, too, was the approach of the conductor—refined but not precious, dramatic but not cheap. Dr. Koussevitzky has been praised for many things and blamed for others. We were reminded yesterday that he is now almost the ideal interpreter of the music of Haydn.

* * *

Dukelsky's "Dedicaces" is essentially a three-movement piano concerto. As a sort of prelude there is a short movement, which he calls "L'envoi," that serves as setting for a text by Guillaume Apollinaire, which a soprano sings with the orchestra. An even briefer postlude follows the last movement and, in the voice of the singer, recalls the last lines of the text. The words themselves, suitably modern, are not meant to describe the music (or vice versa), according to the composer; and he ought to know. So far as I could tell, the vocal part, apparently well sung yesterday by Marguerite Porter, is pleasant enough with orchestral accompaniment, but adds nothing essential to the concerto proper, the sub-titles of which—"Town," "Country" and "Sea"—seemed arbitrary.

The composer writes with a more or less expert hand. Most of the time his harmonic and orchestral vocabulary is the one made especially familiar in the nineteen-twenties. By so much the music seemed already out of date. Only a first-rater, which Dukelsky obviously is not, could immortalize such a vocabulary. The dissonances have lost their pungency, the huge percussion section its "kick." When Dukelsky occasionally employs a simpler language, as in the slow movement, the music becomes sentimental and more than faintly suggestive of the lighter theater with which the composer, under an alias, has had more than passing intercourse.

The jazzier sections also recall his other nature. But they seemed, on the whole, the best parts of the score, the most natural and the most vital. There was a rhythmic exhilaration in the patterns and cross-patterns, as apparently brilliantly played on the piano by Jesus Maria Sanroma and more tentatively (as it seemed) by the orchestra.

B. Globe MUSIC Dec. 17/38

SYMPHONY HALL

Boston Symphony Orchestra

"Miracles" occasionally happen even to a great conductor and orchestra with whom superlative performances are the rule. Such "miracles," if they can be analyzed at all, consist of technical finesse, interpretive distinction and emotional intensity carried to a degree where they convince a listener that he is in the presence of sheer perfection. One of these "miracles" occurred yesterday afternoon when Dr. Serge Koussevitzky conducted the Boston Symphony Orchestra in the Second Symphony by the Finnish composer, Jean Sibelius.

This performance was the finest of the work this reviewer has ever heard, so clear and beautifully proportioned that the general structure and every fine detail stood revealed like a Grecian temple in the sunlight of midday. But in addition, Dr. Koussevitzky's reading increased in voltage as it progressed until the grandeur of the finale was literally overwhelming.

In itself, the Second Symphony is "repertory music" (though a masterpiece), thrice familiar to conductor, players and audience. How, then, was it so miraculously recreated, since it has been excellently performed many times before?

It is enough to call it an unpredictable achievement resulting from an extraordinary joining of virtuosity, mind and spirit. That the audience realized this was made clear by their applause, stamping and cheering.

The program began with one of Haydn's later — and finest — symphonies, that in B-flat, No. 102, the ninth in the series Haydn wrote for concerts in London. Almost Beethovenish in its boldness, the score looks ahead to the 19th Century. It was superbly played.

Vladimir Dukelsky's "Dedications" was presented for the first time anywhere. A species of piano concerto unconventionally involving soprano solos, "Dedications" is complicated music, inspired by verses of Guillaume Apollinaire. It rhapsodizes about the city, the country and the sea. The verse is sung in full at the beginning, and a portion is repeated for quiet, closing measures.

Jesus Maria Sanroma, the soloist, navigated with his usual dexterity the bristling difficulties of his part. Marguerite Porter made effective the exacting portion for voice. The first and last movements are in the bustling, dissonant manner of the day, with formidable rapid passages for solo double-bass, trombones and other instruments.

The slow movement, perhaps the best of the three, is melodically and harmonically less rigorous. The composer was present and bowed from the stage.—C. W. D.

CLEVELAND, O.
PLAIN DEALER

DEC 4 - 1938

Boston Orchestra Under Koussevitzky Appears at Music Hall Friday Night

By Herbert Elwell

HERBERT ELWELL

THE Cleveland Concert Course under the direction of Mrs. Emil Brudno and the auspices of the Cleveland Museum of Art presents the Boston Orchestra in a concert at Public Music Hall Friday evening. This famous orchestra under its equally famous conductor, Serge Koussevitzky, will be heard in a program that includes Haydn's Symphony in B flat, No. 102, Debussy's Three Symphonic Sketches, "La Mer," and the Sibelius Symphony No. 2.

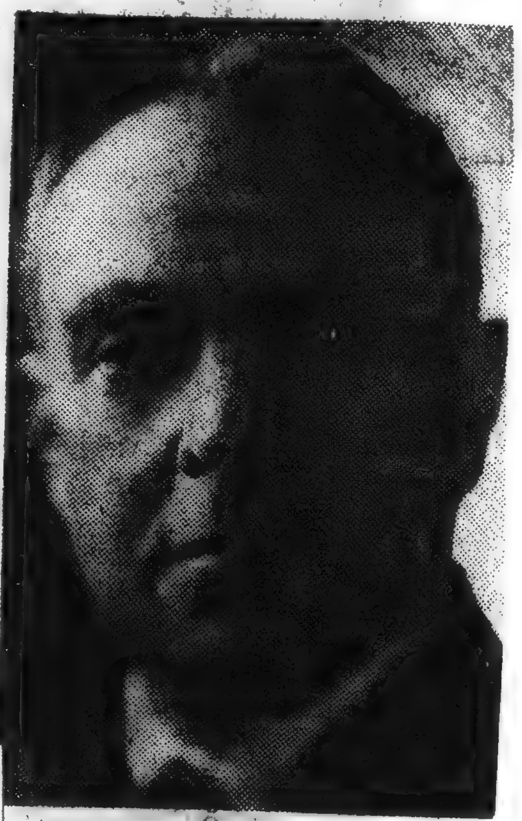
The Boston Orchestra of 106 members is the second oldest symphony orchestra in this country. It is now in its 58th season and its fifteenth consecutive year under Koussevitsky. During this long period it has accumulated a large and varied repertory in many ways more interesting than that of most orchestras.

We think of Bostonians as having conservative taste. Yet their orchestra, under Koussevitsky at least, probably has performed more contemporary music of a venturesome nature than any other major American orchestra. And this has been due largely to Koussevitsky's passionate interest in the works of modern composers. The number of living composers who have dedicated compositions to him and have had first performances of their works under his baton would make a long list.

My own acquaintance with the conducting of Koussevitzky was made, not in this country, but in Paris back in the early '20s, when he was giving orchestral concerts at the Paris Opera. To music students in Paris at that time these concerts were like a ray of sunshine in the rather gray atmosphere of routine programs offered by the permanently established French orchestras. One could always count on the Koussevitzky concerts giving us something new and stimulating. The memory of his electric personality and thrilling interpretations is still very vivid.

Curiously enough, Koussevitzky's career began as a double bass player. His skill on this instrument was so exceptional that he made quite a name for himself giving solo recitals. He had a self-endowed orchestra in Russia, also a music publishing company of his own until the revolution of 1917. He stayed on for a short time after that to conduct the Petrograd State Orchestra, but encountered too much bureaucratic friction and finally left Russia, leaving his possessions behind. Koussevitzky is now 64, has a reputation for being a tryannical taskmaster and is acknowledged as this country's foremost regular symphony conductor.

Stars



SERGE KOUSSEVITZKY

TUESDAY, DECEMBER 6, 1938 B. Trans.

MUSIC

Rece Phonograph Records

Sibelius Fifth Superbly from the Bostonians; Some Music Associated with the Ballet

By MOSES SMITH

One of the most significant phonographic issues of the year and, by dint of that fact, in the history of the phonograph is the Victor album (Set No. M-474; ten 12-inch sides) devoted to the Fifth Symphony and "Pohjola's Daughter" by Sibelius, as played by the Boston Symphony Orchestra under Serge Koussevitzky. The superlative performances by the same forces in Symphony Hall a few weeks ago is still fresh in the ears, and so there is nothing new to the records in that regard. What is new is the recording by Victor, surpassing even the previous high peak attained in the set given over to Prokofiev's "Lieutenant Kije." The remarkable series of recordings emanating indirectly from Symphony Hall in recent months, almost every one showing an improvement over the preceding, seems definitely not to be an accident, but very likely the result of a careful study of the specific acoustical medium—in this case, the Symphony Hall stage and auditorium. Both performance and recording promptly outmode the Victor album, satisfactory only a few months ago, in which Robert Kajanus and the London Symphony Orchestra traversed the same pieces in addition to Sibelius' "Tapiola."

PRESS

Greensburg

DEC 9 - 1938

Boston Symphony

TO GIVE TWO CONCERTS AT SYRIA MOSQUE, PITTSBURGH

The high-light of the musical season is the visit of the world-famous Boston Symphony Orchestra, and all roads within a radius of 75 miles of Pittsburgh will lead to Syria Mosque next Saturday evening, December 10th, and Sunday afternoon, December 11th.

The Sunday aternoon concert has special appeal to out-of-town music lovers. The concert starts at 3 o'clock, which makes possible an early return home. A young pianist will be featured as soloist at the Saturday evening concert. His name is Jesus Maria Sanroma, and he will play the Ravel Concerto for Piano and Orchestra. Sanroma has toured with great success in both Europe and America. Other works on the evening program are the Beethoven Symphony No. 2 in D major, and the Brahms Symphony No. 4.

The Sunday afternoon program will also feature two great symphonies. They are the Haydn Symphony in B-flat, and the Tschaiknowsky Symphony No. 4. Three orchestral sketches, entitled "La Mer" by Debussy will also be included in the afternoon program. The orchestra for both concerts is under the direction of Serge Koussevitzky, and comes to Pittsburgh under the auspices of the Pittsburgh Orchestra Association, May Beegle, Manager.

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B. Her. Dec. 17/38

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

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"Dedicaces" for piano and orchestra with soprano obbligato	Dukelsky
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What are we to call and how define "Dedications"? In spite of the importance of the soloist, it cannot be called a concerto. So meager are the musical terms at our disposal

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STAGE

Broadway Highlights

Plays

Tobacco Road	Dec. 4, '33
Bachelor Born (Suspended Week of Dec. 19)	Jan. 25, 38
Kiss the Boys Goodbye	Sept. 28
Oscar Wilde	Oct. 10
Hamlet (Suspended Week of Dec. 19)	Oct. 12
Abe Lincoln in Illinois	Oct. 15
Knickerbocker Holiday	Oct. 19
Rocket to the Moon	Nov. 24
Here Come the Clowns	Dec. 7
Spring Meeting	Dec. 8

Musicals

Pins and Needles	Nov. 27, '37
I Married an Angel	May 11, '38
Hellzapoppin	Sept. 22
Sing Out the News (Closed until Dec. 26)	Sept. 24
Leave It to Me!	Nov. 9
The Boys from Syracuse	Nov. 23

What Actors Made Sixty Years Ago

Salaries paid to stage celebrities during 1875-1879 contrast sharply with salaries received by movie stars today, says Professor C. D. Odell in Volume X of "Annals of the New York Stage," a publication of the Columbia University Press.

Professor Odell, who occupies the Brander Matthews Chair of Dramatic Literature at Columbia, glanced back to that almost forgotten period of the stage in New York to find that Maurice Barrymore got $80 a week, while John Drew earned $50. About the biggest salary of the period came to Fanny Davenport—$200. It's explained at length in his new volume, fittingly titled, "Hard Times for the Theaters."

Much of the information, which also shows that orchestras in that day were well paid at $288 for a week's work, was taken from the exhaustive records in the Brander Matthews Dramatic Museum, where, too, there are relics of bygone days in the theater which make the Museum almost a mecca for the specially curious.

The season of 1875-76 seems to have been one of the most trying of the period. Houses whose names were almost household words, such as Niblo's, the Lyceum and the Grand Opera, fared poorly. Professor Odell adds: "If all theaters were as easily dismissed as Niblo's in the season now passing before our eyes, there would be no 'Annals of the New York Stage.' That once popular and even elegant establishment was closed throughout the year, and no amount of advertising induced a willing adventurer to undertake its management."

But there was one item of cheer! One play, "Pique," at the Fifth Avenue Theater, ran 238 performances, called by Professor Odell "a remarkable record

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SYMPHONY IS GREETED WITH CHEERS

Audience Wild Over Playing of Sibelius' Second

B. Post Dec. 17/38

BY WARREN STOREY SMITH

The most exciting moment of the Symphony season thus far came yesterday with the finale of Sibelius' Second Symphony. Good to hear were the answering cheers, stamping and cries of "Bravo!" It is all too easy to take our orchestra and conductor for granted—and there are not too many Sibelius No. 2's.

PLAYERS AT TOP BENT

Seemingly this Symphony, from first bar to last, could not have been better played than it was yesterday; although if there ever is a better performance it will surely come from Dr. Koussevitsky and the Boston Symphony. Some things in this imperfect world are really quite as good as they need to be.

Fresh from a brief Western tour, in which they were rapturously received by audiences that, in the words of one of the players, gave the impression of never having heard an orchestra before, conductor and men were yesterday at top bent, not only in the Symphony of Sibelius but in Haydn's extraordinarilly fine Symphony in B-flat major, No. 102. The third piece on the programme, Dukelsky's "Dedications" for piano and orchestra with soprano obligato, then receiving its first public performance, was apparently presented as convincingly as might be. And this goes for the piano playing of Jesus Maria Sanroma and for Marguerite Porter's singing of her brief and none too grateful portion.

Dukelsky's "Dedications"

Vladimir Dukelsky, alias Vernon Duke, is an enormously clever young man (he was born in 1903), who can write effectively in any of the current styles. Whether Dukelsky of the concert hall or Duke of the lighter musical theatre and the films will predominate remains to be seen; but one or the other must do so eventually. God and Mammon cannot both be served for long.

This "Dedications" promised well and began auspiciously. Taking as his point of departure eight provocative lines by Guillaume Apollinaire, Mr. Dukelsky assigned these to the soprano over a light orchestral accompaniment, though with little attempt at characterization, of underlining the text, and then proceeded to write three movements in the form of a piano concerto, respectively entitled "To the City," "To the Country" and "To the Sea." The closing lines of the soprano solo are repeated at the end, a most happy device.

Summoned to Stage

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SPRINGFIELD, MASS.
NEWS

DEC 16 1938

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B. Globe Dec 17/38

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

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TUESDAY, DECEMBER 6, 1938 B. Trans.

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Sibelius Fifth Superbly from the Bostonians; Some Music Associated with the Ballet

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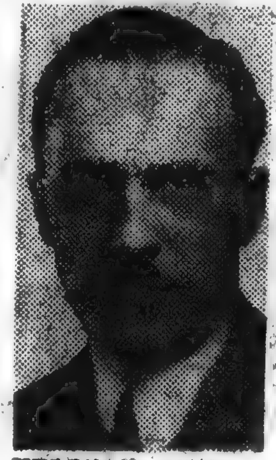
CLEVELAND, O.
PLAIN DEALER

DEC 4 - 1938

Boston Orchestra Under Koussevitzky Appears at Music Hall Friday Night

By Herbert Elwell



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The Boston Orchestra of 106 members is the second oldest symphony orchestra in this country. It is now in its 58th season and its fifteenth consecutive year under Koussevitsky. During this long period it has accumulated a large and varied repertory in many ways more interesting than that of most orchestras.

We think of Bostonians as having conservative taste. Yet their orchestra, under Koussevitsky at least, probably has performed more contemporary music of a venturesome nature than any other major American orchestra. And this has been due largely to Koussevitsky's passionate interest in the works of modern composers. The number of living composers who have dedicated compositions to him and have had first performances of their works under his baton would make a long list.

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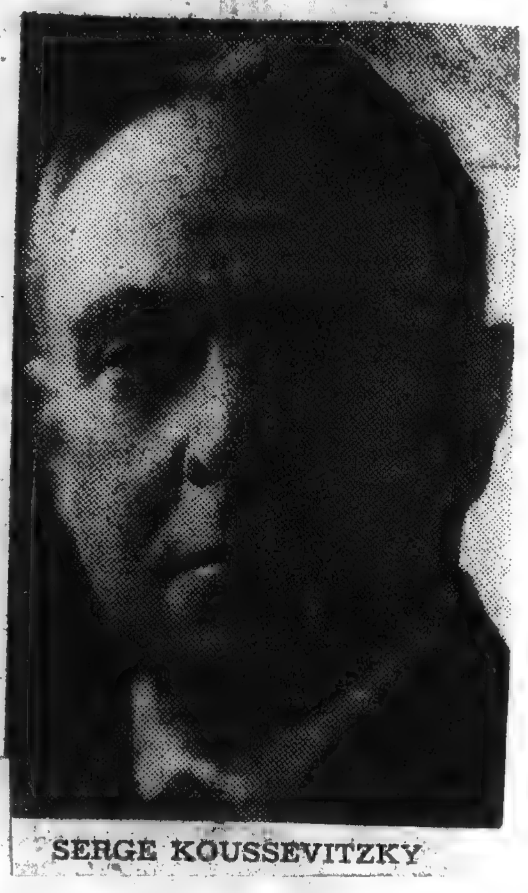

SERGE KOUSSEVITZKY

PRESS

Greensburg

DEC 9 - 1938

Boston Symphony

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B. Her. Dec. 17/38

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

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What are we to call and how define "Dedications"? In spite of the importance of the soloist, it cannot be called a concerto. So meager are the musical terms at our disposal that we already call pieces "concertos" which are manifestly nothing of the kind. Nor is it what the French call a "symphonie concertante." It is not program music, a tone poem or a suite. Has Mr. Dukelsky invented a new form? Hardly—but he has done what any composer of talent always ends by doing when he cannot fit his ideas into one of the conventional forms. He expands those forms and rigs up something that will present his thoughts in the most effective way.

Accordingly Mr. Dukelsky appears to have begun with the Guillaume Apollinaire poems as inspiration or imaginative spring-board. He then sets one of these poems for soprano voice with rather spare and even freakish orchestral accompaniment, not unlike the manner of Stravinsky in some of his later works. Marguerite Porter was the capable soprano in yesterday's performance.

The voice does not reappear again until the short epilogue where the composition ends in the mood of the beginning. This alone would dispose of the concerto notion, for who ever heard of a concerto, from Mozart on, where the soloist does not wind up in a blaze of glory? The second movement, "To the City," is a sort of brilliant toccata, an instrumental show piece. With its syncopation, its restlessness and the relentless fury of its drive, it most nearly approaches program music. We do get an impression of a city in these pages, whereas in the movements devoted to the country and the sea we are not necessarily carried away by pastoral or oceanic emotions.

The third movement, as the composer admits, is the most diatonic

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Film Library To Assemble World Product

Group Will Preserve Significant Pictures As Record of Times

John Hay Whitney, president of the Museum of Modern Art Film Library, announced this week the formation of the International Federation of Film Archives which will be open to recognized private, semi-official, and national film libraries. The following are the charter members: The Cinematheque Francaise, Paris; The Reichsfilmarchiv, Berlin; The National Film Library, London; The Museum of Modern Art Film Library, New York.

The purpose of this Federation is to develop closer co-operation between the film archives of the member-countries in order that the greatest possible use may be made of the historical, educational and artistic films of all countries for non-commercial purposes. The need for such an organization to lessen duplication of effort and greatly increase the results obtained individually had for some

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eason now passing before our yes, there would be no 'Annals f the New York Stage.' That nce popular and even elegant stablishment was closed hroughout the year, and no mount of advertising induced a villing adventurer to undertake ts management."

But there was one item of heer! One play, "Pique," at the ifth Avenue Theater, ran 238 erformances, called by Profesor Odell "a remarkable record

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SYMPHONY IS GREETED WITH CHEERS

Audience Wild Over Playing of Sibelius' Second

B. Post Dec. 17/38

BY WARREN STOREY SMITH

The most exciting moment of the Symphony season thus far came yesterday with the finale of Sibelius' Second Symphony. Good to hear were the answering cheers, stamping and cries of "Bravo!" It is all too easy to take our orchestra and conductor for granted—and there are not too many Sibelius No. 2's.

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Seemingly this Symphony, from first bar to last, could not have been better played than it was yesterday; although if there ever is a better performance it will surely come from Dr. Koussevitsky and the Boston Symphony. Some things in this imperfect world are really quite as good as they need to be.

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Globe Dec. 17/38

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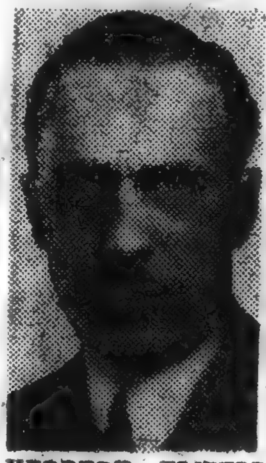

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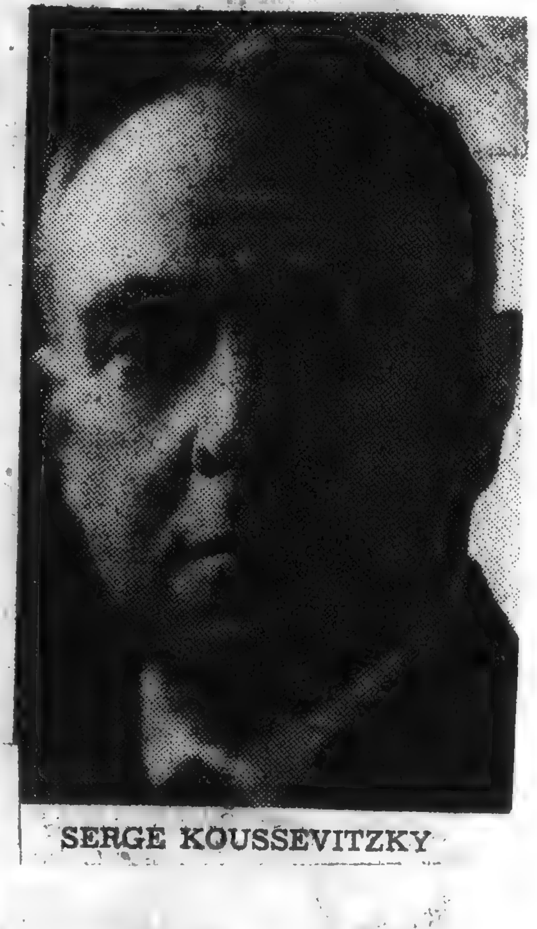

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B. Her. Dec. 17/38

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tedious, he never goes on talking after he has ceased to have anything to say. If one heard this work in the distant future, doubtless one could place it historically as to its style. At the moment it sounds both original and interesting. It is, perhaps, an exhilarating rather than a profound work. The performance, barring one slip, if we are not mistaken, seemed particularly efficient. Mr. Sanroma was the able soloist in a very difficult role, which reached a climax in a really ferocious cadenza. The composer was in the audience to receive the applause.

We have not left much space for Haydn and Sibelius, nor is much needed. The former is a masterpiece of Haydn's later symphonic style, full of the freshest invention and richness of thought. It is advisable, as Dr. Koussevitzky did, to employ all the modern orchestra's strings, for these late Haydn symphonies have no more reason to be mollycoddled than Beethoven. The Sibelius 2nd Symphony drew forth tumultuous applause. The performance on the whole was splendid, though there was one faulty entrance in the finale. The symphony has, however, been too frequently played of late. It is time it had a rest, at least in Boston, along with the Franck D minor and the Tchaikovsky 5th. It is not so perfect that it can stand unlimited hearings.

Common interests expressed at this first meeting led to a second, which took place upon the occasion of the Gala Soiree of American films selected by the Cinematheque Francaise from its own archives and given to a distinguished audience in honor of the Museum of Modern Art Film Library. A practical basis for mutual co-operation was reached, not without difficulties arising through differences of national outlook and even more, of varying legal and other circumstances obtaining in the four countries. It was in very large measure due to the efforts of M. Henri Langlois of the Cinematheque Francaise that the project was begun and to those of M. Yves Chataigneau, Permanent General Secretary of the Office of Prime Minister, and Mlle. Suzanne Borel, Bureau of Cultural Relations of the Foreign Office, that minor difficulties were ironed out and the scheme brought to completion.

The central offices of the Federation will be located in the Palais Royal in Paris in quarters made available by the French Government. It will act as a clearing house between the members and will also serve as a source of information for any similar organizations not yet members of the Federation.

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NEWS

DEC 16 1938

Anja Ignatius, a young and highly praised violinist from Finland, will make her first appearances in this country when she appears with the Boston Symphony Orchestra, Serge Koussevitzky, conductor, in the Concerto of Sibelius, at the pair of concerts on Monday evening and Tuesday afternoon, December 26 and 27, in Symphony hall. Miss Ignatius is said to play the Concerto with a special understanding, having studied its interpretation with the composer. For this, and the four remaining concerts in this series, subscription seats are still to be had at Symphony hall. Events of the remaining concerts will be the appearance at one pair of Georges Enesco as guest conductor, and at another of Igor Stravinsky, conducting music of his own. There will be two piano soloists, Myra Hess and Frank Glazer.

B. Globe Dec. 17/38

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

"Miracles" occasionally happen even to a great conductor and orchestra with whom superlative performances are the rule. Such "miracles," if they can be analyzed at all, consist of technical finesse, interpretive distinction and emotional intensity carried to a degree where they convince a listener that he is in the presence of sheer perfection. One of these "miracles" occurred yesterday afternoon when Dr. Serge Koussevitzky conducted the Boston Symphony Orchestra in the Second Symphony by the Finnish composer, Jean Sibelius.

This performance was the finest of the work this reviewer has ever heard, so clear and beautifully proportioned that the general structure and every fine detail stood revealed like a Grecian temple in the sunlight of midday. But in addition, Dr. Koussevitzky's reading increased in voltage as it progressed until the grandeur of the finale was literally overwhelming.

In itself, the Second Symphony is "repertory music" (though a masterpiece), thrice familiar to conductor, players and audience. How, then, was it so miraculously recreated, since it has been excellently performed many times before?

It is enough to call it an unpredictable achievement resulting from an extraordinary joining of virtuosity, mind and spirit. That the audience realized this was made clear by their applause, stamping and cheering.

The program began with one of Haydn's later—and finest—symphonies, that in B-flat, No. 102, the ninth in the series Haydn wrote for concerts in London. Almost Beethovenish in its boldness, the score looks ahead to the 19th Century. It was superbly played.

Vladimir Dukelsky's "Dedications" was presented for the first time anywhere. A species of piano concerto unconventionally involving soprano solos, "Dedications" is complicated music, inspired by verses of Guillaume Apollinaire. It rhapsodizes about the city, the country and the sea. The verse is sung in full at the beginning, and a portion is repeated for quiet, closing measures.

Jesus Maria Sanroma, the soloist, navigated with his usual dexterity the bristling difficulties of his part. Marguerite Porter made effective the exacting portion for voice. The first and last movements are in the bustling, dissonant manner of the day, with formidable rapid passages for solo double-bass, trombones and other instruments.

The slow movement, perhaps the best of the three, is melodically and harmonically less rigorous. The composer was present and bowed from the stage.—C. W. D.

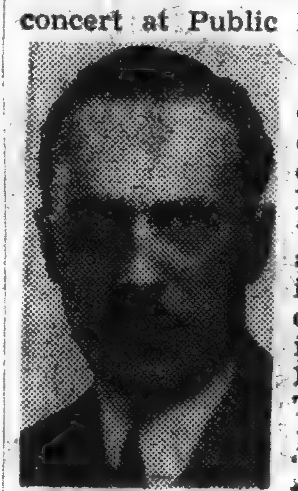
CLEVELAND, O.
PLAIN DEALER

DEC 4 - 1938

Boston Orchestra Under Koussevitzky Appears at Music Hall Friday Night

By Herbert Elwell

THE Cleveland Concert Course under the direction of Mrs. Emil Brudno and the auspices of the Cleveland Museum of Art presents the Boston Orchestra in a concert at Public Music Hall Friday evening. This famous orchestra under its equally famous conductor, Serge Koussevitzky, will be heard in a program that includes Haydn's Symphony in B flat, No. 102, Debussy's Three Symphonic Sketches, "La Mer," and the Sibelius Symphony No. 2.



HERBERT ELWELL

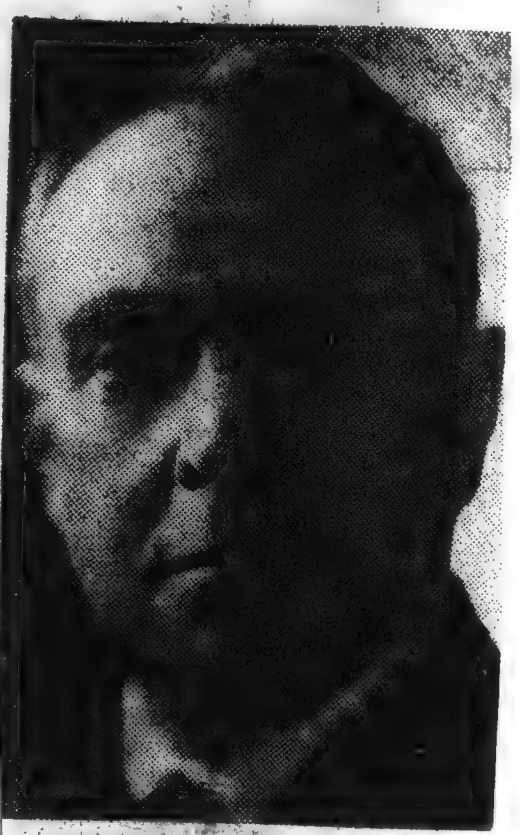
The Boston Orchestra of 106 members is the second oldest symphony orchestra in this country. It is now in its 58th season and its fifteenth consecutive year under Koussevitsky. During this long period it has accumulated a large and varied repertory in many ways more interesting than that of most orchestras.

We think of Bostonians as having conservative taste. Yet their orchestra, under Koussevitsky at least, probably has performed more contemporary music of a venturesome nature than any other major American orchestra. And this has been due largely to Koussevitsky's passionate interest in the works of modern composers. The number of living composers who have dedicated compositions to him and have had first performances of their works under his baton would make a long list.

My own acquaintance with the conducting of Koussevitzky was made, not in this country, but in Paris back in the early '20s, when he was giving orchestral concerts at the Paris Opera. To music students in Paris at that time these concerts were like a ray of sunshine in the rather gray atmosphere of routine programs offered by the permanently established French orchestras. One could always count on the Koussevitzky concerts giving us something new and stimulating. The memory of his electric personality and thrilling interpretations is still very vivid.

Curiously enough, Koussevitzky's career began as a double bass player. His skill on this instrument was so exceptional that he made quite a name for himself giving solo recitals. He had a self-endowed orchestra in Russia, also a music publishing company of his own until the revolution of 1917. He stayed on for a short time after that to conduct the Petrograd State Orchestra, but encountered too much bureaucratic friction and finally left Russia, leaving his possessions behind. Koussevitzky is now 64, has a reputation for being a tryannical taskmaster and is acknowledged as this country's foremost regular symphony conductor.

Stars



SERGE KOUSSEVITZKY

PRESS
Greensburg

DEC 9 - 1938

Boston Symphony

TO GIVE TWO CONCERTS AT SYRIA MOSQUE, PITTSBURGH

The high-light of the musical season is the visit of the world-famous Boston Symphony Orchestra, and all roads within a radius of 75 miles of Pittsburgh will lead to Syria Mosque next Saturdav evening, December 10th, and Sunday afternoon, December 11th.

The Sunday aternoon concert has special appeal to out-of-town music lovers. The concert starts at 3 o'clock, which makes possible an early return home. A young pianist will be featured as soloist at the Saturday evening concert. His name is Jesus Maria Sanroma, and he will play the Ravel Concerto for Piano and Orchestra. Sanroma has toured with great success in both Europe and America. Other works on the evening program are the Beethoven Symphony No. 2 in D major, and the Brahms Symphony No. 4.

The Sunday afternoon program will also feature two great symphonies. They are the Haydn Symphony in B-flat, and the Tschaiknowsky Symphony No. 4. Three orchestral sketches, entitled "La Mer" by Debussy will also be included in the afternoon program. The orchestra for both concerts is under the direction of Serge Koussevitzky, and comes to Pittsburagh under the auspices of the Pittsburgh Orchestra Association, May Beegle, Manager.

TUESDAY, DECEMBER 6, 1938 B. Trans.

MUSIC

Rece Phonograph Records

Sibelius Fifth Superbly from the Bostonians; Some Music Associated with the Ballet

By MOSES SMITH

One of the most significant phonographic issues of the year and, by dint of that fact, in the history of the phonograph is the Victor album (Set No. M-474; ten 12-inch sides) devoted to the Fifth Symphony and "Pohjola's Daughter" by Sibelius, as played by the Boston Symphony Orchestra under Serge Koussevitzky. The superlative performances by the same forces in Symphony Hall a few weeks ago is still fresh in the ears, and so there is nothing new to the records in that regard. What is new is the recording by Victor, surpassing even the previous high peak attained in the set given over to Prokofiev's "Lieutenant Kije." The remarkable series of recordings emanating indirectly from Symphony Hall in recent months, almost every one showing an improvement over the preceding, seems definitely not to be an accident, but very likely the result of a careful study of the specific acoustical medium—in this case, the Symphony Hall stage and auditorium. Both performance and recording promptly outmode the Victor album, satisfactory only a few months ago, in which Robert Kajanus and the London Symphony Orchestra traversed the same pieces in addition to Sibelius' "Tapiola."

99

TOLEDO, O.
BLADE

DEC 9 - 1938

Many Family Groups Are Noted At Concert Of Boston Symphony Orchestra

Younger Set Wears Color

Fashionable Gowns Are Noticed

BY HELEN FOOTE GRAHAM

MANY family groups were in the fashionably dressed audience at the Boston Symphony Orchestra concert last evening in the Museum of Art Peristyle. And particularly among the young daughters of Toledo's first families were there many colorful gowns to give contrast to the ever popular black and white.

Elizabeth Knight, who was with her parents, Mr. and Mrs. W. W. Knight, and the George Pope MacNichols, wore bright red velvet, the bodice of her gown fashioned with short fitted sleeves and square neckline. Mrs. Knight's gown was of rose satin with soft blue satin sash, and Mrs. MacNichol wore light blue taffeta.

Betty Blair's dress of magenta red taffeta with draped bodice, marked by a jeweled clip, was particularly becoming. She was with her aunt, Mrs. James C. Blair, her sisters, Misses Josephine and Virginia Blair, and her brother, William.

Marcia Dodd, with her mother, Mrs. Martin S. Dodd was in turquoise blue moire, and Cynthia Morgan, who was with her mother, Mrs. H. J. Morgan, and her sister, Mrs. McKinley Greaves-Walker, wore plum colored velvet.

Mrs. Edwin J. Marshall, Jr., who was with her husband and his parents, the E. J. Marshalls, wore a black gown under her long fitted coat of off-white wool with gold braid applique at the shoulders. A colorful flowered gown combining taffeta and tulle in fuchsia shades was worn by the senior Mrs. Marshall.

Dorothy Rowland's gown was entirely covered by her black tailored reefer which was without trimming. She was with her mother, Mrs. C. E. Chenevert. Alice Williams was in turquoise lace and Nettie Belle Thomas in pink satin.

Mrs. Albert F. Miller and her guests, Mrs. Arthur C. Johnson, Jr., and Mrs. Ernest Smith of Columbus were all in black. Mrs. Johnson's velvet dress was outlined at the neckline and short sleeves with white lace, and large red flowers marked the neckline of Mrs. Miller's dress, also of velvet. Mrs. Alfred Hirth's gown was of raspberry red crepe.

Mrs. Geoffrey Bennett's gown was of gray satin, Mrs. Isaac Kinsey wore black, Mrs. Rollin A. Wilbur's black velvet gown was trimmed with white lace at the neckline, and Mrs. Walter Christen was in light blue velvet. Mrs. Charles Harther's gown was of black net and sequins and Mrs. Sidney Spitzer wore a dark red crepe dress with a short fur wrap.

CYNTHIA MORGAN   MRS. M'KINLEY GREAVES-WALKER

MRS. ALBERT F. MILLER   MRS. ERNEST SMITH   MRS. ALFRED C. HIRTH   MRS. ARTHUR C. JOHNSON, JR.

Miss Morgan and her sister, Mrs. Greaves-Walker, were among the Art Museum Concert patrons who heard the Boston Symphony orchestra at the complimentary concert last evening in the peristyle.

Mrs. Smith and her daughter, Mrs. Johnson of Columbus, were among the out-of-town guests at the concert. They were house guest of Mrs. Miller. Mrs. Hirth also was a member of their party.

TIMES UNION
ROCHESTER, N. Y.

DEC 9 - 1938

It's This Way . . .

Abe Lincoln, Johnson and the Rochester Counterfeiter

By HOWARD C. HOSMER

A LOT of people have been wondering what became of the first violinist in the Boston Symphony Orchestra who broke out in a fit of coughing during one of its numbers at the Eastman, thereby dragging daggers from the eyes of Serge Koussevitsky.

The baldheaded violinist was plainly embarrassed. He tried swallowing lozenges. He looked for a handkerchief and finally had to take the one padding his chin. This he used and put in his trouser pocket. When he came to take up his fiddle again, he had to get out the same handkerchief. When the orchestra came on for its next number, he had been deposed from his chair up front.

CAMDEN, N. J.
COURIER

DEC 9 - 1938

Sibelius 'Fifth' Given Beautiful Recording

Victor Captures Tonal Magnificence of Symphony, Tone Poem

The recorders have done right well by Sibelius in making available the encompassing eloquence of the last great symphonist on the horizon of music—but never before, it seems, have they done quite so well as has RCA Victor in capturing the tonal magnificence of the Finn's great Fifth Symphony. Enclosed within Albun M-474 is a recording by Koussevitzky and the Boston Symphony Orchestra that is breathtaking in beauty and fidelity. A recording of the Fifth has been available before—but here the Fifth itself is available on records.

The choice of Koussevitzky to do the recording is more than a happy one; it is the logical one of letting the best man do it. Old Sibelius himself has the erratic habit of telling most every conductor whom he hears perform one of his works that he, the current conductor, is the supreme interpreter thereof. The less talented but more critical listener can forgive the composer for being deafened by his own genius, and be thankful that this work is conducted by the man who, at the death of Kajanus, succeeded by universal acclaim to the place held by the Finnish conductor in the hearts of Sibelius lovers.

Included in the album is Sibelius' earlier tone poem, "Pohjola's Daughter." It is a worthy addition, and the Sibelius enthusiast who lets the greatness of the symphonies blind him to the worth of such works as this, lesser though it be, is foolish indeed.

ASHLAND, O.
TIMES GAZETTE

DEC 10 [illegible]

Among those who attended the concert presented by the Boston Symphony Orchestra at Music Hall in Cleveland last night were Mrs. Charles Harrison, Mrs. Grant Long and Mrs. William McCorkle.

100

Brilliant Audience Attends Concert in Museum Peristyle

Toledo Times Dec. 9/38

By IDA TAYLOR

ONE of the most brilliant audiences of the season was assembled last evening in the Toledo Museum of Art peristyle for the annual members' concert which was given by the Boston Symphony orchestra, under the direction of Serge Koussevitzky.

There were many out-of-town guests in the audience and numerous dinner and supper parties were given preceding and after the affair.

Mink and ermine coats were much in evidence with the popular black velvet evening wraps, with their fur collars and capes, leading in popularity.

Gleaming white satin fashioned with a short jacket banded in baum marten formed Miss Sally Libbey's beautiful costume. Her emerald necklace and bracelet accented her regal beauty.

Mrs. James Bentley looked stunning in a white satin gown, with which she wore a diamond necklace and a long white ermine coat.

Black bugles decorated the bodice of Mrs. William E. Levis' sophisticated frock of black satin, with which she wore a mink coat.

Mrs. Cornelia Colton Hollister was most effectively gowned in a handsome frock of black thread lace made over a peau de soie demi-hoop skirt. A corsage of large black velvet flowers marked one shoulder and pearl ornaments and a pearl comb in her hair completed her smart costume. Over her gown, Mrs. Hollister wore a long sealskin cape.

Mrs. John H. Wright's chic black gown of crepe was topped with black lace, the short puffed sleeves being formed of the same filmy material. Over her gown she wore a short boxy coat of mink.

Mrs. Charles S. Ashley looked very lovely in becoming black velvet.

Mrs. Carl B. Spitzer was in a black and gold gown over which she wore a knee length ermine coat, distinguished by a most unusual shoulder treatment. Delicate tracery of gold on rose-colored taffeta fashioned the gown worn by Mrs. Aaron C. Chesbrough.

Mrs. Thomas P. Goodbody's sapphire blue lace gown was most flattering, and Mrs. George S. Mills' gown of blue lame was marked by its loveliness for a concert or opera.

Mrs. W. W. Knight's gown of raisin colored crepe and Miss Betty Knight's red velvet frock made a lovely bit of color in the sea of black gowns and wraps.

Mrs. Leonard Phillipps had a modish white quilted box coat and muff and Mrs. Oscar Foster and her sister, Miss Julie France, also had white coats.

Mink banded the smart jacket of Mrs. Henry Dodge's white costume, and Miss Mary Grace Davis also was in a stunning white outfit.

Mrs. John D. Biggers whose gown was covered by a long white ermine coat, was accompanied by her daughter-in-law, Mrs. Reeve K. Biggers, whose black gown having a turquoise taffeta jacket was worn with a magenta bandeau of velvet, ending in two large rosettes in front.

Mrs. Walter Eversman's smart black velvet gown had short puff sleeves of ermine, and Mrs. Earl Newcomer's gown, black as slate had draped bands of white faille, forming the becoming V neckline.

Mrs. Zolton Sepecshy of the Cranbrook Academy of Fine Arts, had a chalk white gown which emphasized her blond beauty.

SACRAMENTO, CALIF.
BEE

DEC 10 1938

Among The New Records

SIBELIUS SYMPHONY NO. 5 in E Flat Major, Opus 82, and POHJOLA'S DAUGHTER, Opus 49; performed by the Boston Symphony Orchestra under ~~the direction~~ of Serge Koussevitzky; Victor Musical Masterpiece Series, M-474.

Sacramento music lovers whose interest was aroused or reawakened in this great contemporary Finnish composer by last Wednesday's concert in which the First Symphony had the place of honor will be especially eager to hear this superb recording of the Fifth.

Some commentators have written that the first symphony shows Sibelius under the influence of his predecessors, notably Tchaikowsky, and that in the Fifth he is more completely himself, which probably contains an element of truth. Whether this makes the latter a superior work is a question that can and will be argued either way. To this listener it seems a matter of minor importance since both are tremendous works, to be ranked as perhaps the greatest musical creations produced in the Twentieth Century.

The Fifth is extremely concise; there is no redundancy, no bleak, colorless area, no vague wandering. Every note, every phrase has a reason for being, and as a result it is a comparatively short symphony, covering only seven sides.

The reader who has not yet made Sibelius' acquaintance should, perhaps be warned. It is not "pretty music". It has at times the intolerable brilliance of a snow covered world glistening in the midday sun; it has the terrible grandeur of a glacier crumbling into icebergs; it has the solid strength of granite cliffs and irresistible force of a storm tossed sea. And then at times it has the warmth and tender beauty of a quiet, sheltered valley where nature is kind and man can "loaf and invite his soul."

It also has a perfection of structure and mastery of orchestration that will delight the trained musician and musical scholar.

Koussevitzky's interpretation and the Boston Orchestra's performance are superb in every respect. It is an album which can be fully enjoyed, however, only on a machine that can handle considerable volume and range without undue distortion, and it must be given generous volume and space. When muffled it loses much of its effectiveness.

Pohjola's Daughter, which covers the last three sides of the five discs in the album, is a delightful, exciting and intriguing work, more descriptive and fanciful than the symphony and offering interesting contrasts.

CLEVELAND, O.
PRESS

DEC 10 1938

Formal Attire at Boston Symphony

Tumultuous applause rose again and again as last night's Music Hall audience acclaimed Serge Koussevitzky and the 110 men in his famed Boston Symphony Orchestra. Sibelius' dynamic Second Symphony concluded the program presented by the masterful conductor, who was recalled time after time by his appreciative listeners.

Among them were many of Cleveland's own musicians, including Rudolph Ringwald, Arthur Quimby and Arthur Shepherd. Also seen in the formally attired audience were Mrs. Prentiss Hughes, wearing wine velvet; Mr. and Mrs. William Gates, the latter in a full-skirted white crepe, and Mrs. George Stevens of Elyria in a gown of black crepe.

A smart black satin was worn by Miss Phyllis Peckham, and Miss Phyllis Barrett wore a bouffant black taffeta. The latter was with her mother, Mrs. Darwin S. Barrett Jr., gowned in royal blue. Also in attendance were Mrs. Felix Eyle, Mrs. Henry John in a white formal studded with gold, and Mr. and Mrs. Jason Crane.

PITTSBURGH, PA.
SUN - TELEGRAPH

DEC 10 1938

Symphony Here Tonight

The Boston Symphony Orchestra, 110 strong, with Serge Koussevitzky, conductor, arrived in the city today, and will complete a week's tour in Pittsburgh with a concert tonight and tomorrow afternoon at Syria Mosque. The orchestra has played to capacity audiences in every one of the cities visited, including Buffalo, Rochester, Ann Arbor, Toledo and Cleveland. Pittsburgh promises to be no exception.

The program tonight will feature two symphonies, the Beethoven No. 2 and Brahms No. 4, as well as Ravel's Concerto for piano and orchestra, with Jesus Maria Sanroma as soloist. Tomorrow afternoon's program at 3 o'clock will include Haydn Symphony in B-flat, Tschaikowsky Symphony No. 4 and Debussy's "La Mer," three orchestral sketches.

The orchestra comes to Pittsburgh under the auspices of the Pittsburgh Orchestra Association.

ROCHESTER, N. Y.
Democrat-Chronicle

DEC 10 1938

SEEN & HEARD

BY HENRY W. CLUNE

PITCHED UP

THE coming of the Boston Symphony Orchestra to town early in the week had the people up at the Eastman running around in circles for a time. One of the features of the orchestra's concerts was the playing of Jesus Maria Sanroma, the youthful Puerto Rican pianist, who wanted the piano he used pitched to a frequency of 444 vibrations, to give added brillance to his playing, instead of 440 vibrations, the frequency of ordinary pianos.

This was an unusual request, and the Eastman Theater people were stumped for a moment. A tuning fork, by which the vibrations of a piano are trued, may be had for about $1 in almost any music store. But all of these are pitched for 440 pianos. So the Eastman people called Boston, found that the Boston orchestra had a tuning fork filed off to raise the pitch of a piano to 444 vibrations, and this was sent on.

Then another difficulty arose. It was learned that in stepping up a piano to 444 frequency a severe strain, which actually might ruin them, would be placed upon the strings, and that even if the strings survived, the piano would have to be retuned frequently to get it back to normal pitch and keep it there. The Eastman people were reluctant to subject their concert grand to these adjustments, and scoured the local music stores for a piano that was pitched to 444 vibrations. One was found, fetched over to the hall, and a piano tuner, with the Boston orchestra's tuning fork, was put to work getting it in shape for Sanroma. The job was done, shortly before concert time. The whole operation, including the rent of the piano, cost $40.

CAMDEN, N. J.
POST

DEC 10 1938

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GOOSSENS CONDUCTS BOSTON SYMPHONY

Musical America

Tchaikovsky 'Manfred' Dominates Unusual Program Given By Visiting Leader

Dec. 10/38

BOSTON, Dec. 5.—A visiting conductor in the person of Eugene Goossens, conductor of the Cincinnati Symphony, has enlivened the regular Friday-Saturday series of concerts by the Boston Symphony this last week. Mr. Goossens took over the baton for the brace of concerts which fall on Nov. 25 and 26 and for program offered the following:

Overture to the 'Occasional Oratorio'..Handel
(First performances at these concerts)
'Carnaval' ....Schumann
(Orchestrated by Rimsky-Korsakoff, Liadoff, Glazounoff and Tcherepnin)
(First concert performances in the United States)
Two Nature Poems ....Goossens
(First performances at these concerts)
'Manfred' Symphony, Op. 58 (after Byron's Dramatic Poem) ....Tchaikovsky

Mr. Goossens is not wholly a stranger to Bostonians. He was welcomed as guest conductor of the symphony orchestra in 1926, and again in 1930. As composer, his works have found representation upon several local programs, therefore we looked forward to his reappearance among us, and the more eagerly since in the meanwhile he has won an enviable position in musical circles here and abroad. With all respect to his ability, it must be admitted that his choice of program was not as felicitous as upon former occasions. The Handel item, while interesting as a musical antique, holds slight material of worth. The work today suffers the same fate as numerous other "occasional" pieces, not alone in music but in the field of poetry and prose. Made-to-order works seldom exhibit the best facet of the creator's art, and Handel, seizing upon a national crisis fell victim to its deadening influence. Mr Goossens did well by the score but roused in us no desire for a repetition.

Once in a blue moon there appears an orchestration of a piano work which justifies its existence, such as that of 'Le Tombeau de Couperin', which reappeared upon local programs a few weeks ago. It was unfortunate that the Schumann 'Carnaval' did not offer the same justification as orchestral music. As a matter of fact, even the labor of arrangement is somewhat in doubt, for according to records available to anyone interested in such things, Rimsky-Korsakoff could have had only the sketchiest part in the orchestration and it therefore must have fallen largely to Glazounoff to arrange the score which was first used by Diaghileff in St. Petersburg in 1909. There are pianists whose imagination may still enhance a pianoforte performance of the 'Carnaval', but neither Mr. Goossens nor the superb instrument under his control could illumine the orchestral score.

Mr. Goossens's own two small pieces were selected from the 'Three Nature Poems for Pianoforte' written in 191 and orchestrated in 1937-38. The composer frankly acknowledges his preference for the emphasis of the more romantic in music and these slender works appear to exemplify his ideas The audience received them cordially.

While the Tchaikovsky symphony o this program is not one of his best, ye placed in juxtaposition to the number which formed the first half of the program, it proved by far the most interesting of the lot. Regardless of the composer's backward glances at preceding works, the symphony is soundly constructed and melodious in content. Students of orchestration may still learn from it, if they will but open their ears The orchestra gave Mr. Goossens the utmost cooperation and the performance came off with an eclat which provoke the enthusiasm of the audience.

GRACE MAY STUTSMAN

OBSERVER

Cleveland O

DEC 9 - 1938

Boston Symphony Plays in Cleveland

The Boston Symphony Orchestra, Dr. Koussevitzky conducting will be presented in Public Music Hall this Friday night at 8:45 under the auspices of The Cleveland Museum of Art and direction of Mrs. Emil Brudno.

The program will be divided into three parts: Symphony in B flat, No. 102 by Haydn; "La Mer," Trois Esquisses Symphoniques, by Debussy; Symphony No. 2 in D Major by Sibelius. The program is one of the Cleveland Concert Course series.

100

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Toledo Times Dec. 9/38

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Mrs. James Bentley looked stunning in a white satin gown, with which she wore a diamond necklace and a long white ermine coat.

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SACRAMENTO, CALIF.
BEE

DEC 10 1938

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SIBELIUS SYMPHONY NO. 5 in E Flat Major, Opus 82, and POHJOLA'S DAUGHTER, Opus 49; performed by the Boston Symphony Orchestra under the direction of Serge Koussevitzky; Victor Musical Masterpiece Series, M-474.

Sacramento music lovers whose interest was aroused or reawakened in this great contemporary Finnish composer by last Wednesday's concert in which the First Symphony had the place of honor will be especially eager to hear this superb recording of the Fifth.

Some commentators have written that the first symphony shows Sibelius under the influence of his predecessors, notably Tchaikowsky, and that in the Fifth he is more completely himself, which probably contains an element of truth. Whether this makes the latter a superior work is a question that can and will be argued either way. To this listener it seems a matter of minor importance since both are tremendous works, to be ranked as perhaps the greatest musical creations produced in the Twentieth Century.

The Fifth is extremely concise; there is no redundancy, no bleak, [illegible] area, no vague wandering. Every note, every phrase has a reason for being, and as a result it is a comparatively short symphony, covering only seven sides. The [illegible] who has not yet made Sibelius' acquaintance should, perhaps, [illegible]. It is not "pretty music". It has at times the intolerable brilliance of a snow covered world glistening in the midday sun; it has the terrible grandeur of a glacier crumbling into icebergs; it has the solid strength of granite cliffs and irresistible force of a storm tossed sea. And then at times it has the warmth and tender beauty of a quiet, sheltered valley where nature is kind and man can "loaf and invite his soul."

It also has a perfection of structure and mastery of orchestration that will delight the trained musician and musical scholar.

Koussevitzky's interpretation and the Boston Orchestra's performance are superb in every respect. It is an album which can be fully enjoyed, however, only on a machine that can handle considerable volume and range without undue distortion, and it must be given generous volume and space. When muffled it loses much of its effectiveness.

Pohjola's Daughter, which covers the last three sides of the five discs in the album, is a delightful, exciting and intriguing work, more descriptive and fanciful than the symphony and offering interesting contrasts.

CLEVELAND, O.
PRESS

DEC 10 1938

Formal Attire at Boston Symphony

Tumultuous applause rose again and again as last night's Music Hall audience acclaimed Serge Koussevitzky and the 110 men in his famed Boston Symphony Orchestra. Sibelius' dynamic Second Symphony concluded the program presented by the masterful conductor, who was recalled time after time by his appreciative listeners.

Among them were many of Cleveland's own musicians, including Rudolph Ringwald, Arthur Quimby and Arthur Shepherd. Also seen in the formally attired audience were Mrs. Prentiss Hughes, wearing wine velvet; Mr. and Mrs. William Gates, the latter in a full-skirted white crepe, and Mrs. George Stevens of Elyria in a gown of black crepe.

A smart black satin was worn by Miss Phyllis Peckham, and Miss Phyllis Barrett wore a bouffant black taffeta. The latter was with her mother, Mrs. Darwin S. Barrett Jr., gowned in royal blue. Also in attendance were Mrs. Felix Kyle, Mrs. Henry John in a white formal studded with gold, and Mr. and Mrs. Jason Crane.

PITTSBURGH, PA.
SUN-TELEGRAPH

DEC 10 1938

Symphony Here Tonight

The Boston Symphony Orchestra, 110 strong, with Serge Koussevitzky, conductor, arrived in the city today, and will complete a week's tour in Pittsburgh with a concert tonight and tomorrow afternoon at Syria Mosque. The orchestra has played to capacity audiences in every one of the cities visited, including Buffalo, Rochester, Ann Arbor, Toledo and Cleveland. Pittsburgh promises to be no exception.

The program tonight will feature two symphonies, the Beethoven No. 2 and Brahms No. 4, as well as Ravel's Concerto for piano and orchestra, with Jesus Maria Sanroma as soloist. Tomorrow afternoon's program at 3 o'clock will include Haydn Symphony in B-flat, Tschaikowsky Symphony No. 4 and Debussy's "La Mer," three orchestral sketches.

The orchestra comes to Pittsburgh under the auspices of the Pittsburgh Orchestra Association.

ROCHESTER, N. Y.
Democrat-Chronicle

DEC 10 1938

SEEN & HEARD
BY HENRY W. CLUNE

PITCHED UP

THE coming of the Boston Symphony Orchestra to town early in the week had the people up at the Eastman running around in circles for a time. One of the features of the orchestra's concerts was the playing of Jesus Maria Sanroma, the youthful Puerto Rican pianist, who wanted the piano he used pitched to a frequency of 444 vibrations, to give added brilliance to his playing, instead of 440 vibrations, the frequency of ordinary pianos.

This was an unusual request, and the Eastman Theater people were stumped for a moment. A tuning fork, by which the vibrations of a piano are trued, may be had for about $1 in almost any music store. But all of these are pitched for 440 pianos. So the Eastman people called Boston, found that the Boston orchestra had a tuning fork filed off to raise the pitch of a piano to 444 vibrations, and this was sent on.

Then another difficulty arose. It was learned that in stepping up a piano to 444 frequency a severe strain, which actually might ruin them, would be placed upon the strings, and that even if the strings survived, the piano would have to be retuned frequently to get it back to normal pitch and keep it there. The Eastman people were reluctant to subject their concert grand to these adjustments, and scoured the local music stores for a piano that was pitched to 444 vibrations. One was found, fetched over to the hall, and a piano tuner, with the Boston orchestra's tuning fork, was put to work getting it in shape for Sanroma. The job was done, shortly before concert time. The whole operation, including the rent of the piano, cost $40.

CAMDEN, N. J.
POST

DEC 10 1938

Sibelius 'Fifth' Given Beautiful Recording

Victor Captures Tonal Magnificence of Symphony, Tone Poem

The recorders have done right well by Sibelius in making available the encompassing eloquence of the last great symphonist on the horizon of music—but never before, it seems, have they done quite so well as has RCA Victor in capturing the tonal magnificence of the Finn's great Fifth Symphony. Enclosed within Albun M-474 is a recording by Koussevitzky and the Boston Symphony Orchestra that is breathtaking in beauty and fidelity. A recording of the Fifth has been available before—but here the Fifth itself is available on records.

The choice of Koussevitzky to do the recording is more than a happy one; it is the logical one of letting the best man do it. Old Sibelius himself has the erratic habit of telling most every conductor whom he hears perform one of his works that he, the current conductor, is the supreme interpreter thereof. The less talented but more critical listener can forgive the composer for being deafened by his own genius, and be thankful that this work is conducted by the man who, at the death of Kajanus, succeeded by universal acclaim to the place held by the Finnish conductor in the hearts of Sibelius lovers.

Included in the album is Sibelius' earlier tone poem, "Pohjola's Daughter." It is a worthy addition, and the Sibelius enthusiast who lets the greatness of the symphonies blind him to the worth of such works as this, lesser though it be, is foolish indeed.

GOOSSENS CONDUCTS BOSTON SYMPHONY

Musical America

Tchaikovsky 'Manfred' Dominates Unusual Program Given By Visiting Leader

Dec 10/38

BOSTON, Dec. 5.—A visiting conductor in the person of Eugene Goossens, conductor of the Cincinnati Symphony, has enlivened the regular Friday-Saturday series of concerts by the Boston Symphony this last week. Mr. Goossens took over the baton for the brace of concerts which fall on Nov. 25 and 26 and for program offered the following:

Overture to the 'Occasional Oratorio'..Handel
(First performances at these concerts)
'Carnaval' ....Schumann
(Orchestrated by Rimsky-Korsakoff, Liadoff, Glazounoff and Tcherepnin)
(First concert performances in the United States)
Two Nature Poems ....Goossens
(First performances at these concerts)
'Manfred' Symphony, Op. 58 (after Byron's Dramatic Poem) ....Tchaikovsky

Mr. Goossens is not wholly a stranger to Bostonians. He was welcomed as guest conductor of the symphony orchestra in 1926, and again in 1930. As composer, his works have found representation upon several local programs, therefore we looked forward to his reappearance among us, and the more eagerly since in the meanwhile he has won an enviable position in musical circles here and abroad. With all respect to his ability, it must be admitted that his choice of program was not as felicitous as upon former occasions. The Handel item, while interesting as a musical antique, holds slight material of worth. The work today suffers the same fate as numerous other "occasional" pieces, not alone in music but in the field of poetry and prose. Made-to-order works seldom exhibit the best facet of the creator's art, and Handel, seizing upon a national crisis fell victim to its deadening influence. Mr. Goossens did well by the score but roused in us no desire for a repetition.

Once in a blue moon there appears an orchestration of a piano work which justifies its existence, such as that of 'Le Tombeau de Couperin', which reappeared upon local programs a few weeks ago. It was unfortunate that the Schumann 'Carnaval' did not offer the same justification as orchestral music. As a matter of fact, even the labor of arrangement is somewhat in doubt, for according to records available to anyone interested in such things, Rimsky-Korsakoff could have had only the sketchiest part in the orchestration and it therefore must have fallen largely to Glazounoff to arrange the score which was first used by Diaghileff in St. Petersburg in 1909. There are pianists whose imagination may still enhance a pianoforte performance of the 'Carnaval', but neither Mr. Goossens nor the superb instrument under his control could illumine the orchestral score.

Mr. Goossens's own two small pieces were selected from the 'Three Nature Poems for Pianoforte' written in 1919 and orchestrated in 1937-38. The composer frankly acknowledges his preference for the emphasis of the more romantic in music and these slender works appear to exemplify his ideas. The audience received them cordially.

While the Tchaikovsky symphony on this program is not one of his best, yet placed in juxtaposition to the numbers which formed the first half of the program, it proved by far the most interesting of the lot. Regardless of the composer's backward glances at preceding works, the symphony is soundly constructed and melodious in content. Students of orchestration may still learn from it, if they will but open their ears. The orchestra gave Mr. Goossens the utmost cooperation and the performance came off with an eclat which provoked the enthusiasm of the audience.

GRACE MAY STUTSMAN

OBSERVER
Cleveland-O

DEC 9 - 1938

Boston Symphony Plays in Cleveland

The Boston Symphony Orchestra, Dr. Koussevitzky conducting, will be presented in Public Music Hall this Friday night at 8:45 under the auspices of The Cleveland Museum of Art and direction of Mrs. Emil Brudno.

The program will be divided into three parts: Symphony in B flat, No. 102 by Haydn; "La Mer," Trois Esquisses Symphoniques, by Debussy; Symphony No. 2 in D Major by Sibelius. The program is one of the Cleveland Concert [illegible] series.

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CLEVELAND, O.
NEWS

DEC 10 1938

MUSIC

Bost
Szíg

BY ELMORE BACON

SERGE KOUSSEVITZKY led the Boston Symphony Orchestra in a triumph at Music Hall last night.

The dynamic director and the virtuosic organization were given an ovation by an audience that came near being overflow. And the visitors from the East, playing Haydn, Debussy and Sibelius, displayed all facets of their glittering virtuosity.

It was the first time in several years that the orchestra has visited town. And the home folks surely made it welcome.

The virtues of this 52-year-old organization have often been recounted. It has a polish and a suavity—a refinement that revealed all the niceties of the Haydn Symphony in B Flat Major, No. 9 of the London series.

Koussevitsky has a marvelous way with his men. He doesn't demand. He smiles while he directs. Sings, too. And talks. His facial expression pictures the mood of the music he is directing. And flutterings of the hands—he uses a baton most of the time—and rapid movements of his arms mark the phrasing, indicate the shading reveal his desires. The response to his batoning is instant. The particular effect is forthcoming when he wants it.

The Haydn Symphony at his hands was a perfect gem. The beautiful Adagio, the delightful Menuetto and the stirring presto were notable in their purity, simplicity and Haydn charm.

The lovely "La Mer" sketches by Debussy further revealed the orchestra's high artistry. The shifting lights and colors, the rippling and surging of the waves, the passages of storm and stress were adroitly presented, and at times with an emotional warmth.

Emotional ebb and flow were more apparent in the romantic and rugged Sibelius work—his Second Symphony. In this earlier writing by the Scandinavian Master are the folk tunes, the happiness and despair of the folk who sang them, the brilliance and the gloom of the countryside and the surge of the sea.

And in the triumphant shoutings of the brass and the final glorious unfoldment, there was a fine emotional display. It was a tremendous climax, well sustained and most artistically built up.

TOLEDO, O.
TIMES

DEC 11 1938

Attend Concert

FASHIONABLY gowned, in ermine and mink coats, society folk were present in scores Thursday evening for the annual Museum of Art members' concert given by the Boston Symphony orchestra, Serge Koussevitzky directing.

With the peristyle as the setting, the orchestra's presentations were rivaled in brilliance only by the stunning costumes of the guests.

Miss Sally Libbey's choice of for the occasion was a gown of white satin, made with a short jacket banded in baum marten. Her emerald necklace and bracelet accented her regal beauty.

The bodice of Mrs. William E. Levis' black satin frock was accented with black bugles, and her coat was of mink.

White satin was worn by Mrs. James Bentley and her ensemble also included a long white ermine coat and a necklace of diamonds.

Thread lace of black was effectively worn by Mrs. Cornelia Colton Hollister. The frock was made over a peau-de soie demi-hoop skirt, and a corsage of large black velvet flowers marked one shoulder. Her accessories included a pearl hair comb and a long sealskin cape.

CLEVELAND, O.
PRESS

DEC 10 1938

12-10

Boston Symphony Is World's Finest

Cheering Greets End of Great Performance by Capacity Audience

By ARTHUR LOESSER
Music Editor

GREAT things were expected of the Boston Symphony Orchestra, and it is pleasant to report that last night at Music Hall the expectations were amply fulfilled. A glorious concert was presented by Serge Koussevitzky and his men, a musical event of outstanding impressiveness that will linger in the memory longer than most.

A program was chosen that was calculated to provide the maximum of emotional variety: first came the firm, neat, ingratiating, classic little B flat Symphony of Haydn; then followed Debussy's triptych La Mer, with its sensuous, shimmering [illegible] of changing tone-color schemes, and the clangorous, chivalric Second Symphony of Sibelius brought the evening to a triumphant close.

The last movement of the Haydn allowed us to appreciate the marvelous precision of the orchestra's string sections. The lively little note-values were played with a razor-edged accuracy of ensemble that bespeaks high individual competence on the part of the men, plus the most painstaking, sensitive direction on the part of the conductor.

In the Debussy work all the tricky effects came out in their proper dynamic relationships; moreover, Mr. Koussevitzky held the orchestra in admirable restraint. Never did the louder passages degenerate into that violence which the composer detested.

In the Sibelius symphony, however, the full power of the various choirs was allowed to come forth. The woodwind cries in the second movement sounded properly bleak and grim; in the development section of the last movement a stupendous climax was worked up, coming to a magnificent fulfillment as the principal theme entered into its recapitulation.

At the close, the audience forgot about its hats and coats; it indulged itself in the pleasure of some vigorous and prolonged applause, which eventually broke into cheering.

We hope, however, that Mr. Koussevitzky and his men will not misinterpret this enthusiasm. It does not mean that we are unaccustomed to hearing the finest musical performances. If the Boston Symphony is probably the finest orchestra in the world, our own Cleveland Orchestra has everything to be proud of.

NEW HAVEN, CONN.
REGISTER

DEC 11 1938

NBC Orchestra

The rumors of a concert tour by the Toscanini-conducted National Broadcasting Orchestra appear to have been well-founded. The first out-of-town event will be at the Mosque, Newark, under the Griffith Foundation in a program that is sponsored by members of various religious faiths.

The same orchestra will visit Boston for a single concert on January 10 in Symphony Hall. Interest, of course, centers in the great maestro, since the orchestra although fine, is hardly competition for the venerable Boston Symphony.

TOLEDO, O.
BLADE

DEC 10 1938

Along Pathways Of Art

BY LANX

THE performance of a piece of music is like a copy of a painting. Depending upon the performer, the result may be true to the original or untrue to it. It may be very literal or very free, inspired or uninspired.

In the apprehension of a visual work of art, like a painting, only two creators are involved, the artist and the observer. In music three people are generally involved, the composer, the performer, and the listener. Where the music is orchestral, and perhaps a concerto, the individual players and the soloist are also involved. Thus music has more possibility of misinterpretation, or, let us say, of reinterpretation than has painting or sculpture.

If Velasquez had made a copy of a painting of some inferior artist, Velasquez's copy might very easily have been an improvement on the original. Likewise a conductor with a very profound nature and great musical insight may be able to enlarge the expression of music by a composer of lesser stature.

* * *

This becomes something of a problem when dealing with composers of the greatness of Beethoven and Brahms. It is also highly subjective as to how the music shall be approached. Mr. Koussevitzky seemed to this writer to have a much more sympathetic feeling for the Ravel concerto which his orchestra played in the Museum's Peristyle, than for the works of the earlier masters. I would not characterize his performance of either the Beethoven or the Brahms as inspired whereas he seemed to squeeze the very last drop of brilliance from the Ravel. In this he was ably assisted by the exciting solo work of Mr. Sanroma.

To continue the parallel with the visual arts, Mr. Koussevitzky's approach to music seems to be about what one would expect to Hans Holbein, the younger, had the turn of the cosmic wheel enabled him to copy a portrait by Rubens. Holbein's copy would probably have made the details a little clearer, the lines a little more sharply defined. Some of the great energy and vitality of Rubens' painting would doubtless be sacrificed.

* * *

Even so it seemed to me that Mr. Koussevitzky's chief interest lies in clear outline, beauty of orchestral color, and precision of instrumentation rather than in any subjective approach. It is certainly the safer, because it deals more completely with the music as musical structure, avoiding the subjective problem of the music as emotional expression.

A conductor like Furtwangler who injects great fire and personal feeling into the music has the possibility for more inspired results but takes greater chances not only of failing to make his interpretation complete but of replacing the composer's own feeling for the music with something radically different.

It would seem logical that Koussevitzky should be at his best in works which, like the Ravel concerto, have great technical brilliance. That brings up another point. This concerto is in a musical way comparable to the modern painting now on temporary exhibit in the Museum. There is the same brilliance of performance, the same expansion of the use of tools of expression, the same art for art's sake approach, and the same lack of relation to the problem of living.

* * *

To insist on art's being this or that is to cut oneself off from what it has to offer. A beautiful example of this was observable at the public forum last Sunday, where the same art proved extremely unpleasant to some and extremely satisfying to others. Those who disliked it were looking for what there was to object to; those who liked it saw what there was to praise.

In these attitudes are bound up two diametrically opposed philosophies of life. Thus does the observer or the listener make his own creation.

LOWELL, MASS.
SUNDAY TELEGRAM

DEC 11 1938

FINNISH VIOLINIST IN SYMPHONY SERIES

Anja Ignatius, a young and highly praised violinist from Finland, will make her first appearances in this country when she appears with the Boston Symphony orchestra, Serge Koussevitzky, conductor, in the Concerto of Sibelius, at the pair of concerts on Monday evening and Tuesday afternoon, Dec. 26 and 27, in Symphony hall. Miss Ignatius is said to play the Concerto with a special understanding, having studied its interpretation with the composer. For this, and the four remaining concerts in this series, subscription seats are still to be had at Symphony hall.

Events of the remaining concerts will be the appearance at one pair of Georges Enesco as guest conductor, and at another of Igor Stravinsky, conducting music of his own. There will be two piano soloists, Myra Hess and Frank Glazer.

Music News and Comment

The subscription books of the Boston Symphony Orchestra are being held open for those who may wish to buy season tickets for the remaining five monthly concerts in the Monday evening and Tuesday afternoon series. At the next pair, Dec. 26 and 27, Anja Ignatius, Finnish artist, will make her American debut as soloist in the Violin Concerto by Sibelius. Three of these five pairs will be conducted by Dr. Serge Koussevitzky, and a pair each by Igor Stravinsky and Georges Enesco. The list of soloists includes two pianists, Myra Hess and Frank Glazer.

PROVIDENCE, R. I.
BULLETIN

DEC 12 1938 RR

Arthur Fiedler

With Arthur Fiedler, of the Boston ~~Symphony~~ Pops, conducting, the Providence Federal Orchestra gave a concert in Hope High school last night.

It was curious that more persons did not attend. Mr. Fiedler is an able and popular conductor, the program was selected to please a varied audience, the orchestra played well, and the price of admission was about as low as possible. Yet the auditorium was scarcely half filled.

Mr. Fiedler knows what he is doing, and he made the orchestra feel that he did. They responded with a fine performance. The Beethoven second symphony, not heard often enough, was launched in good style, the tone of the orchestra being ample and clear, the attacks accurate, the shading sensitive and judicious. There are many beautiful melodies in this symphony, and they are presented in such agreeable harmonic settings that they seem always fresh and delightful. It was only in the scherzo that the performance faltered.

The Russian folk songs were very pleasant. They are short enough not to tire the unaccustomed listener and yet they are not abashed in the company of more pretentious music. The pizzicato in the "Dance-song" was brisk and precise. All the songs were read interestingly by Mr. Fiedler.

In "The Last Spring," by Grieg, the strings were notably smooth and refined in tone. The woodwinds did good work in the Enesco rhapsody; indeed, the whole orchestra caught the spirit of it and made it an exciting end to the evening. If it carried the orchestra away with it on occasion, the orchestra, nevertheless, carried the audience.

The program:

Cherubini .... Overture to "Anacreon"
Beethoven—Symphony No. 2 in D major, Op. 36
  Adagio molto; allegro con brio
  Larghetto
  Scherzo; trio
  Allegro molto
Liadow—Eight Russian folk songs: religious song: Christmas song; Complaint; "I Danced with the Mosquito"; Story of the Birds; Lullaby; Dance-song; Country Dance.
Grieg ...... The Last Spring, Op 34, No. 2
Enesco ...... Roumanian Rhapsody No. 1

G. Y. L.

* * *

Raoul Pineau, organist of St. John's Church, West Warwick, will play the following program tonight in the First Congregational Church (Unitarian), under the auspices of the Rhode Island Chapter of the American Guild of Organists:

1. Preludio (Third Sonata) .... Guilmant
2. Pastorale (Second Symphony) .. Widor
3. Berceuse .... Vierne
4. In Dulci Jubilo .... Bach
5. Toccata and Fugue in D-Minor. Bach
6. Minuet (Gothic Suite) ...... Boellman
7. Allegretto .... De Boeck
8. Organo Primitivo .... Yon
9. Marche Champetre .... Boex
10. Toccata (Fifth Symphony) .... Widor

BOSTON SYMPHONY PLAYS SUPERBLY

Cleveland Plain Dealer

Koussevitzky Dynamic in Concert Here

Dec. 10/38

BY HERBERT ELWELL

The Boston Symphony Orchestra under its eminent leader, Serge Koussevitzky, presented a concert at Public Music Hall last night, appearing in the Cleveland Concert Course sponsored by the Cleveland Museum of Art and managed by Mrs. Emil Brudno.

This was the first time in many years music lovers here have had the pleasure of a visit from this veteran organization, headed by one of the most dynamic figures in the world of music. They were not slow to show their appreciation. If there was a vacant seat anywhere in the hall, it would have been hard to discover. And this throng, thrilled by a program of constantly mounting intensity, voiced its enthusiasm in unrestrained applause, recalling the conductor time and time again.

He and his 110 men rewarded their listeners with playing of superb quality and with music that moved by progressive degrees of intensity to a really stupendous climax in the Finale of Sibelius' Second Symphony.

Purity in Singing Strings

In the opening B Flat Major Symphony of Haydn one was conscious at once of the superior balance and finish of this orchestra, of the mellowness and purity of its singing strings, of the softness and precision of its attacks. Above all, one was aware of a guiding force so strongly self-composed and so completely in control of every element that details fell into place with utmost ease, leaving one with a sense of unity, compactness and integrity of direction that was simplicity itself.

To move from this radiant clarity and conciseness of outline into the highly diversified patterns and sensuous luxuriance of Debussy's Three Symphonic Sketches, "The Sea," was to discover another side to Koussevitzky's extraordinary temperament and another phase of many-sided interpretive nature, for here was music of almost voluptuous appeal and dazzling color.

What he made of it was something so strikingly at one with its essential character that one may perhaps be forgiven for speaking of it in rhapsodical terms. It took on an ethereal quality so vividly suggestive that one could fairly feel the light spray of water and the warm sunlight making rainbows through the luminous orchestral texture. And this magical effect was produced with such ease that one was led to conclude that a gigantic task of clearing away obstacles had been achieved in the preparation of this work, a task which left the conductor free in performance to transmit nothing but unadulterated feeling, nothing but the distilled essence of what had transpired in the fascinating realm of Debussy's fertile imagination.

Cellos Sing With Fervor

This same directness of contact with the inner spirit of the music was again in force in the Sibelius Symphony, though the change in style brought a corresponding change of approach from a delicate, evanescent blending of surface impressions to a type of phrasing that brought out the deep earnestness of a northern temperament and unearthed imposing realms of turgid and passionate expression. The cellos sang with magnificent fervor. There was no blaring brass nor strident intensity of strings, but an ever throbbing upward surge and unanimity of feeling in the entire orchestral body that brought the splendid architecture of this work to a focus with an impressiveness that has seldom been recognized in it here. Every nerve in the conductor seemed on fire with the emotional urgency of this music. And this high voltage was transmitted throughout every fiber of the instrumental texture until it reached an audience breathless with the excitement of its irresistible current.

Here is indeed an admirable orchestra and a conductor who knows how to show it off to advantage, but whose musicianship is so great that no mere act of showmanship arises to obstruct our view of or diminish our admiration for an imaginative force in full, free possession of tremendous communicative power.

SPRINGFIELD, MASS.
MORNING UNION

102

DEC 11 1938

ruth of Sibelius; 'Pohjola's Daughter'

Two Works by Great Finnish Composer Played by Boston Symphony Under Koussevitzky—A Creative Artist With No Financial Burden and Its Effect On His Output—Rimsky-Korsakoff's 'Le Coq o'Or'—'Three Cornered Hat' by de Falla—Separate Records

By BENJAMIN BUXTON

SIBELIUS'S Symphony No 5 in E-flat, Op 82, together with his tone poem, "Pohjola's Daughter," are included in a new Victor company album. Performed by the Boston Symphony orchestra under the direction of Serge Koussevitzky, these two works by one of the most distinguished creative personalities of the present day, are projected in brilliant style, and serve to complement an earlier album which included not only the symphony and "Pohjola's Daughter," but also "Tapiola." The latter was conducted by the late Kajanus, an authority on Sibelius, but no less satisfying is the reading of Koussevitzky, who has long been known as a strong supporter of the great Finnish composer.

In regarding the works of Sibelius it is necessary to understand one circumstance of his life that places him apart from most composers: namely, that since before 1900 he has enjoyed the steady patronage of the Finnish government and has been able, therefore, to perfect and expand his art without the fear and worry of economic pressure. While it is usually preferable to place the work of a creative artist apart from his personality and his manner of living, whether or not he is rich or poor, it is important to consider the economic side of Sibelius's life. Being completely independent of financial burden, with no thoughts of tomorrow's bread and butter, the effect on the creative output would naturally take a turn either for the better or for the worse. A lesser artist might lapse into the salon style; a great artist would perhaps retire into himself, become a universe unto himself and defy the rules and regulations of those who must abide by them.

A Hard Road

Being a great artist, Sibelius has chosen a hard road, and in few of his works can be seen evidence of any but the highest and most exacting standards. His musical speech is clipped, almost episodic, and startling in its abruptness. With the possible exception of the fourth symphony, which is mysterious, gloomy and probably the least immediately ingratiating of his scores, the main effect is free and positive. This is not to say that Sibelius lacks in nobility or breadth of line, for these two characteristics are everywhere noticeable. But there is about him a certain individuality that defies a minute description or an analysis that go beyond the picking to pieces of the harmonic structure and the measurement of the lines and phrases with their thematic development.

Beyond these technical considerations, Sibelius remains a unique figure in music. Although he is deeply conversant with his art in all forms, he is no borrower of idiom. He has evolved his own grammar, but in so doing has made no grammatical errors, according to accepted standards; he has set for himself a leisurely pace, yet has never lagged behind. The total number of his works is not large, and from one period to another they show a varying interest between program music and symphonic form. The tone-poems, however, although they may have suggested programs, can stand well by themselves, without names. The tales they tell are less pictorial than some of the Richard Strauss tone poems, and like the music cast in more formal style, they are interesting not only for their emotional pattern but for the designs themselves. As in his symphonies, Sibelius uses thematic material sparingly and embellishes it with briefest strokes of somber coloring.

The Fifth Symphony, written at the time of the World war, shows no connection with a world struggle—none of its cynicism and desperation. It is generally cheerful and lyrical—an excellent example of the composer's detachment. "Pohjola's Daughter," written around 1906, with its program taken from "The Kalevala," the Finnish epic, is highly descriptive in a subtle way, if one has taken the pains to read the story it portrays, and if not, an extraordinarily colorful score. For a work written 30 years ago it is very bold in its harmonies.

Taken together, the symphony and the tone-poem form a representative cross section of Sibelius. Hearing them, one after the other, gives further reason to believe that here is a striking type of genius—one that is almost impossible to define but one that must be experienced many times from sheer fascination.

PITTSBURG, PA.
SUN-TELEGRAPH

DEC 12 1938

Koussevitsky Scores With Symphony

By J. FRED LISSFELT

It is always a gala occasion for Pittsburgh music patrons when Koussevitsky and the Boston Symphony Orchestra come to town. Saturday night and yesterday afternoon the enthusiasm of both players and audience rose to frenzy. It would indeed be a pity if we were ever prevented from hearing this organization which really sets world standards.

The second symphony of Beethoven opened Saturday's program which, I believe, was played in the purest possible style, devoid of the galanterie which finds its way into this music at the hands of other important conductors.

BRILLIANT READING

Koussevitsky's readings of contemporary music are always brilliant, and so we cannot wonder at the success of the Ravel piano concerto. With the help of a superb pianist, Jesus Maria Sanroma, we heard music of our times skillfully written and equally well played. Its effect was electric. The score of the solo instrument has all the trying devices of piano technique, with some of the newer ones invented since percussion is the means of expression. As to color, there was nothing lacking for the orchestra nor for Sanroma. There is melody which is a close relation of blues, syncopated rhythms abound, and the ensemble effect is that we are hearing music that speaks the spirit of the twentieth century.

BRAHMS' FOURTH

The Brahms fourth symphony closed that program. Only in such a reading, though it had little of the academic approach, could one find the intellectual Brahms. The clarity of its parts took on precise outlines which heretofore have been only suggested. Wanting was only the mellower tone of the Boston strings and brass, and that we can lay to the use of the sound shell which remained from a previous concert.

The Haydn B Flat Symphony No. 102 is not right with the full Boston Orchestra. Yesterday it became all the more clear that so rich a volume of sound obscures Haydn's purpose, that it makes the music seem pompous, which the composer never intended it to be, and which it never quite succeeds in being because Haydn's score needs but 40 men to play it.

SYMPHONIC SKETCHES

Debussy's symphonic sketches, "La Mer," on the contrary sound better than the score can prohesy, for here the nuances, possible with such players and so sympathetic a leader, make the music more splendid than it really is.

The climax came in Tschaikowsky's fourth symphony which brought the crowd to shouts of approval. A faster tempo finds no sluggish players here and Kousevitsky led his men to heroic heights that might seem an atonement for the martyred composer.

PROVIDENCE, R. I.
JOURNAL

DEC 11 1938 RR

GUEST CONDUCTOR

ARTHUR FIEDLER, noted conductor of the Boston "Pops," will direct the concert of Providence Federal Orchestra in the Hope High school auditorium tonight.

CLEVELAND, O.
PRESS

DEC 12 1938

Marriage or Music for Conductor, but Not Both

Marriage and a musical career do not mix—at least not for Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra. Mr. Mitropoulos is in Cleveland today to be the guest conductor of the Cleveland Orchestra Thursday and Saturday nights.

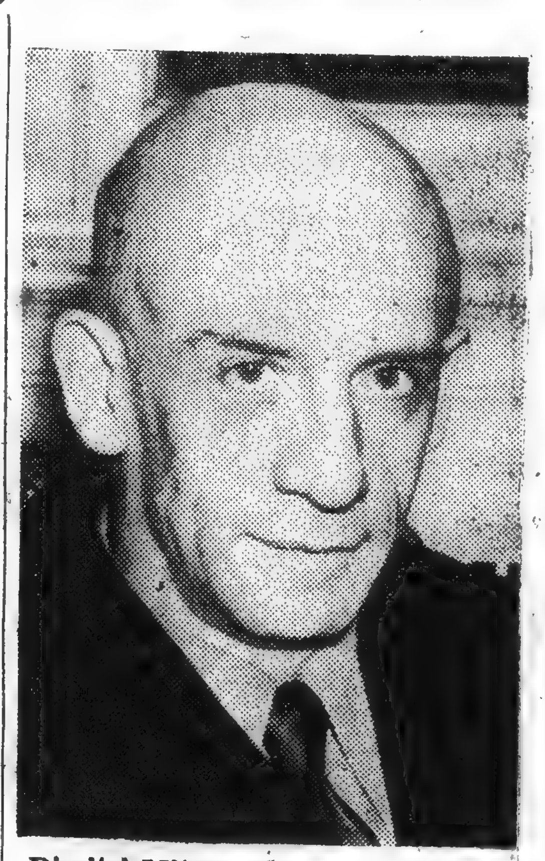
"From marriage, children result," he said, "and these children must have every opportunity parents can give them.

"In such a life as mine, where all my time is devoted to work, I could not devote my time to be a family man—and as a result the children and family life would be sadly neglected."

"I prefer not to be married because my conscience does not allow me. Most people do not realize the responsibilities of marriage, and I do."

Mr. Mitropoulos came to America in 1935 at the invitation of Sergei Koussevitzky, conductor of the Boston Symphony. He became conductor of the Minneapolis Orchestra last year when Eugene Ormandy went to Philadelphia.

Mr. Mitropoulos said that Ernest Bloch's violin concerto, which will have its world premiere at Thursday's concert in Severance Hall, is a "marvelous work along classical lines and very melodic." Joseph Szigeti will be soloist.



Dimitri Mitropoulos . . . marriage not his career

The conductor's only hobby is mountain climbing and he has not much opportunity to pursue this form of exercise in America.

"This country demands much of an artist," he said, "and I have not had a chance to battle nature and the elements in climbing rocky cliffs and mountains here."

AMERICA HAS ORCHESTRAL LEAD

B.

Symphony Groups in This Country Are Called Best

Dec. /38

BY WARREN STOREY SMITH

EUGENE ORMANDY, now conductor of the Philadelphia Symphony and formerly of the orchestra of Minneapolis, recently made the statement that there were 11 major orchestras in America, any one of which was 200 per cent better than any in Europe. This is a slight exaggeration, but it makes good reading for Americans. Perhaps the explanation lies in the not exactly novel declaration of another European-born conductor, now functioning in this country, Fritz Reiner: "The personnel of our best American orchestras is, with the possible exception of the bassoon group—mostly German—a Latin woodwind and a Teutonic brass section. This feature explains the versatility and technical efficiency of our orchestras; they can solve the tasks equally of a Ravel or a Wagner score."

* * * *

Truth may be stranger than fiction, but it is frequently much less picturesque. One can hardly blame the producers of the motion picture "Suez" for pretending that the world premiere of Verdi's "Aida" at Cairo took place in 1869, as an adjunct to the formal opening of the great canal. And they were only two years out of the way. At the behest of the Khedive of Egypt, and for a sum equivalent to $20,000, Verdi wrote his spectacular work for a new Italian opera house which had been opened in the Egyptian capital. The actual date of the premiere was Dec. 24, 1871. Two years later "Aida" reached New York, where, in the ensuing years, it has been sung more often than any other opera.

* * * *

The playing of transcriptions at symphony concerts is becoming almost to prevalent, and we of this city may congratulate ourselves that Dr. Koussevitzky, unlike some of his colleagues, exercises a certain discretion in the matter. He has made one of the most prominent exceptions to his general rule of sticking to legitimate orchestral music in the case of Ravel's orchestration of Moussorgsky's piano pieces, "Pictures at an Exhibition," a transcription made at his instigation and one that was really needed.

About a dozen years ago Felix Weingartner orchestrated, after long deliberation, Beethoven's Sonata, Opus 106, the "Grosse Sonate fuer das Hammerklavier." If memory serves, this transcription has never been played in the United States. The other day your correspondent was favored with the loan, both of Weingartner's score and of a recording of the work at the hands of the London Philharmonic Orchestra, with Mr. Weingartner conducting. To put it mildly, he was favorably impressed. It has long been recognized that the "Hammerklavier" contains music which no pair of hands can fully encompass. The dimensions of the music, its spirit and its complexity are intrinsically orchestral. There are two reasons why Beethoven himself did not turn his gigantic and lofty conception into a symphony: the adequate scoring of it would have lain outside his powers, and no orchestra of the day could have given such a score an acceptable performance.

Using the orchestra of Beethoven's Ninth Symphony, minus certain percussion instruments, and adhering as nearly as possible to Beethoven's own method of scoring, Weingartner has accomplished his task superbly. (The valve-horns and trumpets, unknown in Beethoven's day, have of necessity been employed, although not chromatically in the modern sense.) And as a result we have an orchestral work, and the only one, that properly represents the third-period Beethoven. Of course, the Ninth Symphony is supposed to do that, but in the humble opinion of this writer, it does not. If nothing else, it is far too conservative harmonically.

* * * *

Because of the holiday complications, the evening Symphony Concert this week will fall on Thursday. Then, on Friday afternoon, Dr. Koussevitzky will introduce to Boston a Suite for strings by the American Gardner Read and the Symphonic Dances of Paul Hindemith. Jascha Heifitz will appear as soloist in the Violin-Concerto of Beethoven.

This afternoon and tomorrow evening the Handel and Haydn Society will offer at Symphony Hall its usual performance of Handel's "Messiah." This afternoon at the Museum of Fine Arts, Isabel French, soprano, and Claude Jean Chiasson, harpsichordist, will appear in joint recital, and the choir of the Perkins Institute will sing Christmas music at Jordan Hall.

After this week, save for the Symphony, there will be a lull in concert-giving. On the afternoon of Jan. 8, Richard Crooks will give a Lieder-recital in Jordan Hall. On the evening of Jan. 10, Toscanani brings his NBC Symphony Orchestra to Symphony Hall. And on the following evening, at Jordan Hall, Leonard Shure, pianist, and Paul Tortellier, 'cellist, will give a recital of sonatas for their two instruments.

At the supplementary Symphony Concerts of Dec. 15 and 27, Anja Ignatius, a Finnish violinist, will play the Concerto of Sibelius.

PITTSBURG, PA.
POST-GAZETTE

DEC 12 1938

Two Concerts of Scintillating Brilliance Given by Boston Symphony Orchestra

Highest Peak Reached By Dr. Koussevitzky In Conducting.

That incredible organization, the Boston Symphony Orchestra, under its distinguished leader, Dr. Serge Koussevitzky, made its only Pittsburgh appearances of the year Saturday night and Sunday afternoon at the Mosque. Dr. Koussevitzky always gives us memorable programs, but this year he fairly outdid himself in his generous listing of two symphonies for each concert.

Saturday night the Beethoven Second and the Brahms Fourth were played, separated by a performance of the Ravel Piano Concerto with Jesus Maria Sanroma as soloist. Yesterday afternoon we heard the Haydn B Flat Symphony No. 102, the familiar Tschaikovsky Fourth Symphony and again a modern interpolation between the two symphonies, this time Debussy's La Mer.

The Boston Symphony Orchestra is today one of the world's leading symphonic organizations. Its instant response to Dr. Koussevitzky's every mood, its supreme technical grasp of even the most difficult passages, its luminous tone and, above all, the excellence of its individual solo men, make for a combination which shows no sign of decreasing in efficiency as the years go on.

On Saturday night Dr. Koussevitzky chose to give us as his Beethoven, the rather seldom played Second Symphony. It was an excellent choice and for some of us it was the high light of the concert. The Second Symphony, is, of course, not the most inspired of the nine, but it is probably the most interesting, especially to students of the Symphony, for it is in this work that the genius of Beethoven really takes shape. Behind him lies the years of ground work in Mozart and Haydn, especially Haydn; ahead of him lies sublime immortality. Beethoven is to leave the influence of the Classicists forever after the Second Symphony, never to return. Less than a year after the first performance of the Second is to come the Eroica, probably the greatest of them all. The music of the Second Symphony is a curious blending that reveals the transition period. Much of it is along broad lyric lines, at times almost bucolic, and the final movement is a capricious scherzo. It is scarcely ever reflective and Dr. Koussevitzky was eminently correct in giving it strict classical treatment, with a pace that never lagged and vitality that was undiminished through the whole work.

In fact, this vigorous and vehement playing was to dominate the whole of Saturday night's concert and was apparent in the playing of the titanic Brahms' Fourth. We have come to expect from the Boston Symphony perfect readings of scores like this and we were not disappointed. It is intellectual abstruse music and the orchestra played it with a searing white-hot passion, yet with austerity that nearly approached stridency at times.

Excellence of Individual Soloists Adds Much To Program.

Between the two symphonies, Dr. Koussevitzky neatly tossed a bombshell in the ultra-modern Ravel Piano Concerto. The soloist was the young Puerto Rican-born pianist, Jesus Maria Sanroma. Sanroma, who is the official pianist of the Boston Symphony, is evidently a musician of considerable ability, but the Concerto gave little opportunity to display all his apparent talents. It is to be hoped that Dr. Koussevitzky will bring him back to us again in the future.

The Concerto itself is in the jazz idiom and is frankly syncopated. It is known that Ravel was an admirer of George Gershwin and this fact is very evident in the music. There are many pages reminiscent of that composer's American in Paris and his Concerto. It is effectively written as Ravel's music always is, and the orchestration is exotic. Calling for such bizarre instruments as the whip, tam-tam and wood block to secure the desired results, it is on the whole a disappointing piece, shallow in musical content and substance. The orchestra played its difficult accompaniment with scintillating exuberance.

For his Sunday program, Dr. Koussevitzky opened with Haydn's B Flat Symphony composed during the master's second London visit. It was played with all the elegance and ornamentation and embellishment of the period. Haydn loved spaciousness but was forced to work on a small scale. For this reason, the interpretation of Dr. Koussevitzky takes on new interest and the work sounds as fresh as the day it was written. It is robust music, rich, full-blooded and meaty and breathes vitality. The lovely slow second movement was particularly well-played with its broad flowing melody well-sustained.

Dr. Koussevitzky's programs are always masterpieces of contrast and no better foil for the classic Haydn Symphony could have been chosen than Debussy La Mer. These sketches are program music of the finest quality. They are impressionistic and highly imaginative. As the Boston Symphony plays La Mer, it becomes a rhapsody of shifting tonal color, changing as the moods of the sea change, now bright-colored as the sea under sunlight, now sombre as in gathering storm—always a moody work and always difficult to capture. Dr. Koussevitzky led his men through this musical imagery with captivating assurance.

Tschaikovsky's Fourth Symphony might well become, and is, in fact, often banal and trite in less competent hands. Under Dr. Koussevitzky it becomes sheer magnificence. The Boston Symphony rarely gives us Tschaikovsky, and this is our great loss. Tschaikovsky wrote from the innermost wellsprings of his heart, and thus Koussevizky conducts it. The depressive melancholy music, often feverish in its intensity, is made life-like when the Bostonians play it. The strings fairly glow, the brasses pulsate and the marvelous woodwind choir sings its unhappy glorious melodies. Altogether it is a stirring performance, as Sunday's audience can attest. The overflow crowd sat entranced and absorbed and at the end gave Dr. Koussevitzky and his men a well-earned tremendous ovation.

D. S. S.

NEWS

Wilmerding Pa

DEC 15 1938

Attend Concert

Miss Evelyn Mease, James Herbert, Earl McWilliams and W. Lester Carver enjoyed the two concerts of the Boston Symphony orchestra at Syria Mosque last Saturday night and Sunday afternoon.

MUSICIANS IN NEED

The last eight years have been difficult ones for the average musician, the man who cannot call himself a great artist yet who cannot exist by any other means than music. Indeed, many of our leading performers have not escaped. There is some realization of this by the public. But most people do not know the situation is getting worse. Many older musicians are gradually sinking into helplessness. If age blurs their sight or hearing they are lost. Younger artists, competent graduates of conservatories, are crowding into a profession where the demand for their services is at its lowest ebb.

The Musicians Emergency Fund, with Walter Damrosch as chairman, was organized in 1931 by Mrs. Vincent Astor and other leading citizens to aid musicians temporarily in distress. Two years ago it was necessary to place the organization on a permanent basis. The critical state which affairs have now reached is illustrated by two minor activities of the fund. One is the constant effort to find studios for musicians no longer able to rent space in which to teach. Another is the redemption of instruments which have been sacrificed in pawnshops—the last desperate shift of the musician facing hard times. Those who would like to help the fund may send contributions to its headquarters at Steinway Hall, 113 West Fifty-seventh Street.

RUTLAND, VT.
HERALD

DEC 16 1938

Words Without Music

BY LOUIS REID.

The Boston Symphony orchestra is 58 years old, the Chicago 48, the Philadelphia 39 . . . John Charles Thomas has added Peter De Rose's ballad, "I Heard a Forest Praying" to his repertoire . . . Al Roth is preparing a Children's Symphony, made up largely of arrangements of nursery jingles . . . Rob Roy Peery is the only composer member of the American Society of Composers, Authors and Publishers to receive two degrees of Doctor of Music this summer. Midland college in Nebraska and Wittenberg in Ohio honored him . . . Dance band-leaders are using nicknames more and more to identify themselves; viz: Red Norvo, Skinnay Ennis, Sandy Williams . . . Debussy's "Clair de Lune" sounds most haunting when played by a full symphony orchestra . . . Ernest Krenek, composer of the first jazz-opera, "Johnny Spielt Auf," is coming to America this winter as a guest conductor, briefly, of the Boston symphony.

PITTSBURG, PA.
SUN-TELEGRAPH

DEC 12 1938

Fritz Reiner Hears Boston Symphony

FRITZ REINER . . . conductor of Pittsburgh's Symphony Orchestra . . . and Mrs. Reiner were in the throng hearing the Boston Symphony Orchestra play yesterday afternoon in Syria Mosque.

Among the most youthful concert-goers yesterday were Peggy and Virginia Berdan . . . little daughters of the John Berdans.

They arrived for the concert with their mother and their post-deb aunt Betty Evans.

* * *

In Intermission Throng

JOINING GROUPS of friends during intermission were Mrs. Howard Heinz, Mrs. J. Hanson Rose, Kitty Lou Taylor, Mrs. A. C. Succop, Mrs. Betty Brown, Mrs. T. C. Jenkins and her daughters Mrs. Edwin M. Rhea and Elizabeth Jenkins.

And we had a glimpse of Mrs. Simon T. Patterson, Mrs. John W. Lawrence, Mrs. Frederic Schaefer, Elizabeth Denny, Moorhead B. Holland, Mrs. Bennett Oliver, Mrs. Thomas C. Wurts, Miss Helen Rauh, Miss Marie Dermitt, Helen McCance.

Louise Reed arrived wearing a little black hat with a peaked crown and Persian lamb for trimming. The same fur was used for the tailored Peter Pan collar of her black wool coat.

* * *

Concert-Goers All

At the concert, too were the Joseph H. Bialases . . . with Mrs. Bialas wearing a black hat decorated with Persian lamb to match her fur coat.

Among those we saw in the boxes at the concert were debutante Virginia Witherow . . . post-deb Ann Berger . . . Mrs. H. C. Bughman, Jr. . . . Elizabeth Arbuthnot . . . Horace Forbes Baker.

Music-lovers there too were Mrs. C. S. Wunder, Margaret Rowe, Alice Rust, Mrs. Douglas Stewart, Dr. Thomas S. Baker, Mrs. C. L. Snowdon, Jr., Dorothy Jarvis.

UNION CITY, IND.
GAZETTE

DEC 13 1938

WORDS WITHOUT MUSIC

By LOUIS REID

(Music Features & Photo Syndicate, N. Y.)

CAN'T a more glamorous name than Music Shed be found for the new building which houses the Boston Symphony's annual summer festival in the Berkshires?

PITTSBURG, PA.
PRESS

DEC 12 1938

Ravel Music Stirs Crowd At Mosque

Bostonian Orchestra Turns To Cymbals and Whip In Colorful Novelty

By RALPH LEWANDO

That it is a flaming red letter occasion for local music lovers when the admirable Boston Symphony Orchestra, and its eminent leader, Serge Koussevitzky, come here for their annual brace of concerts, was further emphasized by the concerts they presented Saturday evening and yesterday afternoon in Syria Mosque.

Mr. Lewando

The outpouring of concert goers attending both events were moved to demonstrations of applause by performances replete in artistic achievement.

The evening concert brought to performance Beethoven's 2nd symphony, Ravel's concerto for piano and orchestra, with Jesus Maria Sanroma as soloist, and Brahms' 4th symphony.

The 2nd Beethoven symphony, which will be played here later in the season by Mr. Reiner and the Pittsburgh Symphony Society, is one of the composer's rare lyric flights in happy mood. Here is music easy to listen to. For all the Mozartian and Haydnesque influences that abound therein, there are flashes of the later Beethoven who was to battle fate.

Mr. Koussevitzky and his players bestowed whole hearted interest in projection of this work which was heartily received.

First time in Pittsburgh was the performance of the Ravel piano concerto—not the one for left hand. Here is one of the most scintillant and deft works ever written for the piano and orchestra. Only Maurice Ravel could have composed it.

Full of color that runs the entire gamut of the orchestral and pianistic possibilities, and representing the Nth degree of instrumentation, this work proved a ravishing experience. The orchestration, of tremendous interest, consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, two bassoons, two horns, trumpet, trombone, tympani, triangle, side drum, bass drum, cymbals, tam-tam, wood-block, whip, harp and strings: quite an assortment of instruments. But with this strange conglomeration the composer has achieved extraordinary results—and, in a highly musical way.

This exotic composition demands exceptional skill on the part of conductor, soloist and orchestra players. This was accorded it to the fullest degree. Mr. Koussevitzky and the orchestra collaborated magnificently—perfectly!

Mr. Sanroma proved his mettle both as an artist of resourcefulness as well as a technician of unusual attainment. His performance throughout the entire work was deft and dazzling. At its conclusion he was given an ovation which he generously shared with the orchestra.

The playing of the Brahms symphony revealed again the qualities of the conductor and his players that have long since won them their distinguished place in the realm of the world's foremost interpreters of this master's music.

The matinee concert yesterday programmed Haydn's B-flat symphony, No. 102; Debussy's three symphonic sketches—La Mer, and Tschaikowsky's 4th symphony. Old Papa Haydn bubbles over with melodic ardor and rhythmic punch in this work which, though written when he was in the sixties, is full of vitality and expressiveness. Its performance was characteristically neat and appealing.

The Debussy work although given a thoughtful performance that evoked approbation, has been played to better advantage by the Bostonese. There was nothing to find fault with yesterday, but it was evident that the long tour over the past week had somewhat tired both conductor and players, and, as a result, there was an absence of the spontaneity that usually marks their performance of this brilliant number.

A sterling projection of the Tschaikowsky symphony brought to an end a concert that the audience was loathe to leave, remaining to pay a further tribute in applause to a great conductor and a great orchestra.

NEWS

Wilmerding Pa.

DEC 15 1938

Attend Concert

Miss Evelyn Mease, James Herbert, Earl McWilliams and W. Lester Carver enjoyed the two concerts of the Boston Symphony orchestra at Syria Mosque last Saturday night and Sunday afternoon.

Orchestra for the Ballet: Is It a Necessary Evil?

B. Mon. Dec. 17/38

Considerations, Aesthetic and Economic, Regarding a Familiar and Vexing Problem

Bidden by the energetic Efrem Kurtz, conductor of the Ballet Russe, the writer mounted two long flights of narrow stairs leading from the stage of the Philadelphia Academy of Music and found himself in the inner sanctum of the storied Stokowski. With the ideal vision of the stage still in his eyes and the splendid playing of the great orchestra still resounding in his ears, he was determined to seek some answer to the question recently propounded in these columns: "Is a bad orchestra a prerequisite of ballet in all but a few chosen cities?"

Mr. Kurtz had been granted the unusual right of inhabiting the holy of holies for his week's stay, and there he sat in the Stokowskian off-the-stage symphony. For the room may well be compared to a modern coloristic score with its orange walls, its structural furniture, and stylized tapestries. Upon the desk, well-lighted by a miniature spotlight, was the manuscript under consideration, its black binding in effective contrast to the skillfully designed orange surface. An adjoining room, painted sea-green, was magnificently and indirectly glowing with a deep blue light.

The Trouble

The ballet's case, it appeared, should be stated in this fashion: The expense of mounting dance productions is so enormous that a considerable chance must be taken in every city in which the organization appears. Even a few houses of less than capacity mean a deficit. Now to present ballet at anything like the standard set and maintained by that wizard of the theater, Serge Diaghilev, economy must not begin with the dancers. Reductions in the stage force mean an immediate descent to the level of the second-rate or worse. Audiences are not accustomed to regular performances of ballet; it is the stage action that interests them most. But to preserve the standard behind the curtain, why not economize in the pit? For audiences are familiar with much of the music used for the ballets; they know how it should sound and will supply whatever deficiency they may find with imagined performance of suitable power. Carrying a basic orchestra of twenty players from city to city, the company engages 20 or so more from the ranks of local theater musicians. Time for rehearsal, however, is so limited, and the amount of music to be studied so great that many of the ballets must be played without study, or virtually so. This accounts for the execrable performances of Tchaikovsky's magnificent "Swan Lake" music and other scores at the recent engagement in the Boston Opera House.

The ballet would rest its argument with the admonition that it is better to have ballet with a poor orchestra than no ballet at all. But that is only a superficial case. It does not consider the inexorable truth that ballet will cease altogether to draw an audience when that audience becomes sufficiently aware that it is being cheated out of the principal pleasure of the ballet—the music, which is the reason and the mainspring of the action. Diaghilev was able to keep his orchestral playing on a level with the resource of his stage, and Massine and certain other moving spirits in the present company must find a way to emulate his example in this most important part of their work. It is axiomatic that good results can never come from indifferent compromises. As much as good ballet is to be admired, it is only great ballet that can succeed. For great ballet, the finest orchestral performance is none too good.

The Solution

Several suggestions have been brought forward for the improvement of the Boston conditions. The most plausible one, and probably the most practicable, calls for the appearance of one of the local Federal orchestras in the ballet's pit. These orchestras have had time to acquire at least some of the good results of working together for a period of years; they have limitless time for rehearsal; they would be taking a real and important part in an artistic undertaking of primary importance—a moral consideration that would be an inspiration to any group of serious artists. If insuperable obstacles stand in the way of this possibility, a simpler suggestion may be advanced. The amount of time for rehearsal must be increased till results approaching the conductor's standards can be achieved. There are other solutions, more or less fantastic, but one of these two practical ones would at least insure the support of a public which will soon discover how badly it has been used during the last five years.

G. H. L. S.

What's Going On in the Arts

Monitor - Dec. 17/38

Boston Symphony Orchestra

One entirely new work and a pair of old symphonic friends comprise the program which Dr. Koussevitzky is placing before the patrons of the Boston Symphony Orchestra this week. The Haydn Symphony No. 102 in B flat opens the program, followed yesterday afternoon by the first performance of Vladimir Dukelsky's "Dedicaces" for Pianoforte, Orchestra and Soprano obbligato, the excellent Mr. Sanromá at the piano and Marguerite Porter supplying the soprano voice. The Sibelius Symphony No. 2 in D major, Op. 43, completes the program.

The program book of this concert, as well as various news columns have informed a presumably interested public that Mr. Dukelsky is a "dual personality of music." He has to his credit a number of works seriously composed for serious consideration, in addition to those in the field of musical comedy. These latter ones, of course, are set forth under the name of Vernon Duke, no doubt to avoid certain musically esthetic complications.

Boston Symphony Orchestra audiences have heard his "Zephyr et Flore" (1927), the Second Symphony (1930), and "Epitaph" (1932). Therefore his style of composition was not wholly unknown. As might be surmised, the new work is virtually key-less in the sense of the old idea of established tonality. The voice, for instance, with which the work is introduced, finds its amiable way through a labyrinth of varying tonal effects of remote connection, although the two meet occasionally; often enough to give the listener reassurance that "it really is written that way." Miss Porter has a melodious voice, but it was scarcely assertive enough for the demands of the opus, although commendably, she compassed the difficult part without score.

The orchestra really had the better of the bargain, and while it appeared to be playing a sort of musical tag, within its own ranks, there was nevertheless a certain coherence of idea which is not always in evidence in the newer scores. This is pictorial music of a sort, but when it is finished, the listener is likely to conclude that the picture was not very interesting.

Mr. Sanromá, however, gave such a brilliant account of himself in the pianoforte section as to win an ovation from the audience. To Dr. Koussevitzky and his men should also go more than passing commendation for an equally brilliant performance. The composer was present and bowed from the stage.

The thoroughly charming Haydn symphony was given a superb performance. Too seldom are its measures interpreted with the finesse which Dr. Koussevitzky exercises. As for Sibelius . . . well, it has been given upon other occasions with what one listener thought was as nearly flawless performance as possible, but there were qualities in evidence yesterday afternoon which show that Dr. Koussevitzky is still studying this score to excellent advantage. The tremendous reaction of the audience at the close of the performance should have satisfied the most exacting conductor.

G. M. S.

TRIBUNE

[illegible] Mass

DEC 8 - 1938

Concert Series Complete Success

The series of Young People's Concerts with Wheeler Beckett conducting an orchestra of Boston Symphony musicians comes to a close with Wednesday's concert. The brief season has been unusually successful, as the entire series was sold out, indicating a definite need for such musical activity in Boston.

Reports from schools which had blocks of seats for this series would indicate that a spring series would be way over-subscribed. The young listeners themselves have been vociferous in their enthusiasm for the first series, and have made innumerable requsts for continued concerts in the spring. This is Boston's opportunity to insure the musical education and intelligence of its younger generations by generously helping to make these concerts financially possible.

RADIO CRAFT

NOV - - 1938

Sales Helps & Deals

Wise dealers will use them; wise mfrs. will emulate them.

Good promotion stunt of release of disc by *Boston Symphony* under Serge Koussevitzky; timed to hit market when same selection "Lieut. Kiji", was being played by Prof. K of the Symph at the Stockbridge, Mass., Berkshire Music Festival?

A 4-pp. folder describes a number of Philco sales helps, ranging from match books & duplicators to shop coats & decalcomanias. Also included is folder offering test equip't at dealer rates.

Boston Symphony Orchestra Led by Goossens as Guest

Musical Courier

Offers New Instrumental Version of Schumann Carnaval—Koussevitzky Conducts Missa Solemnis—San Carlo Opera Appears —Recitals by Notables

Dec. 15/38

BOSTON.—At each mid-November the musical season in Boston gains momentum for a few weeks until concert-giving is interrupted by arrival of the holidays. The present autumn has proved no exception. In addition to a ten-days' visit by the San Carlo Opera Company, subscription concerts by the Boston Symphony Orchestra and other organizations, there has been a spurt of activity.

Eugene Goossens, leader of the Cincinnati Symphony Orchestra, appeared as first guest conductor this season of the Boston Symphony Orchestra, November 24, 25 and 26. The week previous, the Boston Orchestra had made its initial trip of the season to New York.

A conductor of forthright temperament with evident fondness for bringing out the kaleidoscopic tints obtainable from the modern orchestra, Mr. Goossens was no stranger in Symphony Hall. Twice before, in 1926 and 1930, he had been guest leader with the Boston Orchestra.

His program this year was novel to most Bostonians, consisting as it did of items new to these concerts or unfamiliar by reason of infrequent performance. In the first category were the Overture to Handel's Occasional Oratorio, and Mr. Goossens' own colorful compositions in the impressionistic manner—Pastoral and Bacchanal. Tschaikowsky's Manfred, symphonic poem, had not been given here in some years. For American concert premiere, Mr. Goossens proffered the piano suite Carnaval by Schumann, as orchestrated by four Russians, Rimsky-Korsakoff, Liadoff, Glazounoff and Tcherepnine.

Missa Solemnis Sung

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JOURNAL

Fayette [illegible] Pa

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The applause for the young piano player, Jesus Maria Sanroma, was stupendous. Coming to this country from Puerto Rico, where he was born, he attended the New England Conservatory of Music. He was sent here by the Puerto Rico Government to complete his musical education. He became the official pianist with the Boston Symphony Orchestra in 1926. Since that time he traveled over Europe and America appearing in many recitals.

LOS ANGELES, CAL.
MORNING NEWS

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NEW YORK, N. Y.
TIMES

DEC 18 193

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Orchestra for the Ballet: Is It a Necessary Evil?

Dec. 17/

Considerations, Aesthetic and Economic, Regarding a Familiar and Vexing Problem

Bidden by the energetic Efrem Kurtz, conductor of the Ballet Russe, the writer mounted two long flights of narrow stairs leading from the stage of the Philadelphia Academy of Music and found himself in the inner sanctum of the storied Stokowski. With the ideal vision of the stage still in his eyes and the splendid playing of the great orchestra still resounding in his ears, he was determined to seek some answer to the question recently propounded in these columns: "Is a bad orchestra a prerequisite of ballet in all but a few chosen cities?"

Mr. Kurtz had been granted the unusual right of inhabiting the holy of holies for his week's stay, and there he sat in the Stokowskian off-the-stage symphony. For the room may well be compared to a modern coloristic score with its orange walls, its structural furniture, and stylized tapestries. Upon the desk, well-lighted by a miniature spotlight, was the manuscript under consideration, its black binding in effective contrast to the skillfully designed orange surface. An adjoining room, painted sea-green, was magnificently and indirectly glowing with a deep blue light.

The Trouble

The ballet's case, it appeared, should be stated in this fashion: The expense of mounting dance productions is so enormous that a considerable chance must be taken in every city in which the organization appears. Even a few houses of less than capacity mean a deficit. Now to present ballet at anything like the standard set and maintained by that wizard of the theater, Serge Diaghilev, economy must not begin with the dancers. Reductions in the stage force mean an immediate descent to the level of the second-rate or worse. Audiences are not accustomed to regular performances of ballet; it is the stage action that interests them most. But to preserve the standard behind the curtain, why not economize in the pit? For audiences are familiar with much of the music used for the ballets; they know how it should sound and will supply whatever deficiency they may find with imagined performance of suitable power. Carrying a basic orchestra of twenty players from city to city, the company engages 20 or so more from the ranks of local theater musicians. Time for rehearsal, however, is so limited, and the amount of music to be studied so great that many of the ballets must be played without study, or virtually so. This accounts for the execrable performances of Tchaikovsky's magnificent "Swan Lake" music and other scores at the recent engagement in the Boston Opera House.

The ballet would rest its argument with the admonition that it is better to have ballet with a poor orchestra than no ballet at all. But that is only a superficial case. It does not consider the inexorable truth that ballet will cease altogether to draw an audience when that audience becomes sufficiently aware that it is being cheated out of the principal pleasure of the ballet—the music, which is the reason and the mainspring of the action. Diaghilev was able to keep his orchestral playing on a level with the resource of his stage, and Massine and certain other moving spirits in the present company must find a way to emulate his example in this most important part of their work. It is axiomatic that good results can never come from indifferent compromises. As much as good ballet is to be admired, it is only great ballet that can succeed. For great ballet, the finest orchestral performance is none too good.

The Solution

Several suggestions have been brought forward for the improvement of the Boston conditions. The most plausible one, and probably the most practicable, calls for the appearance of one of the local Federal orchestras in the ballet's pit. These orchestras have had time to acquire at least some of the good results of working together for a period of years; they have limitless time for rehearsal; they would be taking a real and important part in an artistic undertaking of primary importance—a moral consideration that would be an inspiration to any group of serious artists. If insuperable obstacles stand in the way of this possibility, a simpler suggestion may be advanced. The amount of time for rehearsal must be increased till results approaching the conductor's standards can be achieved. There are other solutions, more or less fantastic, but one of these two practical ones would at least insure the support of a public which will soon discover how badly it has been used during the last five years.

G. H. L. S.

What's Going On in the Arts

Monitor – Dec. 17/38

Boston Symphony Orchestra

One entirely new work and a pair of old symphonic friends comprise the program which Dr. Koussevitzky is placing before the patrons of the Boston Symphony Orchestra this week. The Haydn Symphony No. 102 in B flat opens the program, followed yesterday afternoon by the first performance of Vladimir Dukelsky's "Dedicaces" for Pianoforte, Orchestra and Soprano obbligato, the excellent Mr. Sanromá at the piano and Marguerite Porter supplying the soprano voice. The Sibelius Symphony No. 2 in D major, Op. 43, completes the program.

The program book of this concert, as well as various news columns have informed a presumably interested public that Mr. Dukelsky is a "dual personality of music." He has to his credit a number of works seriously composed for serious consideration, in addition to those in the field of musical comedy. These latter ones, of course, are set forth under the name of Vernon Duke, no doubt to avoid certain musically esthetic complications.

Boston Symphony Orchestra audiences have heard his "Zephyr et Flore" (1927), the Second Symphony (1930), and "Epitaph" (1932). Therefore his style of composition was not wholly unknown. As might be surmised, the new work is virtually key-less in the sense of the old idea of established tonality. The voice, for instance, with which the work is introduced, finds its amiable way through a labyrinth of varying tonal effects of remote connection, although the two meet occasionally; often enough to give the listener reassurance that "it really is written that way." Miss Porter has a melodious voice, but it was scarcely assertive enough for the demands of the opus, although commendably, she compassed the difficult part without score.

The orchestra really had the better of the bargain, and while it appeared to be playing a sort of musical tag, within its own ranks, there was nevertheless a certain coherence of idea which is not always in evidence in the newer scores. This is pictorial music of a sort, but when it is finished, the listener is likely to conclude that the picture was not very interesting.

Mr. Sanromá, however, gave such a brilliant account of himself in the pianoforte section as to win an ovation from the audience. To Dr. Koussevitzy and his men should also go more than passing commendation for an equally brilliant performance. The composer was present and bowed from the stage.

The thoroughly charming Haydn symphony was given a superb performance. Too seldom are its measures interpreted with the finesse which Dr. Koussevitzky exercises. As for Sibelius . . . well, it has been given upon other occasions with what one listener thought was as nearly flawless performance as possible, but there were qualities in evidence yesterday afternoon which show that Dr. Kousevitzy is still studying this score to excellent advantage. The tremendous reaction of the audience at the close of the performance should have satisfied the most exacting conductor.

G. M. S.

TRIBUNE

Hyde Park - Mass

DEC 8 - 1938

Concert Series Complete Success

The series of Young People's Concerts with Wheeler Beckett conducting an orchestra of Boston Symphony musicians comes to a close with Wednesday's concert. The brief season has been unusually successful, as the entire series was sold out, indicating a definite need for such musical activity in Boston.

Reports from schools which had blocks of seats for this series would indicate that a spring series would be way over-subscribed. The young listeners themselves have been vociferous in their enthusiasm for the first series, and have made innumerable requsts for continued concerts in the spring. This is Boston's opportunity to insure the musical education and intelligence of its younger generations by generously helping to make these concerts financially possible.

RADIO CRAFT

NOV - - 1938

Sales Helps & Deals

Wise dealers will use them; wise mfrs. will emulate them.

Good promotion stunt of release of disc by *Boston Symphony* under Serge Koussevitzky; timed to hit market when same selection "Lieut. Kiji", was being played by Prof. K of the Symph at the Stockbridge, Mass., Berkshire Music Festival?

A 4-pp. folder describes a number of Philco sales helps, ranging from match books & duplicators to shop coats & decalcomanias. Also included is folder offering test equip't at dealer rates.

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Boston Symphony Orchestra Led by Goossens as Guest

Musical Courier

Offers New Instrumental Version of Schumann Carnaval—Koussevitzky Conducts Missa Solemnis—San Carlo Opera Appears—Recitals by Notables

Dec. 15/38

BOSTON.—At each mid-November the musical season in Boston gains momentum for a few weeks until concert-giving is interrupted by arrival of the holidays. The present autumn has proved no exception. In addition to a ten-days' visit by the San Carlo Opera Company, subscription concerts by the Boston Symphony Orchestra and other organizations, there has been a spurt of activity.

Eugene Goossens, leader of the Cincinnati Symphony Orchestra, appeared as first guest conductor this season of the Boston Symphony Orchestra, November 24, 25 and 26. The week previous, the Boston Orchestra had made its initial trip of the season to New York.

A conductor of forthright temperament with evident fondness for bringing out the kaleidoscopic tints obtainable from the modern orchestra, Mr. Goossens was no stranger in Symphony Hall. Twice before, in 1926 and 1930, he had been guest leader with the Boston Orchestra.

His program this year was novel to most Bostonians, consisting as it did of items new to these concerts or unfamiliar by reason of infrequent performance. In the first category were the Overture to Handel's Occasional Oratorio, and Mr. Goossens' own colorful compositions in the impressionistic manner—Pastoral and Bacchanal. Tschaikowsky's Manfred, symphonic poem, had not been given here in some years. For American concert premiere, Mr. Goossens proffered the piano suite Carnaval by Schumann, as orchestrated by four Russians, Rimsky-Korsakoff, Liadoff, Glazounoff and Tcherepnine.

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105

A LAMENT FOR THE STOLEN

Tribune Dec. 1938

By LAWRENCE GILMAN

A NEW work of remarkable character, for orchestra and women's voices, will have its first performance anywhere at the concerts of the Philadelphia Orchestra falling on the last two days of the old year, in Philadelphia. Since the work is extraordinary, and since it is unlikely to be heard in New York, some description of it on this page seems in order.

The work was composed by Harl McDonald, whose scores have been made known to us in recent years at concerts of the Philadelphia Orchestra under Mr. Stokowski and Mr. Ormandy.

William J. Henderson once remarked of Harl McDonald that he is "as American as Pike's Peak." The characterization is just. McDonald was born on his father's cattle ranch in the high Rockies, divided his boyhood existence between music and horses, became a church choirmaster while he worked for a degree, and, on the side, took up boxing. Later, he became teacher of composition and choral conductor at the University of Pennsylvania, wrote many works in various forms, and (in order that he might never have to reproach himself with being idle) undertook research work at the University in the field of electrical engineering and musical physics.

His latest work is the most unusual that he has undertaken. I shall let Professor McDonald tell of it in his own words.

* * *

A Protest Against Kidnaping

"THIS new work of mine," he says, "is entitled 'Lament for the Stolen.' It is a voicing of the universal maternal protest against kidnaping.

"The plan and subject-matter originated with Mrs. Henry S. Drinker jr., member of the well known Philadelphia family whose activities in the fields of musicology, chamber music, choral music, etc., have attracted wide attention. In the course of their varied musical activities and studies the Drinker family have become convinced that too much of the literature for Women's Chorus is based upon texts that are inappropriate to women, or in which women's chorus is used as a poor substitute for mixed voices.

"Mrs. Drinker believed that a poem which touched, in one way or another, on the maternal instinct, would provide a foundation for a composition that was entirely of and for women. After discussing the matter with Katherine Garrison Chapin (Mrs. Francis Biddle), the subject was decided upon, and Miss Chapin wrote the poem. It is primarily a feminine protest against the horror of kidnaping; and the fact that the outline follows that of the Lindbergh tragedy is of secondary importance.

* * *

The Anguish of Mothers

"THE theme of the poem is a sympathetic lament of women all over the world for the mother of a child who has been stolen and killed. It is more than a simple lament or dirge, because it rises to dramatic heights in an impassioned protest against a monstrous wrong. The material is handled with simplicity and directness. Like a Greek chorus, it both tells the story and voices the emotion of those who suffer with the victims.

"Some have questioned the wisdom of choosing for musical treatment a kind of subject-matter that is closely related to contemporary life. The fact that this tragedy touches closely the lives and sympathies of the average American parents, and that it has already become part of the folk history of this country, influenced me greatly in my work.

"Perhaps I should say that I do not believe it is necessary to employ an orchestra and chorus to proclaim humanity's abhorrence of child-killing; and that I do not think a concert-hall performance of such a work will do anything to rally the mothers of America to further condemnation of kidnaping. I am primarily concerned with the fact that such a subject is of more immediate and vital concern to me than, let us say, the tragedy of Oedipus; and that it is one of the very few subjects that can be regarded as essentially appropriate for expression in a major work for women's chorus and orchestra."

* * *

Women and Choral Singing

MRS. DRINKER, who suggested the subject of "Lament for the Stolen," has expressed her concern about the lack of suitable choral works for intelligent women to sing. "Some years ago," says Mrs. Drinker, "I undertook the absorbing task of making a catalogue of the music published for women's voices, and discovered, to my surprise and dismay, that, although a vast quantity of material is available, the quality of it is manifestly inferior to the great works for mixed chorus, or to the religious music intended for liturgical choirs of men and boys. The reasons why really great music has not been written for women seem to me to be based upon much more profound causes than the usual excuses of the natural limitations of women's voices.

"For one thing, the texts selected by composers are not related to the noblest aspects of women's lives. The reasons they are not so related is because of the attitude of the church toward women. In the Middle Ages every artistic impuse found its outlet in the worship of the Holy Mother and her Child Jesus, and every composer used the church service as his medium of expression and for the development of art forms. In this great stream of liturgic music women were denied participation, their places in the choir being taken by boys and castrati. The Magnificat, the Ave Maria, and the Stabat Mater, expressions of the deepest emotions of women, which should be the basis of a rich, classical literature for women's voices, have always been sung by men and boys. And when the creative imagination of musicians was finally turned into secular channels, the social status of women had been firmly established by centuries of repression. Themes of grandeur and nobility did not seem appropriate for creatures who perhaps had no souls, and certainly did not enjoy minds.

"The desire of the girl for womanhood, the instinctive loyalty of mothers; the grief of women in war time; their joy at the safe return of the soldiers—these are motives which command the respect of every one; and yet composers have passed them by in silence and have chosen instead trivial texts about angels, fairies, the bevy of young girls, or the most sentimental aspect of the Madonna and the Child. It has been clearly demonstrated that all through the Romantic period men did not respect the imagination, the intelligence, or the spiritual qualities with which women are endowed by nature. Composers who happened to fancy some particular group took a musical holiday, as it were, and transcribed simple, charming folk-tunes, although at the same time they were planning great oratorios and operas. They 'wrote down' to women, and frequently ignored possibilities for the women's chorus in its legitimate field. . . .

* * *

A Collective Expression

"'THE LAMENT FOR THE STOLEN' fulfills every requirement for choral music for women's voices. Katherine Chapin's beautiful and moving poem expresses the collective emotions of women, regardless of race, creed, or station of life. Harl McDonald's perception of the agony endured by these tragic figures is reproduced in stirring and noble music which is absolutely appropriate for the subject, and which features the voices of women. The piece could not be sung by men or boys. It is for mothers—or for those who may become mothers.

"It is, therefore, by the use of such subjects as are related to women's inner lives, and which are treated with artistic imagination, that a classical literature for women's voices may be built up, and that the women's chorus—their organ for collective expression—may be an integral part of the musical life of our time."

EASTON, PA.
EXPRESS
DEC 14 1938

Symphony and Miss Wysor Acclaimed in Concert Here

Lehigh Valley Orchestra Under Weingartner Gives Charity Performance Before Enthusiastic Large Audience at High School

The Lehigh Valley Symphony and Elizabeth Wysor, contralto, shared notable honors last night in the presentation of a concert for the benefit of the Northampton County Association for the Blind, probably the most ambitious musical event in this section since the days of the old Lehigh Valley Symphony. The audience was large and its appreciation was obvious and abundant.

The occasion was a triumph for the orchestra, headed by A. M. Weingartner, veteran master of the podium, because the program last night was the most comprehensive attempted since its organization last year and it was performed magnificently. Last night's music would have been an artistic achievement and a musical event had it been played to an empty auditorium. That it was heard by a large and enthusiastic audience heightened immediate reaction and should go far toward providing the orchestra with the type of consistent support essential to its continuance on its present basis.

Investment?

Of the orchestra's work as a whole, of the purity of its string choir, its split-second response to direction and the unified approach to difficult scores which brought the best audience response it has yet encountered, it is enough to say that this is very close to the brand of entertainment which music patrons are accustomed to travel from sixty to seventy miles to enjoy and to buy at prices approximately six times as great as last night's admission. If last night's concert aids Mr. Weingartner, who has produced the orchestra mostly from faith and a knowledge of the ability present and usable in this community, the effort which went into it will not have been in vain.

The occasion was an important one in relation to the soloist because it represented Miss Wysor's first appearance here with a symphonic accompaniment. The Easton of her school days knew her as a young musician with a voice of almost incredible vibrancy and depth. The audience which heard her recital here last Winter had the opportunity to see what study abroad and several seasons of concert work had done for her stage presence and technical efficiency.

Symphonic Setting

But Miss Wysor needs a symphonic accompaniment to reach her highest degree of artistic expression, and it is significant that some of her most important successes have been in appearances with symphonies—the Boston Symphony, the Cincinnati Symphony, and the Toronto Symphony. Last night she had the proper setting for the higher registers of her three-octave voice, an effective contrast for the cello-like low tones which make her almost unique among the younger singers of the current concert stage, and the orchestral stimulus to the sort of dramatic interpretation for which she is fitted and which should be a part of her ultimate destiny. The result was a supremely enjoyable expeience.

Mr. Weingartner was at his best. With enough actual playing time behind his organization to fit the student players into the stride of the seasoned veterans, he was master of the situation, daring to call for the sort of interpretation possible only when a conductor knows and understands his men. The work of the first violins in the "Dance of the Comedians," the second violins and cellos in "Kamennoi-Ostrow," and the brass in Rossini's rollicking "Thieving Magpie" overture were particular tributes to his genius in leadership.

'Silent Night'

Both of Miss Wysor's scheduled numbers, and her encore, "Annie Laurie," were well received. The aria from "Samson and Delilah" was performed with more assurance. The Wolf number, however, is more suited to her gradual approach to intense feeling, and would be more enjoyable with a less eccentric orchestration.

The program:

"Dream Music" and "Hymn," from "Haensel and Gretel" (Humperdinck); "Dance" from "Rustic Wedding" Symphony (Goldmark); "Amour Viens Aider" from "Samson and Delilah" (Saint-Saens); "Praeludium" (Jarnefelt); "Dance of the Comedians" from "The Bartered Bride" (Smetana); "A Musical Snuff Box" (Liadow); "Mignon" (Wolf); "Kamennoi-Ostrow" (Rubinstein);

LOWELL, MASS.
COURIER - CITIZEN
DEC 14 1938

MOMENTS MUSICAL

By SIDNEY R. FLEET

To Whom Announcements and Communications on Musical Matters May Be Addressed at This Office.

Boston Programs.

Back from a tour, the Boston Symphony Orchestra resumes the Friday afternoon and Saturday evening concerts this week. The program will include a first performance of Vladimir Dukelsky's "Dedications," a concerto for piano and orchestra in which J. M. Sanroma will be the pianist; Haydn's Symphony in B flat and the Second Symphony of Sibelius.

Next week by reason of the Christmas season, it should be noticed that the evening concert is set for Thursday instead of Saturday. The two concerts in the supplementary series come on Monday evening, Dec. 26 and Tuesday afternoon, Dec. 27 when the guest artist will be Anja Ignatius, young Finnish violinist, in the Sibelius concerto.

CORSICANA, TEX.
SUN
DEC 14 1938

NEVIN CLUB MET IN REGULAR SESSION ON SATURDAY AFTERNOON

MISS EMMA DORCAS MORGAI PROGRAM CHAIRMAN SESSION IN KING HOME

Members of the Nevin Club enjoyed the last meeting of 1938 on Saturday afternoon at the home of Mrs. Louise Pace King on West Third avenue. Mrs. Joel Trimble, president, called the meeting to order, and Mrs. R. W. Gross read minutes of the last meeting.

Mrs. Trimble read a letter from Mrs. R. T. Craig, Athens, president of the State Federation of Music Clubs, which urged all music club members to invest in Federation Christmas seals, the proceeds of which go for the progress of musical art in the state and nation.

Mrs. Howard Allen was introduced and welcomed into the club as a new member.

As a pleasing prelude to the program for the afternoon, those present had the pleasure of hearing a symphonic presentation on the handsome new Capehart machine of the King home, and it was thoroughly enjoyed by all. The recording was Schubert's "Unfinished Symphony" by the Boston Symphony Orchestra under the direction of Koussevitsky.

At the conclusion of this feature, the program chairman for the day, Miss Emma Dorcas Morgan, took charge of the meeting. The subject of Miss Morgan's discussion was "Early Christian Art—the Romanesque and Gothic Period," the text for same having been taken from "The Arts" by Willem Hendrik Van Loon, the club's study course for the year.

Effect of Christianity.

Miss Morgan spoke of the effect of Christianity upon early art, and of its adaptation to the needs of worship. Early Christian art is said to have begun soon after the spread of Christianity, and lingered at Rome until the advent of the Renaissance in the 15th century.

The leader discussed Byzantine architecture of the Eastern empire, as distinguished from the early Christian of the western, stating that its principal characteristic was the development of domical structures. Glittering mosaic decoration of interiors was said to have been another striking feature of Byzantine art.

Characteristics of the Romanesque and Gothic periods in the world of art were presented in an informational manner by the speaker, whose discourse was well prepared, and proved an interesting resume of the highlights of early Christian art.

Mrs. Boyce Martin opened the musical program with a splendid interpretation of "My Desire" by Nevin, which brought forth much applause. Edward French Hearn was accompanist for the number.

"Romance D' Amour"

As a pianistic contribution to the program, Mrs. Jimmie Mansfield played in an effective manner, "Romance D'Amour" by Schuett, which was well received.

Miss Hortense Davant was responsible for the dramatic presentation of the afternoon, "Four Measures in the Key of "G," which proved to be a stirring Christmas story well told, and for which she was rewarded with enthusiastic applause.

The concluding number on the program was an original piano selection, by Edward French Hearn, "Autumn Reverie" which was received with such hearty approval that those present agreed that more original work should be encouraged and presented by Nevin Club members.

The next regular meeting o the club will be held on January 7th at the home of Mrs. Edward M. Polk with Mrs. M. S. Dockum as program chairman for th day. The subject for discussion at that time will be "The Spirit of the Renaissance" (Floren and the Italian Picture F[illegible]ory

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DALLAS, TEX.
NEWS

DEC 15 1938

Federal Subsidy For Arts Urged

NEW YORK, Dec. 14 (AP).—Walter Damrosch has evolved still another plan for a Federal Bureau of the Fine Arts, and has incorporated his suggestions into a bill to be presented the next Congress. His aid has been N. Henry Josephs, the attorney who acted as counsel against the recent Pepper-Coffee bills at a Senate subcommittee hearing.

The bill has no connection with relief, Dr. Damrosch explained. Neither does it contemplate establishing a federal conservatory of music, a national theater, nor any of the other frequently mentioned projects.

A National Bureau of Fine Arts would be created, to be administered by a board of eleven unpaid trustees appointed by the President. Nine of these would be directly connected with the arts and not employes of any governmental agency.

These would appoint directors and secretaries, one each for five departments: music, theater and dance, literature, graphic and plastic arts, architecture. The directors would formulate plans for advancing their respective arts, using first existing agencies and advancing farther as money and material became available.

Dr. Damrosch's plan would include such activities, he explained, as subsidizing the really fine orchestras, such as the Boston Symphony, in shorter seasons ~~in lesser cities,~~ subsidizing such organizations as the Metropolitan Museum of Art, so they might place their works on exhibition through the country, and the arranging of competitions which would advance the interest of the arts.

SPRINGFIELD, O.
SUN

DEC 16 1938

FEDERAL BUREAU OF ARTS PLANNED

Walter Damrosch Incorporates Idea Into Bill For Congress

NEW YORK, Dec. 15. — Walter Damrosch has evolved still another plan for a federal bureau of the

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PRESS
Dearborn, Mich

DEC 15 1938

Ghione To Offer Two New Works

Fifth Symphony Concert Marked By First Performances

The Detroit Symphony Orchestra conducted by Maestro Franco Ghione, will play the fifth subscription concert of its silver jubilee season in Orchestra Hall at 8:30 p.m. tonight.

Four numbers will comprise the program, two of which, Ernest Bloch's "Four Episodes", and Albert Roussel's "Le Festin de l'Araignee," (The Spiders Banquet) will be given first performances in Detroit. The two other compositions will be Wagner's Siegfried Idyll and the Fifth Symphony in E minor, Op. 95 (From the New World) of Antonin Dvorak.

Bloch's work, for chamber orchestra, is made up of four independent musical moods, best explained by the titles to the several sections —Humoresque Macabre, Obsession, Calm and Chinese. The composition was awarded the Carolyn Beebe, New York Chamber Music Society prize, including publication, given by C. C. Birchard through the National Federation of Music Clubs. Its first performance was by the society and shortly afterward, in December 1927, it was played from manuscript by the Boston Symphony Orchestra.

"Le Festin de l'Araignee," by the French composer whose death occurred last year, is music for a ballet which was inspired by Fabre's "Studies of Insect life". The music at the concert will be in the form of a suite, published in 1913, and first performed in New York in 1914.

RADIO GUIDE
NEW YORK, N. Y.

DEC 17 1938

RECORDS OF THE WEEK

A department reviewing the recordings of your radio favorites

Classical:

SIBELIUS AGAIN—Sibelius, mighty Finn, greatest of living composers, receives further attention this week with an album recorded by Serge Koussevitzky and the Boston Symphony of his Fifth Symphony and the musical saga, Pohjola's Daughter.

The album duplicates one issued a couple of years ago by Victor, imported from the Sibelius Society of London, which includes both of the above, plus another tone poem, Tapiola. (Album 333. Robert Kajanus and the London Symphony.)

But Mr. Koussevitzky's versions are to be preferred—stronger and more colorful and vital. The symphony is in three movements, and albeit magnificent, not quite as pungent as the Fourth or Seventh, to our ears. It was written during the World War and is full of the richness that is Sibelius. Pohjola's Daughter is one of the numerous legends of Finnish mythology which Sibelius has set to music, and in which he is at his greatest.

All in all, a fine release. (Victor 474. $10.)

CLEVELAND, O.
NEWS

DEC 15 1938

Symphony Prodigy Here

THE newest sensation of the music world, Dimitri Mitropoulos, is conducting the Cleveland orchestra at Severance hall tonight. Minneapolis, whose orchestra he regularly leads, is at his feet. He is the only guest conductor of the Olympian Boston symphony who ever was called back for a second concert, and he is one of the rare conductors who can double as a soloist and leader.

This feat he did first one night in Paris when the pianist-soloist failed to appear. Conductor Mitropoulos sat down and played the piano score, occasionally waving a conductor's hand toward the orchestra, which responded perfectly. It was a success and he has repeated it since.

Dr. Mitropoulos is under contract to Minneapolis expiring next year, and in music circles there is much excitement as to whether he is headed for a larger orchestra. That Conductor Eugene Ormandy did two years ago when he left Minneapolis to take the Philadelphia orchestra.

SPRINGFIELD, MASS.
NEWS

DEC 16 1938

At Worcester, the Roth String quartet, composed of Feri Rith, Jeno Antal, Ferenc Molnar and Janos Scholz began this past Sunday an inviting series of free public concerts at the Worcester Art museum. Next to be head on January 22 is the Pasquier trio, so popular last year with the Tuesday Morning Music club here that a return engagement is scheduled this year.

The Boston Society of Ancient Instruments will be heard February 19. Pierre Luboshutz and Genia Nemenoff will be heard in a joint recital for two pianos, March 19.

This year the museum concert program will include a special group of three Wednesday evening concerts of chamber music for museum members only. They have been arranged by Nicholas Slonimsky and will be presented in the court at 8.30 o'clock. A string ensemble will be heard January 25; a chamber orchestra composed of Boston Symphony orchestra members, March 22; and chamber music by Alfredo Saint-Malo of Panama, violinist, and Gerard Haft of Holland, 'cellist, with Mr Slonimsky at the piano, February 15.

COLUMBUS, O.
CITIZEN

DEC 18 1938

Koussevitzky Records Sibelius

Without breathing a word even in very small type about Christmas gifts elsewhere on this page, we break down in this corner with more than a word about a recent release of Victor's that would make many a record player very, very happy.

It's the Fifth Symphony of Sibelius as performed by Dr. Serge Koussevitzky and the Boston Symphony Orchestra, and, everything considered, it's probably one of the most important releases in many months.

Whether or not Sibelius ranks with or outranks his symphonic predecessors, Beethoven and Brahms, he is the composer in whom American music-lovers are most interested at present, according to numerous polls and surveys.

His Symphony No. 5 in E-flat major is one of his greatest works. The exacting Dr. Koussevitzky is one of his most sensitive interpreters. The Boston Symphony's position is one of unquestioned preeminence. That makes a combination that's hard to beat.

This is not the first recording of the work—the London Symphony directed by Robert Kajanus has done it before—but it is considered the finest. Here are dramatic sweep, melodic interest and exciting orchestra color, all sensitively conceived and brilliantly executed.

Mechanically it's of the finest. The set number is M-474.

Included among Victor's recent single record releases are Marian Anderson's singing of "Komm Susser Tod" of Bach and Handel's "Siciliana" (No. 1939). The contralto's voice records beautifully, and the poignancy of the Bach piece is an ideal expression for it.

There's also that great favorite with radio and concert audiences alike: John Charles Thomas' rendition of "I Heard a Forest Praying," with the equally dramatic "Children of Men" cut on the disc's other side. (No. 1940).

Single records of the standby carols, "Silent Night" and "Hark the Herald Angels Sing" as done by a chorus with Lew White at the organ are adequate but not a "must" addition to your collection. —GSH.

PHILADELPHIA, PA.
ENQUIRER

DEC 18 1938

SYMPHONY DATED 1907

The Gliere Symphony, written in 1907, was dedicated to Serge Koussevitzky, now conductor of the Boston Symphony Orchestra. The first performance was by the Berlin Philharmonic Orchestra in 1908 when Koussevitzky conducted. The work is numbered Opus 25 and is in four movements.

Reinhold Moritzovich Gliere was born at Kiev, Russia, Jan. 11, 1875. He is now teacher of composition at the Moscow Conservatory, where years before he was awarded the gold medal as the best student in the composition class. Several of his works, notably his Third Symphony entitled "Ilia Mourometz," his "Sailors' Dance," from the ballet, "Red Poppy," and a symphonic poem, "The Sirens," have been performed by the Orchestra.

CAMDEN, N. J.
COURIER

DEC 16 1938

Orchestra Will Play Christmas Music In Change of Schedule

Geminiani, Haendel, Bach, and Gliere on Program; Pianist is Soloist

Christmas concerts by the Phila-

been moved forward to avoid a performance on Christmas Eve, Dec. 24.

For the eleventh pair of concerts Eugene Ormandy has programed Gliere's Symphony No. 2 in C Minor for Large Orchestra for a performance that is the first in this country.

He will pay deference to the holiday season with Haendel's Christmas Music from "The Messiah" and a composition by Dr. Herbert J. Tily, entitled "Christmas Morning" which will be played as an after-piece. The program will open with Geminiani's "Andante for Strings, Harp and Organ" and offer also Bach's Prelude and Fugue in B minor.

Soloist for the occasion is a young American pianist, Jacques Abram, winner of the Schubert Memorial Award, the greatest prize offered to youthful artists, which carries with it two appearances with the Philadelphia Orchestra in this city and one in New York. Mr. Abram will play Edward MacDowell's Concerto Number Two in D minor for Piano and Orchestra which was performed first with the orchestra by the composer himself at a concert on February 6, 1901. Fritz Scheel conducted. Subsequently the work was offered by Teresa Carreno and John Powell, and was played last with the orchestra by Leo Ornstein at the concerts of March 7 and 8, 1919.

Jacques Abram, born in Houston, Texas, began his serious study of piano at the age of six. One of his first teachers was Arthur Shattuck. He was awarded a scholarship at the Curtis Institute of Music where he studied with David Saperton and Josef Hofmann. Another fellowship took him to the Juilliard Graduate School in New York with Ernest Hutcheson as his teacher.

In addition to winning the Schubert Memorial Award, Mr. Abram was the national winner at the Federation of Music Clubs contest at Indianapolis in April, 1937.

Jacques Abram has played in public since childhood. He has appeared as soloist with the Houston Symphony Orchestra, the Chatauqua Symphony Orchestra under Albert Stoessel and Georges Barrere.

The Gliere Symphony, written in 1907 and published in Leipsic five years later, was dedicated by the composer to Serge Koussevitzky, now conductor of the Boston Symphony Orchestra. The first performance of the work was by the Berlin Philharmonic Orchestra in 1908 when Koussevitzky conducted. The work is numbered Opus 25 and is in four movements.

Reinhold Moritzovich Gliere was born at Kiew, Russia, Jan. 11, 1875. He is now teacher of composition at the Moscow Conservatory. The composer was educated at the Moscow Conservatory which he entered in 1894 as a pupil of Johann Hrjimaly in violin and in musical theory of Taneiew and Ippolitow-Ivanow. His career at the conservatory was distinguished; he was awarded the gold medal as the best student in the composition class. Gliere lived for some years in Berlin, but shortly before the Russian revolution returned to his home city of Kiew where he became director of the Conservatory of the Imperial Musical Society. Several of his works, notably his third symphony entitled "Ilia Mourometz," his "Sailor's Dance" and a Symphonic Poem, "The Sirens," have been performed by the orchestra.

Francesco Geminiani, born at Lucca, Italy, in 1667, was eminent not only as a violinist and composer, but also as a pedagogue. He published treatises on the art of accompaniment, on the art of playing the violin, the 'cello, the harpsichord, the guitar and the flute, and he threw in for good measure, a "Treatise on Good Taste."

When Geminiani went to England in 1714 he had studied violin in Rome with Corelli and is supposed to have had instruction in composition from Alessandro Scarlatti. Acquiring a reputation as a virtuoso, Geminiani was invited to play at a Court concert. He consented only on the condition that Haendel, whom he greatly admired, should provide the accompaniment.

The composer's most valuable contribution to the literature of the violin is his treatise "The Art of Playing the Violin," Opus 9, the first of its kind, anticipating by 22 years the "Violinschule" of Leopold Mozart. Geminiani's work has the particular merit of preserving the principles of violin playing as they were finally established by Corelli.

NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 18 1938

THE ORCHESTRAS

CHARLES HAUBIEL'S Passacaglia in A minor, "The Plane Beyond," one of the two works which shared the Philharmonic-Symphony Society's latest prize for a short orchestral American composition, will be played for the first time in this afternoon's Philharmonic concert in Carnegie Hall under John Barbirolli's direction.

Hortense Monath, American pianist, will be this afternoon's soloist in Beethoven's concerto in C major, with the Franck symphony completing the program. Tomorrow night Josef Hofmann, who has contributed his services, will be the soloist in the annual special concert for the Philharmonic-Symphony pension fund, playing Beethoven's "Emperor" piano concerto. Mr. Barbirolli also will conduct Beethoven's "Egmont" overture and second symphony. Nineteen former members of the orchestra are now receiving annual pensions from this fund, which is sustained by dues of members of the Philharmonic-Symphony Society (who are entitled to tickets for the special pension fund concerts), the proceeds of these special concerts, income from investments and private contributions.

Mr. Barbirolli's program for next Thursday night, Friday afternoon and Sunday afternoon (Christmas Day) in Carnegie Hall will be of a duly seasonal character, with the chorus of the Art of Musical Russia, whose conductor is Eugene Fuerst, and Germaine Bruyere, soprano, and Fritz Lechner, barytone, as assisting artists. The chorus will sing Tchaikovsky's "Legende," one of sixteen songs for children with a poem by Plesheyeff, in an arrangement by Mr. Fuerst, three carols by the late Peter Warlock (Philip Heseltine), Vaughan Williams's Fantasia on Christmas Carols and three chorales from Bach's Christmas Oratorio. The orchestra will play Handel's overture to the "Messiah" and Beethoven's fourth symphony. The Vaughan Williams work is founded on four traditional English carols and fragments of other carol tunes.

Mr. Haubiel, who was born in Delta, Ohio, studied the piano with Rudolph Ganz and the Lhevinnes. He has been assistant professor of composition and theory at New York University for fifteen years, and was for eight years a member of the Institute of Musical Art piano faculty. The Passacaglia, which takes about fifteen minutes to play, is in two large divisions and consists of seventeen variations on a ground bass.

Next Philadelphia Program

In the fourth concert of its regular Carnegie Hall series, on Tuesday night, December 27, the Philadelphia Orchestra will introduce to New York Reinhold Moritzovitch Glière's second symphony in C minor, which was written in 1907 and dedicated to Serge Koussevitzky. Glière's third symphony, "Ilya Mourometz," was introduced here by this orchestra on March 20, 1934. Eugene Ormandy's program also will include MacDowell's second piano concerto, with Jacques Abram, a young American artist, who is appearing with this orchestra in Philadelphia and New York as a winner of the 1937 Schubert memorial award; an andante by Geminiani for harp, strings and organ, a prelude and fugue in B minor by Bach and the Pastoral Symphony from Handel's "Messiah." Glière was born in Kiev in 1875, and is now a teacher of composition at Moscow Conservatory.

Concerts Out of Town

On the same evening the N. B. C. Symphony Orchestra, under Arturo Toscanini, will give its second concert outside of New York at the Lyric Theater in Baltimore under the auspices of the Baltimore Opera Club. While Artur Rodzinski is conducting the N. B. C. regular Saturday night radio series here, Rudolph Ringwall, associate conductor of the Cleveland Orchestra, will direct the Cleveland Orchestra's concerts next Friday and Saturday nights. Ruth Slenczynski will play Beethoven's piano concerto in C minor, and Edwin Stringham's first nocture for orchestra will have its Cleveland premiere.

LOS ANGELES, CALIF.
MORNING NEWS

[illegible] 1938

MUSIC

By Dr. BRUNO DAVID USSHER

RAIN is the final test of the popularity of music and musicians in Los Angeles. I have seen entire opera companies washed down Jefferson boulevard from the Shrine in two different seasons. Beethoven, Klemperer, the Philharmonic orchestra and the Oratorio society combined in the "Ninth" can weather any storm, it seems. The dramatic, cloud shrouded skies and hills really furnish a more fitting setting for the last symphony of this super lord of symphonies than smiling sunshine or star glittering heavens, notwithstanding the fact that the "Ninth" ends happily with a profession of brotherhood of man.

Other duties have kept me from attending last night's concert for which, despite the inclement weather, a capacity house was indicated. Judging from the final rehearsal something akin to a capacity performance should have taken place. The Philharmonic is a Beethoven orchestra. The chorus, trained by Dr. Richard Lert and Einar Nilson, sounded very well, enunciation, too, having been improved. The solo quartet, Ann Jamison, soprano; Clemence Gifford, alto; John Heinz, tenor, and Emery Darcy, bass, seemed finely suited for an occasion which practically coincides with the 168th birthday of the composer.

* * *

KLEMPERER preceded Beethoven's ninth with his first symphony. Some persons think that is too much Beethoven. I do not have that reaction, no more than I agreed with those who thought "Elektra" by Richard Strauss was not enough for one evening because it lasted only one hour and 40 minutes. The last named must have either an elephantine digestion for music or remain untouched, otherwise 100 minutes of "Elektra" with Rose Pauly in the name role should have proved heart and imagination filling. Nor can one argue with those who prefer music other than Beethoven prior to the "Ninth." There is not much music which would rightly fit into the presence of that spirit that created and still inhabits this marvelous enormity.

All that is a matter of taste. To set up a defense for Klemperer's program choice is superfluous because it would prove nothing to those who cannot hear in the "First" an overture to the "Ninth." The first symphony is neither one of Beethoven's finest nor most original works, although significant of his style as a whole. It was a daring thing for the 30-year-old composer to do (in the year 1800), to commence on a dissonance or unresolved harmony which had no place in the avowed tonality of the symphony. Beethoven declared himself then as he did 23 years later in the "Ninth."

* * *

IT SPEAKS well for Los Angeles ,which loves an outwardly dry skin, to muster a capacity audience for the ninth performance of the "Ninth" during the last five years, not counting some remarkable broadcasts of the work by Toscanini and Koussevitzky. To voice mere praise of Beethoven of the last symphony borders on the absurd and on conceit. And yet, one speaks of the "greatness of God." Whatever continues to keep the wells of inspiration flowing from this magic mountain of music for 115 years, that is part of such divine greatness.

To be sure, the "Ninth" is not a "clever" work. It cost Beethoven too much creative pain to be called even his most clever. In the "Ninth" the socially thinking Beethoven turns mystic. Those wide spanned descending intervals (fourths, fifths and octaves), with which the first movement starts and which play up and down in due course, are like Mosaic gestures asking and receiving instruction from the beyond above. The scherzo stamps and romps in "divine drunkenness." One thinks of Nietzsche's Zarathustra dancing.

* * *

NOTHING is more difficult than the longspun Adagio of the "Ninth." Here a mystic Beethoven turns contemplative. The breath of melodic cadences moves with almost dangerous slowness. It is as if a great inner muteness could hardly be put even into speech of tone. To speak here of utmost serenity and nobility is not enough. I think there also is tragedy. At least the pagan divinities were sad at times, and Beethoven is such a pagan god, a Prometheus.

When he does strike fire from heaven and earth in the gloriously rejoicing, choral finale he is careless of how the sparks fly. He is not a contrapuntally correct minded, goosestepping Prometheus. He asks from soloists and choristers the well nigh impossible. A wise composer would not have proceeded thus, but Beethoven was not wise. He was and remains wonderful. The wonders of his inspired "Ninth" can be pointed out in part. They can never be explained fully. He had heard the tocsin of the French revolution, and he believed in its reality. But only a mystic could have sought to preach its meanings with a choral finale in which he acclaims joy as the harbinger of the brotherhood of man.

SALT LAKE CITY, UTAH
DESERET NEWS

DEC 17 1938

Balokovic Back For Tour In U. S.

ZLATKO BALOKOVIC, international violinist has returned to the United States after touring Europe. He closed his 1937-38 season here with two appearances as soloist with the Clevelanu Symphony Orchestra, last February with Dr. Rodzinski conducting.

Balokovic's European tour began on March 18th as soloist with the Zagreb Philharmonic. This occasion also marked the continental premiere of John Alden Carpenter's Concerto for Violin and Orchestra. From that date until March 24th last, Balokovic played fifteen orchestral concerts and twenty recitals.

Balokovic's-1939 tour begins with a recital in Halifax, Nova Scotia. Next spring he will be soloist for three appearances with the Vermont Symphony, February 12th, 1t4h, and 16th; Boston Symphony on March 3rd and 4th; Detroit Symphony, March 18th, and Youngstown Symphony, April 10th.

SPOKANE, WASH.
SPOKESMAN REVIEW

DEC 21 1938

"MUSIC CAPITAL" PLAN FOR N. Y.

NEW YORK, Dec. 20. (AP)—A $1,200,000 project to make New York city the "music capital of the world" through an elaborate six-month festival next summer received the support of 300 prominent New Yorkers today.

The tentative program, to be conducted during the New York 1939 world's fair, was outlined by Mayor LaGuardia, Grover Whalen, president of the fair, and Olin Downes, fair director of music.

Opera, ballet and symphony and choral, folk and solo music by world-famous groups and individuals will have parts in the festival, to be presented in the Metropolitan opera house and Carnegie hall.

Those expected to appear include the Metropolitan Opera company, the Paris opera, the Glyndebourne opera and others from Europe, the Leningrad ballet, the Ballet Russe, the Philharmonic Symphony, Philadelphia symphony, Boston symphony and Minneapolis symphony, Kirsten Flagstad, Lawrence Tibbett, Rachmaninoff and Josef Hofmann.

PITTSBURG, PA.
SUN-TELEGRAPH

DEC 18 1938

Sewickley Women to Hear Eunice Norton in Recital

Eunice Norton, celebrated pianist, who will appear in recital before the Sewickley Valley Woman's Club tomorrow afternoon, has been heard in all parts of the United States as well as in Europe, both in recital and with many famous orchestras.

EUNICE NORTON

She gave her first concert when she was only five years of age and her orchestral debut in this country was made at an early age in New York City with the Boston Symphony under the baton of Serge Koussevitsky, whom she now counts among her intimate friends. Another friend, with whom she studied, Artur Schnabel, once introduced her as "a second Carenno".

In all matters pertaining to her art Miss Norton is an idealist. Art to her is a serious expression of the innermost meaning of life itself and admits of nothing that is devoid of the greatness intended for it. Greatness, however, Miss Norton feels, can find expression in many idioms and it is not surprising, therefore, to find her an enthusiastic interpreter both of the great classics and some of the more promising modern works.

Miss Norton finds time for reading, which, with sports, is an avocation. Leisure hours have been spent mountain climbing in Europe.

PROVIDENCE, R. I.
JOURNAL

DEC 18 1938

Yuletide Music Fills Programs for Week

Concert by Providence Federal Orchestra Tonight to Include Work by Ruth Tripp. Several Choral Groups Are Listed.

CHRISTMAS music and a work by a Rhode Island composer, Ruth Tripp, will be items of unusual interest on the program of the Providence Federal Orchestra's concert tonight in Hope street high school, with Edouard Caffier returning as conductor.

The symphony will be Haydn's 102nd in B-flat major the popularity of which has received new impetus in Boston by frequent playings in recent seasons by Dr. Serge Koussevitzky. This will be the last of the orchestra's Sunday evening series before the holidays. The concerts will be resumed on Jan. 8.

INDIANAPOLIS, IND.
STAR

DEC 19 1938

Franklin Miner Attends Conference of Managers

Franklin Miner, manager of the Indianapolis Symphony Orchestra went by plane yesterday to Washington, D. C., to attend the three-day annual conference of managers of the country's leading symphony orchestras.

Among those who will attend the convention are the managers of the Philadelphia, Cleveland, New York, Kansas City, Boston, Rochester, Detroit, Cincinnati, St. Louis, Chicago, Minneapolis and Pittsburgh symphony orchestras. Problems of business management and promotion are discussed and concerted action taken on mutual problems.

PITTSBURG, PA.
PRESS

DEC 18 1938

The passionate music of Wagner's Tristan and Isolde has always greatly attracted the attention of Leopold Stokowski, who has deftly combined in sequence the Prelude, Liebesnacht and Liebestod from this music drama. In lieu of the conventional ending of the Liebestod, Mr. Stokowski has contrived a conclusion with a short vigorous coda. In giving this "symphonic synthesis" utterance Mr. Stokowski has the aid of the brilliant Philadelphia Orchestra and the result is a performance of surpassing beauty.

Arthur Fiedler, who has come to the fore in recent years as conductor of the famous "Pop" Concerts of the Boston Symphony Orchestra, leads it in a recording of Tschaikowsky's stentorian Ouverture Solennelle, enthusiasm marking the performance.

On separate Red Seal discs Mr. Stokowski leads the Philadelphians in playing two of his arrangements of works of William Byrd, the ancient English composer. These are a Pavane and Gigue.

The inimitable harpsichordist, Yella Pessl, gives further evidence of her skill and musicianship in the playing of a Scarlatti Sonata in A-major.

On two other records, respectively, Tiana Lemnitz sings with good voice and exquisite style two arias from Mozart's Marriage of Figaro with orchestra accompaniment, and that incomparable basso, the late Feodor Chaliapin, leaves as a record of his great artistry a recording of the prayer from the Moussorgski opera, Boris Godounoff, which was recorded at an actual performance at the Royal Opera, London.

BURLINGTON, VT.
NEWS

DEC 21 1938

NEW YORK WILL BE CAPITAL OF MUSIC IN SUMMER MONTHS

World's Fair Fete to Bring Outstanding Stars for Engagements in Metropolis

NEW YORK, Dec. 21. (AP)—A $1,200.000 project to make New York City the "musical capital of the world" through an elaborate six-month festival next summer had the support of 300 prominent New Yorkers today.

The tentative program, to be conducted during the New York 1939 World's Fair, was outlined by Mayor La Guardia, Grover Whalen, president of the Fair, and Olin Downes, Fair director of music.

Opera, ballet and symphony and choral, folk and solo music by world famous groups and individuals will have parts in the festival, to be presented in the Metropolitan Opera House and Carnegie Hall.

Those expected to appear include the Metropolitan Opera Company, the Paris Opera, the Glyndebourne Opera and others from Europe, the Leningrad Ballet, the Ballet Russe, the Philharmonic-Symphony, Philadelphia Symphony, Boston Symphony and Minneapolis Symphony, Kirsten Flagstead, Lawrence Tibbet, Rachmaninoff, and Josef Hofmann.

NASHUA, N. H.
TELEGRAPH

DEC 20 1938

EDITOR'S MAILBAG

Editor, Telegraph:

The development of a subsidized first rank symphony orchestra involves the same method as that of a major league ball club. Both are the result of the sifting process; the gradual acquisition of young blood replacing perhaps the more experienced man, but one who has lost interest in his work.

Boston is properly termed a musical and art center, but to be fair, we should include New England, and particularly New Hampshire, because its people gave the world Denman Thompson in "The Old Homestead"; Ezra Bagley, premier cornet soloist of the great Gilmore Band, and trumpeter during the first five years of the Boston Symphony Orchestra; and Bagley's brother, Edward, who wrote the immortal band march "The National Emblem," which not only is played, but whistled and hummed by millions of people all over the world. Then, too, New Hampshire was for years the home of Edward A. MacDowell, who is buried at Peterboro, where he loved to live and roam among the pines. MacDowell gave to the world his celebrated A Minor Piano Concerto with full orchestra accompaniment, the plaintive song "To a Wild Rose," and the "Indian Suite" for full orchestra.

Great musicians and athletes come from the country, the soil, streams, brooks, hills, and plains, where a healthy mind is developed in a healthy body. The pure country air was reproduced in the fine playing last night by the Nashua Symphony Orchestra, and the splendid singing of the chorus.

Henry Woelber
11 Parley Vale
Jamaica Plain, Mass.
December 18.

ST. PAUL, MINN.
PIONEER - PRESS

108

DEC 18 1938

Orchestras' Budgets Over $4,750,000

By John Selby

NEW YORK, DEC. 17. — (AP) — The sixteen leading symphony orchestras of the country are spending more than $4,750,000 to give their communities the music they want this season.

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COURIER EXPRESS

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ETC.

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ETC.

108

ST. PAUL, MINN.
PIONEER - PRESS

DEC 18 1938

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RECORD

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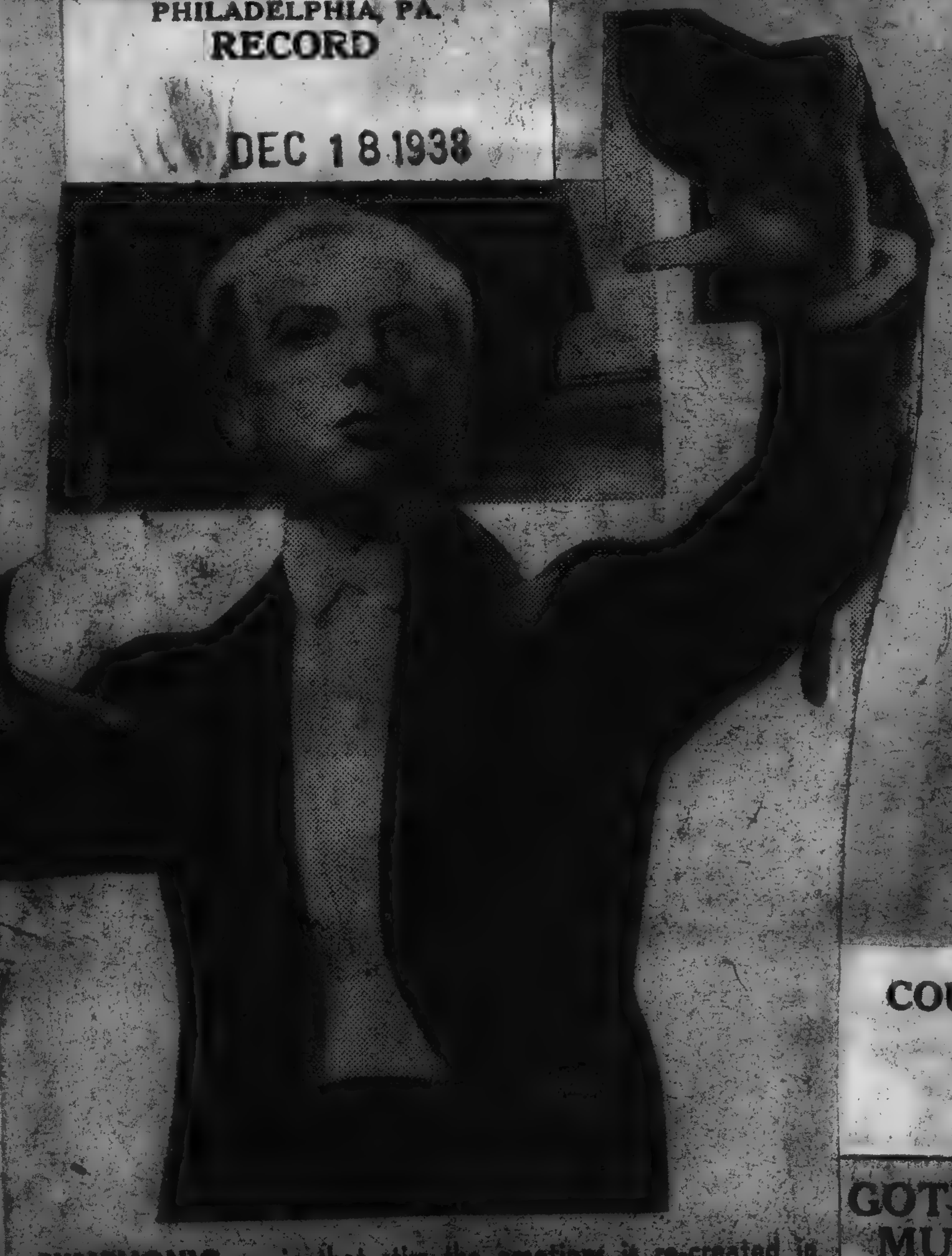

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NEW YORK, N. Y.
HERALD-TRIBUNE
DEC 21 1938

Fair Will Offer Music Festival For Six Months

Mayor, Saying It Will Top Any in History, Seeks Business Men's Support

New York will have a musical festival, "the like of which has never been presented anywhere, at any time, in the world," during the New York World's Fair 1939, Mayor F. H. LaGuardia announced yesterday at a luncheon conference of more than 300 business men in the Bankers' Club, 120 Broadway.

Mayor LaGuardia and Grover A. Whalen, president of the fair corporation, called the meeting to align financial support for the project. The Mayor requested business executives to make provision in their 1939 advertising budgets for advertisements in "The History of Music in America," a publication that will provide a large part of the $1,200,000 backing of the program.

The festival, which will last six months, will begin with a Wagner cycle by the Metropolitan Opera Company. The Metropolitan's complete Wagnerian cast, headed by Kirsten Flagstad and Lauritz Melchior, will sing "Die Meistersinger," "Tristan und Isolde," the complete Ring cycle and "Parisfal." Artur Bodanzky and Erich Leinsdorf will conduct.

As a supplement to the Metropolitan, the entire companies of the Paris Opera, the Glyndebourne Opera and the Budapest Opera will be brought from Europe. An attempt also is being made to obtain several other European companies.

Ballets and Concerts

The Leningrad Ballet is to make its first appearance in the United States. Besides several American companies, the Polish Ballet and the Ballet Russe also will give performances. Concerts will be played by the Philharmonic-Symphony Orchestra under John Barbirolli; the Philadelphia Symphony under Leopold Stokowski, Eugene Ormandy and Georges Enesco; the Boston Symphony under Serge Koussevitzky, and the Minneapolis Symphony under Dmitri Mitropoulos.

Individual recitals have been scheduled for Mme. Flagstad, Lawrence Tibbett, Jascha Heifetz, Fritz Kreisler, Sergei Rachmaninoff, Josef Hofmann, Yehudi Menuhin and many other artists. Besides performances of the Cincinnati May Festival Chorus and Orchestra, there will be appearances of choral societies, folk dancers and diverse choreographic groups and soloists from the United States and Europe.

Exact dates of the various performances have not yet been determined. The program was planned by Olin Downes, director of music for the exposition, but it will be supplementary to the fair's program and will be staged principally in Manhattan. Both the Metropolitan Opera House and Carnegie Hall will be air-conditioned.

"It occurred to the executive committee of the World's Fair corporation," said Mayor LaGuardia, "that it was not only fitting but highly desirable that we should have a musical festival, the like of which has never been presented anywhere, at any time, in the whole world."

Mayor Lists Committee

Organization of the artistic aspects of the festival, the Mayor explained, presented no particular difficulties, but the practical considerations were important. Although the fair corporation had imagination, he said, its members were "hard-headed business men, and Grover is trying to run the World's Fair as I am trying to run the city—within the revenues."

To arrange the financial details of the festival, Mayor LaGuardia said, a special committee was appointed, including Winthrop W. Aldrich, Mortimer M. Buckner, Thomas H. McInnerney, Percy S. Straus and the Mayor himself. "These four men, being rather progressive and radical," he smiled, "I was put there as the conservative to balance the committee.

"The suggestion has been offered that we appeal directly to business, industry and finance of the city," the Mayor added, "not in the nature of passing around the hat, but as a business proposition. It is the intention of the World's Fair corporation to publish its music book and, of course, we must have our programs for each of the performances that will be given.

"The plans offer to you gentlemen the opportunity and privilege of advertising in our programs and in our music book. We thought we would get you early, so that you could include this expense in your regular budget for advertising in 1939."

The festival, the Mayor declared, would be a tremendous attraction in itself. It would be, he said, an educational opportunity and a "life opportunity" for every musical student in the country. Without this supplemental program, he added, the fair would be unthinkable.

"We do not expect any one or any firm who ordinarily never advertises to make a contribution. We do not expect a smaller company to take a full page, but we do ask business and industry and finance in the City of New York who have provided for publicity or advertising for the year 1939 to set aside or allocate an amount to take advantage of the opportunity which this plan offers to you."

Full pages in the book, it was announced, would be sold for $2,500. The book, which will be printed in limited editions, will be distributed to libraries throughout the country. No details of the programs or their advertising were disclosed.

Former Governor Alfred E. Smith was among those who indorsed the project and pledged support. At the conclusion of the meeting Mr. Aldrich, who also is chairman of the fair's national advisory committee, announced that a number of subscriptions already had been received.

Jersey Fund for Fair Provided

TRENTON, N. J., Dec. 20.—Governor A. Harry Moore signed today a bill making available $75,000 to finance a New Jersey exhibit at the New York World's Fair and indicated he would approve another appropriating $17,500 to pay the expenses of the Assembly committee which investigated voting conditions in Hudson County in the 1937 gubernatorial election. A third bill, allotting $10,000 for the purchase by the state of pneumonia serum for free distribution, awaits executive action.

NEW YORK, N. Y.
HERALD-TRIBUNE
DEC 25 1938

Boston Symphony

The Boston Symphony Orchestra has no [illegible] programs for its Carnegie Hall programs for January 5 and 7, but on Friday night, January 6, Serge Koussevitzky will conduct Haydn's symphony in B flat, No. 102, Ravel's piano concerto and Brahms's fourth symphony at the Brooklyn Academy of Music. Jesus Maria Sanroma will be the soloist.

SPRINGFIELD, MASS.
REPUBLICAN
DEC 23 1938

BEING A MUSICAL BOOB

[Catchall in the Lowell Courier Citizen]

Since the departure from the earthly scene of such men as Philip Hale H. T. Parker, W. F. Apthorp and Louis Elson I can't help feeling that Boston newspapers fall short of finding adequate successors for them. The one idea of the younger generation is to parade a liking (which I hope rather than believe is sincere) for weird and cacophonous music, such as too many Koussevitzky programs include. If I have been bored to extinction by a piece which sounded like bedlam let loose in a nursery, I know perfectly well that either the Herald man or the Transcript man will rave enthusiastically about it.

If I didn't like it, apparently, I'm a boob. Well, I'd like to live a hundred years to discover whether or not people a century hence will waste any time listening to this fantastic drip, as they listen to Brahms and Beethoven! If they do, I'm a boob all right. But my guess is that they won't.

PHILADELPHIA, PA.
RECORD
DEC 25 1938

World Premiere.

The Philadelphia-La Scala Opera Company will present the world premiere of a new opera, "Horus," on January 5, at the Academy. This will be the first Philadelphia operatic world premiere of a full-length work since Victor Herbert's "Natoma" in 1910.

The composer, Camile de Senez, in private life the Baron Gabriel Wadjitsch von Verhovac, has a wide European reputation. This opera, his eighth, is in three acts, and will be sung in English.

The Metropolitan Opera Company will present it first "Ring" opera, "Das Rheingold," on January 3, and the Boston Symphony Orchestra under Serge Koussevitzky will be here January 4 under Philadelphia Forum auspices.

A double treat will be offered local music-lovers on January 12 when Rose Bampton, the Met's mezzo-soprano, and Nino Martini, Met tenor, appear here in joint recital in Emma Feldman's all-star concert series.

LOWELL, MASS.
SUN
DEC 22 1938

1-2

RIGHT STRAIGHT FROM THE HEART...

JEANNE CLARK:Frank Case's "Tales of a Wayside Inn"...Gladys Murphy:Serge Koussevitzky-Boston Symphony orchestra's complete recordings of Ravel's Bolero...Grace Mountford:Guerlain's Coque d'Or...Peach Roane:A complete cure for his sinus...Don Shanahan:The 24 latest books on Europe Today...Mildred Welch:Lanvin's Arpege and My Sin...Florence Houpis:A recording of Tschaikowsky's Piano concerto No.1(By Egon Petri and the London Philharmonic)...Althea Spalding: The Man Of Her Dreams...

2-4

CHARLESTON, W. VA.
MAIL
DEC 25 1938

The Newest Recordings

* * * *

The Season's Summary

THE MOZART "Concerto in C Major" for piano and orchestra, with Arthur Schnabel and the London Philharmonic doing beautifully and cunningly everything that should be done.

The Prokofieff "Lieutenant Kije" Suite, excerpts from the incidental music to the Russian movie; amusing and musical modern orchestral fare and perhaps the best recording job of the season for full symphonic ensemble; the opening and closing pianoissimos are good for trying out the phonograph.

The Bloch "Sonate," a tumultous modern work for piano and violin which strains at music's limits, but remains at this writing a tremendous thing, frightening in a way, vivid and alive.

"Pictures at an Exhibition" by Moussorgsky in a new transcription by Lucien Cailliet displays the famous Philadelphia Orchestra in its best role so far this season. Cailliet's job is a good one, comparable with Ravel's, and the recording is better.

* * *

BACH'S "CHACONNE" in the piano arrangement by Busoni; heroic musical literature which does not seem to bother Johana Harris, who makes with it a recording debut.

Sibelius' Fifth Symphony in a Boston Symphony-Koussevitzky performance that should be definitive recorded diversion for years to come; "Pohjola's Daughter" is included for good measure.

YLEINEN JOULUNUMERO -- CHRISTMAS SPECIAL

Ainoa kansanvaltaisen sosialismin atteita ajava suomenkielinen päivälehti Amerikassa

RAIVAAJA

(THE PIONEER)

THE LEADING FINNISH DAILY IN THE UNITED STATES—ESTABLISHED 1905

Ainoa työväenliikkeen yleisetuja ja edistystä seuraava suomenkielinen päivälehti Amerikassa

Keskiviikkona, Jouluk. 21 p. - Wednesday, Dec. 21

34:jäs vuosikerta - Vol. XXXIV - No. 297 - 1938

Anja Ignatius solistina Bostonin sinfonian konsertissa

(By United Press) Sähkösanoma

Boston, jouluk. 21 p. Serge Kousevitzky, Boston Symphonyorkesterin johtaja, tänään viimeisteli suunnitelmaansa erikoista jouluiuhlaohjelmaa varten maanantai-iltana ja tiistaina iltapäivällä. Näissä tilaisuuksissa erikoisuutena tulee olemaan huomatun suomalaisen viulutaiteilijan Anna Ignatiuksen ensi esiintyminen Amerikassa.

Anja Ignatius tulee soittamaan soolon Sibeliuksen viulukonserttiin ja hän tulee olemaan ensimmäinen suomalainen taiteilija joka tässä sävellyksessä on kuultu Bostonin sinfonian kanssa, jonka kanssa sen ensiksi soitti Maud Powell tri Karl Muckin johtaessa 1907.

Miss Ignatiuksen tulosta Sibelius itse on lähettänyt orkesterin johdolle seuraavan lausunnon:

"Miss Ignatius minun mielestäni on parhaimpia viulu-virtuooseja. Minun vakaumukseni on, että Miss Ignatius soitollaan voittaa itselleen ja maalleen kunniaa ja mainetta."

Correspondence

To the Music Editor:

Jan. 11, 1939, is the 88th birthday of George W. Stewart, formerly one of the most noted of baritone and trombone players. Mentally alert, though somewhat slow of speech, Mr. Stewart is quite active, and is up and dressed every day at his home in Brighton. Never fully recovered from a shock suffered on Jan. 4, 1934, he still retains an interest in world affairs, and especially in the wide subject of bands and orchestras, so many of which he was instrumental in creating. . . .

As music commissioner of the two World's Fairs at St. Louis, in 1904, and San Francisco in 1915, he made [illegible] ope in order to bring [illegible] o America for those [illegible] meant conferences [illegible] h Cabinet, the ex[illegible] land, the chamber[illegible] r, and the German [illegible] addition, he brought [illegible] ductors Saint-Saens [illegible] lso that master of the organ, Guilmant, and Paderewski, the greatest pianist of his day.

Indeed it was a far cry from a village musician who played with Robinson's Circus, Washburn's "Sensations" and Green's "Mocking Birds Minstrels" to the famous Boston Germania Band, from which he graduated into the Boston Symphony Orchestra at its beginning in 1881, and where he remained for the first ten years. From then on he gradually developed his own touring Boston Festival Orchestra and the Boston Band, which for years was a feature on the Boston Common.

Mr. Stewart, prior to 1890, became known as the pioneer May Festival organizer, his orchestra playing nearly every major festival in the entire eastern half of the United States and Canada during 25 consecutive tours from 1889 to 1913. He carried the torch of Boston's musical fame, and through his efforts thousands of students came to Boston to study.

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There are younger managers of symphony orchestras on the musical horizon, but no one has sat in the ranks, nor been on the firing line, having played under the greatest of conductors, who finally achieved the success of Mr. Stewart. Boston claims him, and is proud to do so.

HENRY WOELBER
Jamaica Plain, Jan. 1.

NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 2 1 1938

Fair Will Offer Music Festival For Six Months

Mayor, Saying It Will Top Any in History, Seeks Business Men's Support

New York will have a musical festival, "the like of which has never been presented anywhere, at any time, in the world," during the New York World's Fair 1939, Mayor F. H. LaGuardia announced yesterday at a luncheon conference of more than 300 business men in the Bankers' Club, 120 Broadway.

Mayor LaGuardia and Grover A. Whalen, president of the fair corporation, called the meeting to align financial support for the project. The Mayor requested business executives to make provision in their 1939 advertising budgets for advertisements in "The History of Music in America," a publication that will provide a large part of the $1,200,000 backing of the program.

The festival, which will last six months, will begin with a Wagner cycle by the Metropolitan Opera Company. The Metropolitan's complete Wagnerian cast, headed by Kirsten Flagstad and Lauritz Melchior, will sing "Die Meistersinger," "Tristan und Isolde," the complete Ring cycle and "Parisfal." Artur Bodanzky and Erich Leinsdorf will conduct.

As a supplement to the Metropolitan, the entire companies of the Paris Opera, the Glyndebourne Opera and the Budapest Opera will be brought from Europe. An attempt also is being made to obtain several other European companies.

Ballets and Concerts

The Leningrad Ballet is to make its first appearance in the United States. Besides several American companies, the Polish Ballet and the Ballet Russe also will give performances. Concerts will be played by the Philharmonic-Symphony Orchestra under John Barbirolli; the Philadelphia Symphony under Leopold Stokowski, Eugene Ormandy and Georges Enesco; the Boston Symphony under Serge Koussevitsky, and the Minneapolis Symphony under Dmitri Mitropoulos.

Individual recitals have been scheduled for Mme. Flagstad, Lawrence Tibbett, Jascha Heifetz, Fritz Kreisler, Sergei Rachmaninoff, Josef Hofmann, Yehudi Menuhin and many other artists. Besides performances of the Cincinnati May Festival Chorus and Orchestra, there will be appearances of choral societies, folk dancers and diverse choreographic groups and soloists from the United States and Europe.

Exact dates of the various performances have not yet been determined. The program was planned by Olin Downes, director of music for the exposition, but it will be supplementary to the fair's program and will be staged principally in Manhattan. Both the Metropolitan Opera House and Carnegie Hall will be air-conditioned.

"It occurred to the executive committee of the World's Fair corporation," said Mayor LaGuardia, "that it was not only fitting but highly desirable that we should have a musical festival, the like of which has never been presented anywhere, at any time, in the whole world."

Mayor Lists Committee

Organization of the artistic aspects of the festival, the Mayor explained, presented no particular difficulties, but the practical considerations were important. Although the fair corporation had imagination, he said, its members were "hard-headed business men, and Grover is trying to run the World's Fair as I am trying to run the city—within the revenues."

To arrange the financial details of the festival, Mayor LaGuardia said, a special committee was appointed, including Winthrop W. Aldrich, Mortimer M. Buckner, Thomas H. McInnerney, Percy S. Straus and the Mayor himself. "These four men, being rather progressive and radical," he smiled, "I was put there as the conservative to balance the committee.

"The suggestion has been offered that we appeal directly to business, industry and finance of the city," the Mayor added, "not in the nature of passing around the hat, but as a business proposition. It is the intention of the World's Fair corporation to publish its music book and, of course, we must have our programs for each of the performances that will be given.

"The plans offer to you gentlemen the opportunity and privilege of advertising in our programs and in our music book. We thought we would get you early, so that you could include this expense in your regular budget for advertising in 1939."

The festival, the Mayor declared, would be a tremendous attraction in itself. It would be, he said, an educational opportunity and a "life opportunity" for every musical student in the country. Without this supplemental program, he added, the fair would be unthinkable.

"We do not expect any one or any firm who ordinarily never advertises to make a contribution. We do not expect a smaller company to take a full page, but we do ask business and industry and finance in the City of New York who have provided for publicity or advertising for the year 1939 to set aside or allocate an amount to take advantage of the opportunity which this plan offers to you."

Full pages in the book, it was announced, would be sold for $2,500. The book, which will be printed in limited editions, will be distributed to libraries throughout the country. No details of the programs or their advertising were disclosed.

Former Governor Alfred E. Smith was among those who indorsed the project and pledged support. At the conclusion of the meeting Mr. Aldrich, who also is chairman of the fair's national advisory committee, announced that a number of subscriptions already had been received.

Jersey Fund for Fair Provided

TRENTON, N. J., Dec. 20.—Governor A. Harry Moore signed today a bill making available $75,000 to finance a New Jersey exhibit at the New York World's Fair and indicated he would approve another appropriating $17,500 to pay the expenses of the Assembly committee which investigated voting conditions in Hudson County in the 1937 gubernatorial election. A third bill, allotting $10,000 for the purchase by the state of pneumonia serum for free distribution, awaits executive action.

NEW YORK, N. Y.
HERALD-TRIBUNE

DEC 2 5 1938

Boston Symphony

The Boston Symphony Orchestra has no[redacted] programs for its Carnegie Hall programs for January 5 and 7, but on Friday night, January 6, Serge Koussevitzky will conduct Haydn's symphony in B flat, No. 102, Ravel's piano concerto and Brahms's fourth symphony at the Brooklyn Academy of Music. Jesus Maria Sanroma will be the soloist.

SPRINGFIELD, MASS.
REPUBLICAN

DEC 2 3 1938

BEING A MUSICAL BOOB

[Catchall in the Lowell Courier Citizen]

Since the departure from the earthly scene of such men as Philip Hale H. T. Parker, W. F. Apthorp and Louis Elson I can't help feeling that Boston newspapers fall short of finding adequate successors for them. The one idea of the younger generation is to parade a liking (which I hope rather than believe is sincere) for weird and cacophonous music, such as too many Koussevitzky programs include. If I have [redacted] bored to extinction by a piece which sounded like bedlam let loose in a nursery, I know perfectly well that either the Herald man or the Transcript man will rave enthusiastically about it.

If I didn't like it, apparently, I'm a boob. Well, I'd like to live a hundred years to discover whether or not people a century hence will waste any time listening to this fantastic drip, as they listen to Brahms and Beethoven! If they do, I'm a boob all right. But my guess is that they won't.

PHILADELPHIA, PA.
RECORD

DEC 2 5 1938

World Premiere.

The Philadelphia-La Scala Opera Company will present the world premiere of a new opera, "Horus," on January 5, at the Academy. This will be the first Philadelphia operatic world premiere of a full-length work since Victor Herbert's "Natoma" in 1910.

The composer, Camile de Senez, in private life the Baron Gabriel Wadjitsch von Verhovac, has a wide European reputation. This opera, his eighth, is in three acts, and will be sung in English.

The Metropolitan Opera Company will present it first "Ring" opera, "Das Rheingold," on January 3, and the Boston Symphony Orchestra under [redacted]zky will be here January 4 under Philadelphia Forum auspices.

A double treat will be offered local music-lovers on January 12 when Rose Bampton, the Met's mezzo-soprano, and Nino Martini, Met tenor, appear here in joint recital in Emma Feldman's all-star concert series.

LOWELL, MASS.
SUN

DEC 2 2 1938

1-2

RIGHT STRAIGHT FROM THE HEART...

JEANNE CLARK: Frank Case's "Tales of a Wayside Inn"...Gladys Murphy: Serge Koussevitzky-Boston Symphony orchestra's complete recordings of Ravel's Bolero...Grace Mountford: Guerlain's Coque d'Or...Peach Roane: A complete cure for his sinus...Don Shanahan: The 24 latest books on Europe Today...Mildred Welch: Lanvin's Arpege and My Sin...Florence Houpis: A recording of Tschaikowsky's Piano concerto No.1 (By Egon Petri and the London Philharmonic)...Althea Spalding: The Man Of Her Dreams...

2-4

CHARLESTON, W. VA.
MAIL

DEC 2 5 1938

The Newes

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THE MOZART "Concerto in C Major" for piano and orchestra, with Arthur Schnabel and the London Philharmonic doing beautifully and cunningly everything that should be done.

The Prokofieff "Lieutenant Kije" Suite, excerpts from the incidental music to the Russian movie; amusing and musical modern orchestral fare and perhaps the best recording job of the season for full symphonic ensemble; the opening and closing pianoissimos are good for trying out the phonograph.

The Bloch "Sonate," a tumultous modern work for piano and violin which strains at music's limits, but remains at this writing a tremendous thing, frightening in a way, vivid and alive.

"Pictures at an Exhibition" by Moussorgsky in a new transcription by Lucien Cailliet displays the famous Philadelphia Orchestra in its best role so far this season. Cailliet's job is a good one, comparable with Ravel's, and the recording is better.

* * *

BACH'S "CHACONNE" in the piano arrangement by Busoni; heroic musical literature which does not seem to bother Johana Harris, who makes with it a recording debut.

Sibelius' Fifth Symphony in a Boston Symphony-Koussevitsky performance that should be definitive recorded diversion for years to come; "Pohjola's Daughter" is included for good measure.

Anja Ignatius solistina Bostonin sinfonian konsertissa

(By United Press) Sähkösanoma

Boston, jouluk. 21 p. Serge Kousevitzky, Boston Symphony-orkesterin johtaja, tänään viimeisteli suunnitelmaansa erikoista jouluiuhlaohjelmaa varten maanantai-iltana ja tiistaina iltapäivällä. Näissä tilaisuuksissa erikoisuutena tulee olemaan huomatun suomalaisen viulutaiteilijan Anna Ignatiuksen ensi esiintyminen Amerikassa.

Anja Ignatius tulee soittamaan soolon Sibeliuksen viulukonserttiin ja hän tulee olemaan ensimmäinen suomalainen taiteilija joka tässä sävellyksessä on kuultu Bostonin sinfonian kanssa. jonka kanssa sen ensiksi soitti Maud Powell tri Karl Muckin johtaessa 1907.

Miss Ignatiuksen tulosta Sibelius itse on lähettänyt orkesterin johdolle seuraavan lausunnon:

"Miss Ignatius minun mielestäni on parhaimpia viulu-virtuooseja. Minun vakaumukseni on, että Miss Ignatius soitollaan voittaa itselleen ja maalleen kunniaa ja mainetta."

YLEINEN JOULUNUMERO -- CHRISTMAS SPECIAL

Ainoa kansanvaltaisen sosialismin aatteita ajava suomenkielinen päivälehti Amerikassa

RAIVAAJA

(THE PIONEER)

THE LEADING FINNISH DAILY IN THE UNITED STATES — ESTABLISHED 1905

Ainoa työväenliikkeen yleisetuja ja edistystä seuraava suomenkielinen päivälehti Amerikassa

eskiviikkona, Jouluk. 21 p. - Wednesday, Dec. 21

34:jäs vuosikerta - Vol. XXXIV - No. 297 - 1938

Correspondence

To the Music Editor:

Jan. 11, 1939, is the 88th birthday of George W. Stewart, formerly one of the most noted of baritone and trombone players. Mentally alert, though somewhat slow of speech, Mr. Stewart is quite active, and is up and dressed every day at his home in Brighton. Never fully recovered from a shock suffered on Jan. 4, 1934, he still retains an interest in world affairs, and especially in the wide subject of bands and orchestras, so many of which he was instrumental in creating. . . .

As music commissioner of the two World's Fairs at St. Louis, in 1904, and San Francisco in 1915, he made two trips to Europe in order to bring famous bands to America for those events. That meant conferences with the French Cabinet, the exchequer of England, the chamberlain to the Czar, and the German ambassador. In addition, he brought over as guest conductors Saint-Saens and Komzak; also that master of the organ, Guilmant, and Paderewski, the greatest pianist of his day.

Indeed it was a far cry from a village musician who played with Robinson's Circus, Washburn's "Sensations" and Green's "Mocking Birds Minstrels" to the famous Boston Germania Band, from which he graduated into the Boston Symphony Orchestra at its beginning in 1881, and where he remained for the first ten years. From then on he gradually developed his own touring Boston Festival Orchestra and the Boston Band, which for years was a feature on the Boston Common.

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HENRY WOELBER
Jamaica Plain, Jan. 1.

110

Koussevitzky With a Novelty From the Pen of Hindemith

First hearing in Boston of the composer's new Symphonic Dances, in a program that includes Beethoven and Handel—Heifetz as soloist with the orchestra in peak performance.

B. Trans. Dec. 22/38

An unfamiliar work and a pair of favorites were set before Boston Symphony Orchestra patrons for the concerts of this week. For novelty, Dr. Koussevitzky selected Hindemith's Symphonic Dances in first performances at these concerts. For opening item he offered the Handel Concerto Grosso in D minor Op. 6, No. 10, for String Orchestra. For finale came the Beethoven Concerto in D, Op. 61, for Violin and Orchestra, with Jascha Heifetz as soloist.

It seems almost inconceivable that the Handel Concerto Grosso had not been heard at these concerts since 1932, but for that date one must take the authority of the program book. Another interesting sentence in the program book recalled the fact that the tenth concerto (one of twelve) is in seven parts, for four violins, a tenor (in our day the viola), a violoncello and a harpsichord. With so few instruments in performance, great flexibility was possible, and it might be supposed that with so full a complement of strings as was utilized last night, the edge might be taken from the work, but such was not the case. Few orchestras, perhaps, may summon such flexibility, but the Boston orchestra is one of the few, and last night's performance, while dealing in greater sonorities than Handel could have thought possible, was one which would doubtless have gladdened his heart. Apparently Dr. Koussevitzky had made himself and his orchestra one with the composer with felicitous results.

Upon other occasions it has been observed that the music of Hindemith appears to be inevitable. Last night, the Symphonic Dances confirmed that impression. It is not our intention to explore the history of the work . . . various articles in the daily press and in the program book have supplied that information. The point we wish to make is that this composer continues to be a musical force to reckon with.

He claims attention at the outset with a not too dissonant chord and lively orchestration. From then on, he reveals an inventive genius which compels serious consideration. As in other scores, his invention lags and we find him more or less marking time, yet if patience is not too easily exhausted, we find further measures of great interest and piquancy, both in thematic material and in orchestration.

The dances are in four definite movements, corresponding to symphonic movements. Having trained his orchestra to flawless performance of andante and adagio, Dr. Koussevitzky offered, as might be surmised, a sustained and well controlled performance of the third movement. Although these dances are not to be taken too seriously as symphonic music in the strict sense of the word, they nevertheless present a picture of a composer who has not been above catering to more than one group of auditors, and they were an acceptable novelty. Needless to say, both conductor and orchestra were at the top of their bent during the performance.

Mr. Heifetz recently gave a recital in Symphony Hall during which we missed something of his usual form. Last night his skill had returned in full measure, and from the violinist we heard some of the finest playing he has ever done in Boston. Tones that were suave, shimmering, or robust, each in turn served the concerto well and won for the player an ovation well deserved. G. M. S.

HEIFETZ AT SYMPHONY

B. Post Dec. 23/38

Offers Beethoven Concerto, Symphonic Dances

BY WARREN STOREY SMITH

With Jascha Heifetz playing at the concerts of last evening and this afternoon and Rudolph Serkin appearing at those of next Friday and Saturday, the Symphony Orchestra, so to speak, is offering its most important soloists of the season's first 11 concerts as Christmas and New Year's presents, respectively, to its subscribers. Beside the Violin Concerto of Beethoven, Mr. Heifetz' chosen number, the programme of this week's concerts lists Handel's Concerto in D minor, Opus 6, No. 10, and the new Symphonic Dances of Hindemith.

It is hardly necessary to remark that the evening concert this week was put ahead to Thursday so that it might not fall on Christmas Eve. Next week, New Year's Eve, or no New Year's Eve, the regular schedule remains in force. At least, the change in date did not diminish the size of the audience. There was virtually a full house last evening, a circumstance for which the presence of Mr. Heifetz may have been partly responsible.

The Concerto of Handel stood on last evening's programme in place of a modern work for strings which has now been postponed until the next pair of concerts, a Suite by the American, Gardner Read. Two novelties on a single programme were perhaps in Dr. Koussevitzky's opinion too much of a good thing, and the substitution of Handel's familiar music for that of Mr. Read was probably a wise move. There was enough in Hindemith's Dances for any audience to digest.

Originally planned as music for a ballet, these Dances, by token of last evening's performance, seem better adapted to their present purely orchestral status. Distinctly they are more symphonic than terpsichorean, although less polyphonic than some of Hindemith's earlier music. It is a dangerous thing to call music austere. Already compositions by Brahms, D'Indy and Sibelius have been so described and, as has later been discovered, quite erroneously. However, it is still safe to say that Hindemith's Dances are more interesting than exciting, more stimulating than alluring. And, as though the mood of "Mathis der Maler" were still upon him, Hindemith gives us here more neo-medievalism.

A few years ago the slogan was "back to Bach," but nowadays Bach is becoming a point of departure in the other direction. Possibly when composers have retraced their steps to Perotinus, or even to Hucbald, they will turn the other way. But such jesting aside, these Symphonic Dances are music of substance if not exactly of charm from the pen of a composer who has written most prolifically, but never idly. They were cordially received by last nigh''s audience, and they deserve to be heard again.

While admitting the beauty of the slow movement, one of Beethoven's noblest lyric utterances, it is difficult to see how the Violin Concerto was once held to be the equal of the Symphonies. There are tiresome repetitions in both the first movement and the Rondo, but made endurable last evening by the finished, exquisitely proportioned performance on the part of Mr. Heifetz and the orchestra. Here was perfection, albeit a somewhat cold perfection. A great virtuoso, a superb musician, Mr. Heifetz yet has his limitations as interpreter.

SAN ANTONIO, TEX.
EXPRESS

DEC 25 1938

HORTENSE MONATH HERE JANUARY 10

The second of the series of four Tuesday Musical Teas will be presented in San Pedro Playhouse on the afternoon of Jan. 10 when Hortense Monath, concert pianist, will be heard.

Coming from a gifted family, Hortense Monath first studied with her mother, then with Ernest Hutcheson in New York. Later she went to Berin to work under Artur Schnabel, who regards her as one of his star pupils. Her debut in Hamburg was followed by concerts in Rome, Florence, Bologne, Milan and other European cities. She also appeared as guest artist with the Vienna Philharmonic Orchestra.

On her return to this country one of her first appearances was as solo artist with the Boston Symphony Orchestra under Koussevitzky.

MUSIC

B. Her. Dec. 23/38

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 10th regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given last night in Symphony Hall. Jascha Heifetz, violinist, was the soloist. The program was as follows:

Handel. . .Concerto Grosso in D minor for strings
Hindemith. . . . . .Symphonic Dances
Beethoven. .Concerto for Violin in D Op. 61

Hindemith's music, let us hope, is finally coming to be appreciated here as it should be. There is not too much modern music that possesses its vigor, intellectual content and rhythmic vitality. We recently saw what intellectual formalism, unanimated by rhythmic skill and variety, could do to vitiate a work such as the Krenek Concerto. Hindemith has, however, always remained stoutly independent of systems and he is now in the full tide of his career—somewhat affected,, to be sure, by official unpopularity at home—reaping a reward of sincere praise where his music is sympathetically performed.

The present work, which is almost a symphony in its own right and fully as much a symphony as half the works that are labelled concertos are concertos, is a singularly interesting and attractive composition. It offers no departure from the style that the composer has of recent years found to be his own. He bows quite distinctly in the direction of tonality and delights in concluding chords and even cadences that are perfectly conventional. Such a work as the admirable Flute and Piano Sonata shows this, and the Symphonic Dances continue the habit.

It makes little difference what a [illegible] extent and skill does with conventional practices once he has found his feet. While he still has something to say he can usually be trusted to use available material to the best and most original advantage. This was demonstrably the custom of Bach and Handel, for not all composers are bold innovators. Hindemith has surely achieved in this score music of real distinction and impressive quality. There will be an opportunity to examine it further after the performance today.

We must own to a personal feeling of grievance that Mr. Heifetz did not play, as he previously announced in the program of his own recital a month ago here, the Prokofieff Second Concerto and a Mozart. The former, since it was so remarkable a work, and any of the latter under his perfectionist's fingers would have formed an irresistible combination. At the same time it is perhaps ill-natured to sulk at what did not occur when so fine and sensitive a performance of the Beethoven was under way. It was superb playing that we heard, but it is not too much to say that in one or two details the performance this afternoon ought to be even better.

The Hindemith Symphonic Dances came off admirably as far as one has a right to judge after a first hearing. The splendid sonority of the orchestra and the clarity with which the counterpoint was delineated were the result of Dr. Koussevitzky's penetrating sympathy with the score. The Handel Concerto Grosso was played on a somewhat lower level of excellence. In particular the exceeding slowness of the Air or second movement was a bit exaggerated. Handel was glad of the science of effect and hardly desired, in his commercial ups and downs, to put his audience to sleep.

The concert will be repeated this afternoon. Next week Rudolph Serkin, pianist, will be the soloist in the First Concerto of Brahms. Gardner Read's Suite for strings and the Tchaikovsky 4th Symphony will also be heard.

MUSIC

B. Globe Dec. 23/38

SYMPHONY HALL

Boston Symphony Orchestra

The evening concert this week by the Boston Symphony Orchestra was set ahead to Thursday in order to avoid conflict with the pre-holiday activities that occupy most people on Christmas Eve. Dr. Serge Koussevitzky altered slightly the program first announced, postponing until the next concerts the Suite for String Orchestra by Gardner Read, and substituting as opening piece Handel's D minor Concerto Grosso, No. 10. Otherwise, the original list stands, with Hindemith's "Symphonic Dances" receiving first Boston performances, and with Jascha Heifetz as soloist in the Violin Concerto of Beethoven.

The title of Hindemith's music, which was composed in 1937, should not be taken literally. Far from furnishing a background for dancing, it does not suggest dancing at all. When the work was first performed in London, a program annotator ingeniously compared its four sections with the movements of a conventional symphony. There is some justification for this, because Hindemith's treatment of his material is symphonic.

Hindemith evidently has cast off the "radical" tendencies of his postwar music, and now finds more to his purpose a mixed style in which can be found counterpoint in more than one key simultaneously, themes deriving from the 12-tone scale, and a discreet proportion of good old diatonic harmony. In these respects "Symphonic Dances" resembles his suite from the opera "Matthias the Painter." In fact, there are definite reminiscences, such as the quasi-recitative passages for unison strings, followed by terse chords low in the brass.

Dissonant and hearty, but not rancid, "Symphonic Dances" is skillfully contrived, healthy music, occasionally noisy but never confused; perhaps rigorous to sensitive ears, yet substantial. Both individuality and brilliance characterize the instrumentation. One is continually impressed that Hindemith has something to say.

Last night's audience received the work with marked cordiality. Since most novelties are once played and then forgotten, this reviewer hopes that "Symphonic Dances" will escape that fate. Here is a score deserving to be heard again.

As he always does, Mr. Heifetz gave a glorious account of Beethoven's masterpiece, beautifully supported by Dr. Koussevitzky and the orchestra. Exceptionally, for one whose technical prowess is proverbially perfection itself, two or three entrances seemed for a split second to be tentative, and elsewhere a blurred harmonic or two were observed. These were, however, as nothing in the prevailing beauty both of execution and interpretation. All concerned in this glowing performance were, at the end, rewarded with applause of the utmost warmth.—C. W. D.

Bklyn

NEW YORK, N. Y.
TIMES

DEC 26 1938

Boston Orchestra to Play Jan. 6

The Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will give its second Brooklyn concert of the current season on Jan. 6, at the Brooklyn Academy of Music. Jesus Maria Sanromá will be guest soloist in Ravel's Concerto for piano and orchestra. The rest of the program will be Haydn's Symphony No. 102 in B flat and Brahms Symphony No. 4 in E minor, Op. 98.

The Brooklyn concerts by the Boston Symphony Orchestra are under the joint sponsorship of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

HARTFORD, CONN.
COURANT

DEC 29 1938

Colt to Review Work Of Boston Symphony

The work of the Boston Symphony Orchestra will be reviewed by Harold G. Colt, Jr., at the fourth meeting of the symphony appreciation series conducted by the Music Lovers Club at the Hartford YMCA this evening. The meeting will be held in Room 200 and commences at 8 o'clock. The Boston Symphony Orchestra comes to the Bushnell Memorial Auditorium the following week.

Novelty From Hindemith For the Symphony Concerts

The composer's Symphonic Dances to be played by Dr. Koussevitzky at impending pair of concerts—Collaboration with Massine in work for the ballet.

Monitor - Dec. 23/38

Although Paul Hindemith is chiefly known in America as composer for the concert hall, the theater has occupied an increasing place of importance in his experiments. As long ago as 1921 he contrived a play for Burman marionettes called "Das Nusch-Nuschi." "Cardillac" of 1926 and the celebrated "Neues vom Tage" of 1929 have taken their places in the contemporary repertory, as has the opera, "Mathis der Maler," a suite from which has been played twice at concerts of the Boston Symphony Orchestra.

It is not surprising then that the composer should have been moved to write an extended work for the use of Leonide Massine and the Ballet Russe. It received his major attention during the early part of 1937 and was set aside only when Massine communicated his choregraphic intention of devising a ballet on the subject of St. Francis of Assisi and his vow of poverty. Fired by the striking similarity between his train of musical thought and Massine's desire to evoke so picturesque and inspired a figure by means of music and the dance, Hindemith set aside his projected score and wrote a new work in collaboration with Massine. The ballet was to bear the title "Nobilissima Visione."

Hindemith, with the stage work completed, returned to the music he had projected for Massine and directed it into more purely orchestral channels under the title Symphonic Dances. The first performance took place in London under the composer's direction on Dec. 3, 1937. Hindemith has conducted his score in America at concerts of the Chicago Symphony Orchestra, during the first week in March, 1938.

For Large Orchestra

Unlike the ballet, which is designed for practical purposes of the theater, and requires only single woodwind instruments and a string section based on a unit of six first violins, the Symphonic Dances are scored for large modern orchestra with a full percussion section containing triangle, tambourine, glockenspeil, cymbals, bass drum, and snare drum in addition to the usual kettle drums

In its final form, the work has acquired a close relationship to the general plan of the symphony. Although somewhat freer in style than a symphony, and more given to episodic than symphonic development, the Symphonic Dances are set in a four movement scheme with an opening movement preceded by a slow introduction, a scherzo not unfamiliarly placed before the slow movement, and a finale of climax and culmination.

Opens with Martial Theme

Once again Hindemith's composing maturity is to be noted. The long line of development begun in such works as the "Marienleben" that flowered in "Mathis der Maler" and "Nobilissima Visione" is again in evidence.

There is a slow introduction with a theme, somewhat martial in character, that leads briefly into the main body of the movement, Mässig bewegt, ¾. Three lyric themes are heard in quick succession at the beginning. Of similar character, they form the material upon which Hindemith's contrapuntal structure is built. The march-like theme from the introduction returns near the end of the movement and combines with the main subjects in producing an intense climax. The tonality of this movement, as of the second and fourth is mainly that of A major. The slow movement is in F-sharp major.

The scherzo and slow movements are in reasonable straightforward song forms, with contrasting sections and restatements of the opening sections of the movements. The scherzo, based on a propulsive theme that throws itself down the notes of a chord, has a recitative-like middle section punctuated by repetitions of a fortissimo common chord. The slow movement rises in its developed middle part to a climax of great intensity. The finale is in sectional style with a broad theme that dominates the whole movement. G. H. L. S.

Reminder

Due to the holiday the Symphony concert which regularly falls on Saturday night will be given this evening at 8:15. The Friday afternoon concert will be given as usual tomorrow at 2:30.

Next week the schedule of week-end concerts will resume its usual course.

Symphony Concert

Familiar Handel, Novel Hindemith, And a Strange Heifetz for Beethoven

B. Trans. **By MOSES SMITH** Dec. 23/38

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The familiar perfection of violinism remained, as did that extraordinarily fine musical instinct which has made it virtually impossible in the past for Heifetz to play an unmusical phrase or tone. These things, the possession of which in rare degree has set Heifetz off in a class by himself, produced, in connection with Beethoven's beautiful music and an eloquent orchestral accompaniment, the expected result at the end of the Concerto: a demonstration of applause of exceptional volume and duration, not to say variety—foot-stamping and cheering almost drowned out the clapping of hands.

But the thing which most compelled attention, at least for some of us, was that for the performance of last night Heifetz had passed out of the class of violinists—even his own class—and of musicians (again, even of his own class) and had become a poet, or a philosopher, or something for which a name does not come easily to mind. If you have heard Schnabel or Casals in the slow movement of a Beethoven sonata, or the Boston Orchestra under Koussevitzky in the end of the Ninth Symphony of Mahler, my meaning may be a little clearer. It is a philosophical approach to music which renders the factual intervention of an instrument and even of the performer of no appreciable account.

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It is something which comes not only to few performers but even in their case only with advancing age. That it should appear in Heifetz, still a young man, was astonishing. You could hardly believe that a man of 37 could bring to this Concerto, and especially to the slow movement, that supra-mundane quality that is in it. Consistently with this approach the very physical manifestations of Heifetz's playing seem to have changed. The sensuous tone, the Auer mannerisms were gone. The tones were scarcely of this earth, their connection not apparent. The flow was no longer tonal; it was ideational.

Presumably the change in Heifetz has been going on, as such things do, right under our noses for years. I confess I have not noticed it, though I have been hardly remiss in singing the praises of this superlative violinist in the past. Very likely it was the music of Beethoven, inviting the kind of approach I have attempted feebly to indicate, that made the change, hitherto unsuspected, so apparent. But if I am right, Heifetz's new future and duty become clear. He has got to give up entirely pretending to be a virtuoso, a field in which there is not (as there has not been for years) anything for him to conquer, anyway. He has got to restrict his activities and thoughts entirely to the masterworks of music—of the part necessarily, of the present if he can bring himself to it.

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NEW YORK, N. Y.
EVENING POST
DEC 24 1938

Words and Music

By SAMUEL CHOTZINOFF

Christmas Greetings

(with apologies to Mr. Frank Sullivan and The New Yorker)

On this merry day this department is in receipt of numberless Christmas greetings,
It therefore takes this opportunity, in lieu of presents and personal meetings,
To thank one and all, the violinists, 'cellists, and singers
The good and so-so performers, as well as the top-notch humdingers,
For their telegrams, cards, letters and other varieties of felicitations
That arrived in this office from artists of this happy and from some other not-so-happy nations.
I wish the best Christmas cheer to the Messrs. Johnson, Ziegler and Lewis
And to every other operatic office in every State of the U. S.
I send my best holiday greetings to Elisabeth Rethberg, Lily Pons and Martinelli
To Bodanzky, Papi, Riedel, and to the genial cherubic "Pelley."
Let the rest of the season be a specially good one for the Messrs. Graf, Wenker and Cleva,
Who play such an important part in the life of every Metropolitan Diva.
Especially do I send best ishes to the erudite Dorothea Manski
Who is said to know every note of every opera, the same as Artur Bodanzky.
To Thorberg, Jessner, Farell, Morel, who were so (in the opinion of nearly every local critic) nice
In the extremely difficult singing and acting roles in "Orfeo ed Euridice."
To Melchior, Huehn, Lizt, Vogel, Altglass and the melodiously named Laufkoetter
Whose singing in the Wagnerian repertoire some thought could not possibly have been better.
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Miss Stevens—acclaimed an important addition to the Met's French pinion.
I should like very much to enumerate every inhabitant of Mr. Johnson's musical mansion,
But other matters on this page absolutely forbid any further operatic expansion.
So I make haste to salute those artists who happen not to be strictly operatic,
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I send messages of the best cheer to Stokowski, Ormandy and Koussevitzky
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And to all key-board wizards on the Seine, on the Thames or on the remote, refrigerated Nevsky.
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CLEVELAND, O.
NEWS

clubs—

Dec. 26/38

By Dorothy Harmon

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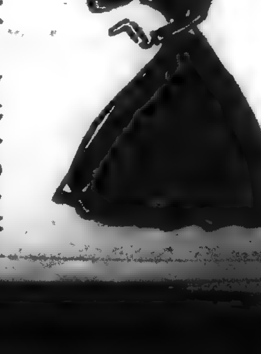

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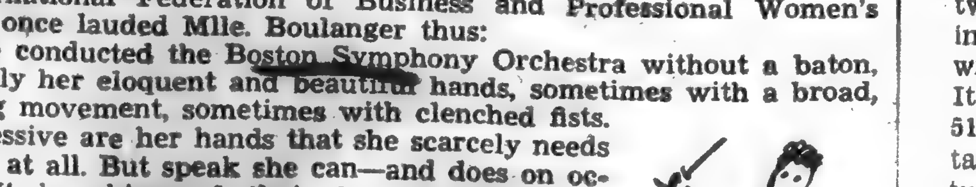

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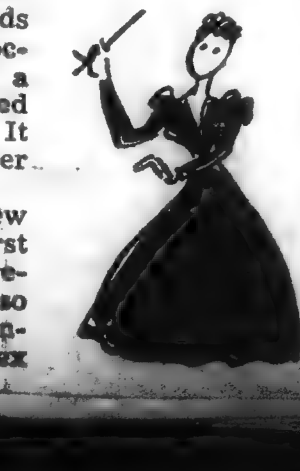

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MUSIC

Democratized Music And Its Challenge

B. Trans.

Dec. 24/38

Necessity for a Change in Attitude In the Wake of a Far Larger Public

By MOSES SMITH

A recent issue of Life called attention spectacularly to a phenomenon with which most of us have been familiar without quite clearly recognizing it—the enormous progress in the democratization of the art of music during the last 15 years. That process has been going on not only, as we have been glibly taking for granted, in the function of listening to music via the radio, but also in the study of music. The latter, which has been the more recent, has been presumably a result of the former. One of the implications has, I think, also been taken too readily for granted, namely that music is now mass entertainment (or anything else you want to call it) in the same way as baseball and football are, if perhaps not yet quite in the same degree. It is this new status and the effect it might reasonably have on our attitudes that I should like to examine here.

According to Life some 9,000,000 persons listen regularly on Sunday afternoon to the broadcast concerts of the New York Philharmonic-Symphony Society. I am going to do a good deal of guessing in the course of this article, and I may as well begin now. I assume that that number should be greatly increased if we wish to arrive at the number of those who listen at frequent if not weekly intervals—say, every other week, or whenever they get the chance in a busy life. And I am sure that there are many millions who, hearing the Philharmonic programs only occasionally or in part, listen more frequently to programs of a lighter or more varied character but still containing much "good" music, like the Ford and Firestone hours, Magic Key and Radio City Music Hall. Then there are perhaps even greater millions whose principal preference is not orchestral music and who listen more gladly to the Metropolitan Opera broadcasts, vocal recitals and so forth.

* * *

I think I am not exaggerating the number of persons in this country who now listen to good music because they want to when I set it arbitrarily at 30,000,000. That is, one person in four likes to listen to music ranging, as the case may be, from Rachmaninov's C-sharp minor Prelude to the Bach B minor Mass of Wagner's "Goetterdaemmerung," the music, in other words, that was the more or less exclusive possession of the audiences in concert-halls and opera houses a decade and a half ago. The phonograph in those days constituted, it is true, an additional medium. But most of the music then recorded, to say nothing about the overwhelming bulk of what was actually sold, would have difficulty in gaining admission to a serious concert.

Meanwhile what was the number of persons attending concerts or operatic performances at reasonably frequent intervals? Here my guess would have to be very wild, indeed. But it was a number measurable in thousands, at most in hundreds of thousands, certainly not in millions. To a certain extent the great difference is traceable to the inaccessibility of a large portion of the rural population to concert-hall and opera house. The radio performances, on the other hand, are got as easily in the fastness of the Rocky Mountains as at the corner of Seventh avenue and 57th street, New York city—more easily, as a matter of fact.

* * *

And so distance, more or less annihilated by the radio, does not begin to tell the whole tale. In order to "control" (as the scientists say) the problem, let us take an example more nearly approaching a constant—Boston, say. Forget relatively unimportant variations in population and set it roughly at 2,000,000 for the Metropolitan area. Of this number not more than 20,000 or 1 per cent, in my estimation, were or are anything like regular attendants in the concert-hall. For opera, such as we have, the percentage would have to be raised considerably but to nothing like the approximately 25 per cent at which I believe I conservatively estimate those in Metropolitan Boston who listen to the better music on the air.

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Ready and Willing

RUDOLF SERKIN (Photo, Leon Elzin)

Assisting pianist at the concerts of the Boston Symphony Orchestra next Friday afternoon and Saturday evening.

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Dec. 26/38

New Bedford Mercury

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HARTFORD, CONN.
TIMES

DEC 28 1938

Symphony Lecturer

—[Sage-Allen Photo.

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NEW YORKER
NEW YORK, N. Y.

Dec. 31/38

ORCHESTRAS AND CHORUSES

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MUSIC

Democratized Music And Its Challenge

B. Trans. Dec. 24/38

Necessity for a Change in Attitude In the Wake of a Far Larger Public

By MOSES SMITH

A recent issue of Life called attention spectacularly to a phenomenon with which most of us have been familiar without quite clearly recognizing it—the enormous progress in the democratization of the art of music during the last 15 years. That process has been going on not only, as we have been glibly taking for granted, in the function of listening to music via the radio, but also in the study of music. The latter, which has been the more recent, has been presumably a result of the former. One of the implications has, I think, also been taken too readily for granted, namely that music is now mass entertainment (or anything else you want to call it) in the same way as baseball and football are, if perhaps not yet quite in the same degree. It is this new status and the effect it might reasonably have on our attitudes that I should like to examine here.

According to Life some 9,000,000 persons listen regularly on Sunday afternoon to the broadcast concerts of the New York Philharmonic-Symphony Society. I am going to do a good deal of guessing in the course of this article, and I may as well begin now. I assume that that number should be greatly increased if we wish to arrive at the number of those who listen at frequent if not weekly intervals—say, every other week, or whenever they get the chance in a busy life. And I am sure that there are many millions who, hearing the Philharmonic programs only occasionally or in part, listen more frequently to programs of a lighter or more varied character but still containing much "good" music, like the Ford and Firestone hours, Magic Key and Radio City Music Hall. Then there are perhaps even greater millions whose principal preference is not orchestral music and who listen more gladly to the Metropolitan Opera broadcasts, vocal recitals and so forth.

* * *

I think I am not exaggerating the number of persons in this country who now listen to good music because they want to when I set it arbitrarily at 30,000,000. That is, one person in four likes to listen to music ranging, as the case may be, from Rachmaninov's C-sharp minor Prelude to the Bach B minor Mass of Wagner's "Goetterdaemmerung," the music, in other words, that was the more or less exclusive possession of the audiences in concert-halls and opera houses a decade and a half ago. The phonograph in those days constituted, it is true, an additional medium. But most of the music then recorded, to say nothing about the overwhelming bulk of what was actually sold, would have difficulty in gaining admission to a serious concert.

Meanwhile what was the number of persons attending concerts or operatic performances at reasonably frequent intervals? Here my guess would have to be very wild, indeed. But it was a number measurable in thousands, at most in hundreds of thousands, certainly not in millions. To a certain extent the great difference is traceable to the inaccessibility of a large portion of the rural population to concert-hall and opera house. The radio performances, on the other hand, are got as easily in the fastness of the Rocky Mountains as at the corner of Seventh avenue and 57th street, New York city—more easily, as a matter of fact.

* * *

And so distance, more or less annihilated by the radio, does not begin to tell the whole tale. In order to "control" (as the scientists say) the problem, let us take an example more nearly approaching a constant—Boston, say. Forget relatively unimportant variations in population and set it roughly at 2,000,000 for the Metropolitan area. Of this number not more than 20,000 or 1 per cent, in my estimation, were or are anything like regular attendants in the concert-hall. For opera, such as we have, the percentage would have to be raised considerably but to nothing like the approximately 25 per cent at which I believe I conservatively estimate those in Metropolitan Boston who listen to the better music on the air.

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TIMES
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Finnish Violinist Is Overjoyed She's to Play With Symphony

B. Globe ANJA IGNATIUS Dec. 26/38

She traveled 4000 miles to give two concerts here

Anja Ignatius, Finnish violinist, who came here from Finland—a distance of some 4000 miles—to play in two concerts with the Boston Symphony Orchestra, is greatly excited about her American debut with Boston's famous musical organization this evening and tomorrow afternoon. But she can't help regretting being away from her two little girls and her husband on Christmas—the most important day of the year for the Finnish people.

The fair-haired young woman, however, beamed with delight as she discussed her forthcoming appearances during an interview shortly after her arrival in Boston yesterday afternoon to play the seldom heard Jean Sibelius' "Concerto for Violin and Orchestra in D Minor." It was her performance of this work for Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, at a private audition last Fall, that brought her the invitation to play here.

Anja Ignatius, who in private life is the wife of Veikko Hirvensalo, box factory manager in Rauma—a community of 9000 people on the West Coast of Finland, speaks English well. She modestly answered questions about her musical career—a career which has taken her to Paris, to Pisek in pre-Munich Czechoslovakia, and to Berlin for her instruction, and to Prague, Berlin, Stockholm, Belfast and all the Scandinavian countries as a soloist.

She became radiant as she told how Christmas is celebrated at home, but her joy became tinged with sadness as she tried to explain how difficult it was for her to be away from home during this holiday season. "I cried and cried and cried until I cried myself out," she said. "I finally became reconciled to the situation and I don't feel so badly about it now."

Her admiration for the orchestra and for Dr. Koussevitzky is eloquent.

"The Boston Symphony Orchestra is the most important one, isn't it?" she says, as though there was no room for doubt, and adds that the orchestra is the best liked in Finland and that its recordings of fine music are the most popular. Then too she saw Dr. Koussevitzky conduct when she was studying in Paris as a young girl.

She also heard Richard Burgin, now concert-master of the Boston organization, play in Finland when she was a child. It is an interesting coincidence that Burgin is one of the few artists who has played the seldom heard violin concerto by the famous Sibelius, every one of whose seven symphonies, on the other hand, are performed by the Boston Symphony.

The Finnish violinist, who met Sibelius several times, said he has so many visitors at his "cheerful" villa on Lake Tuusula at Jarvenpaa, that lately his own daughters have been having difficulty in seeing him. Most of his visitors, she commented, are Americans.

Miss Ignatius has been referred to by Sibelius himself, in a letter received at Symphony Hall, as follows: "My conviction is that through her playing, Miss Ignatius will gain for herself and for her country honor and fame."

Dressed in a two-piece, tailored blue suit, the blond-haired young woman wore a red hat and carried a pocketbook of matching color. She had with her the precious Stradivarius, made in 1701, which the Helsingfors Conservatory has loaned her for the Boston concerts.

She was met upon her arrival by John B. Mattson, Finnish consul in Boston.

NEW YORK, N. Y.
EVENING POST

DEC 31 1938

Dr. Serge Koussevitzky will conduct the Boston Symphony Orches-

ETC

BROOKLYN, N. Y.
CITIZEN

DEC 31 1938

Boston Orchestra to Present J. M. Sanroma as Soloist Friday

Dr. Serge Koussevitzky will conduct the Boston Symphony Or-

NEW YORK, N. Y.
SUN

DEC 31 1938

Next Friday evening, January 6, the Boston Symphony Orchestra under Dr. Serge Koussevitzky will give its second concert of the season at the Academy. Jesus Maria Sanroma will be soloist in Ravel's concerto for piano and orchestra. The remainder of the program will be devoted to Haydn's Symphony No. 102, in B Flat and the Brahms Fourth Symphony.

BROOKLYN, N. Y.
CITIZEN

DEC 31 1938

CONCERT NEXT FRIDAY BY BOSTON SYMPHONY

Koussevitzky to Present Second of Series at Academy—Sanroma Is Soloist

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in its second Brooklyn concert of the current season next Friday evening, 8:30 o'clock, at the Brooklyn Academy of Music. Jesus Maria Sanroma will appear as guest soloist in Ravel's Concerto for piano and orchestra. The remainder of the program will be devoted to Haydn's Symphony No. 102 in B flat and Brahms Symphony No. 4 in E minor, Op. 98.

The Brooklyn concerts by the Boston Symphony Orchestra are held under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn Committee. The orchestra will play, in all, five concerts this season at the Brooklyn Academy of Music.

Boston Symphony Orchestra

Monitor – Dec. 27/38

For the second concert in the Monday-Tuesday series by the Boston Symphony Orchestra, Dr. Koussevitzky arranged a program comprising the Hindemith Symphonic Dances and the Beethoven Fifth Symphony, in C minor, Op. 67 for the purely orchestral items. The Sibelius Concerto in D minor, Op. 47 for Violin and Orchestra, served to introduce to a Boston audience Miss Anja Ignatius-Hirvensalo, who is making her American debut at this pair of concerts.

The Hindemith dances have recently been reviewed in this page. A second hearing again impressed the listener. This performance also more fully revealed the adept use of contrapuntal figures to point up a dance form. We again wished for visual as well as oral presentation, since the music is definitely of the dance. Dr. Koussevitzky last night gave an illuminating performance.

The Beethoven Symphony also received a revealing performance, and while on occasion there may have been slight over-emphasis in nuance, the work as a whole was played with customary virtuosity.

Miss Ignatius comes to America with the endorsement of the man whose work she played, and with that of Bruno Walter. Their confidence in her ability is well founded She has excellent technical equipment and a warmth of temperament which serves her well on the interpretative side. The concerto (the only one which Sibelius has composed for the violin) is not simple. Written in 1903, it has been heard here a number of times. Singularly enough, it was a woman (Maud Powell) who introduced it to patrons of the Boston Symphony Orchestra. It presents enormous technical difficulties, calling for great strength of wrist, bow-arm, and fingers. Miss Ignatius seemingly has everything by way of technical proficiency. There is little opportunity for the display of the essentially romantic, yet during the Adagio di molto the violinist summoned a full, deep tone with a well rounded vibrato.

As a display piece for her talents, the concerto served Miss Ignatius well, and at its conclusion she received a deserved ovation. Her performance lacked but one thing . . . complete steadiness . . . but there doubtless were contributing factors which placed her at a slight disadvantage. The orchestral accompaniment bristles with difficulties; the support lent the soloist last night did not in every degree meet the requirements of the work, although the performance was a brilliant one.

G. M. S.

MUSIC

B. Globe Dec. 27/38

SYMPHONY HALL

Boston Symphony Orchestra

Anja Ignatius, young Finnish violinist, made her American debut at the Boston Symphony concert last night, as soloist in the Sibelius Concerto. The program for the second pair of concerts in the Monday-Tuesday series otherwise consisted of Hindemith's "Symphonic Dances," introduced to Boston by Dr. Serge Koussevitzky and the orchestra last week, and the Fifth Symphony of Beethoven.

Possessor of a sound technic, Miss Ignatius gave a musicianly, clean-cut performance of a work heard all too rarely, though it is certainly the most treasurable violin concerto since that of Brahms. Like the violin concertos of Brahms and Beethoven, this by Sibelius is no virtuoso show-piece but a great masterwork. Apart from technical difficulties, it demands from a soloist uncommon discernment if its distinctive qualities are to be brought out.

Miss Ignatius, generally speaking, played it intimately and subtly rather than with fire and boldness. If one listener continues to prefer a more forceful interpretation, that must be regarded simply as a matter of individual taste. Miss Ignatius was deservedly acclaimed, both by the audience and the musicians upon the stage.

Hindemith's tart, bracing "Symphonic Dances" sound even finer than they had at last Thursday's concert. Here is music unquestionably Teutonic in its strength and solidity, full of passion, substantial and admirably written even if it does not go very deep.

Conductor and orchestra collaborated in a thrilling but not impeccable performance of Beethoven's most familiar symphony. The program will be repeated this afternoon at 3.—C. W. D.

MUSIC

B. Her. Dec. 27/38

MONDAY SYMPHONY

By ALEXANDER WILLIAMS

The second concert of the Monray-Tuesday subsidiary series by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given last night in Symphony Hall. Anja Ignatius, violinist, was the soloist. The program was as follows:

Symphonic Dances. . . . . .Hindemith
Violin Concerto in D minor Op. 47 Sibelius
Symphony No. 5 in C minor Op. 67 Beethoven

Once again and for the third time freely confessed in these columns the new Hindemith score impressed as independent and remarkable music. The composer has ideas to express and a comprehensive knowledge of how to set them forth in the idiom of the modern orchestra. The result cannot help but be interesting no matter how strange the composer's individual style may appear to be. Hindemith is an intellectual composer and to some extent must be listened to from that point of view. But the vigor of his sense of rhythm has an immediate appeal as well. The Symphonic Dances have a right to be considered as Hindemith's finest orchestral work, and at that we may for the time being leave them.

We had some reason to expect a more arresting performance of the Sibelius Concerto than that which Miss Ignatius offered last night. That she would have the requisite technical proficiency could be taken for granted, since no violinist in his right senses would attempt the Sibelius Concerto without it. But Miss Ignatius, even though a young Finnish artist making her first appearance in America, cast no intimate or searching light on this admirable work of her great compatriot.

It was, to be frank, a rather tame performance. Miss Ignatius's tone is somewhat thin and, with an occasional insecurity of attack, did not succeed in bringing out to the best either the brilliant or the lyrical qualities of the Concerto. The orchestral support, by contrast, had that vitality which was needed in the soloist's interpretation. An energetic and at the same time sonorous and poetic performance of the Beethoven 5th Symphony under Dr. Koussevitzky's leadership concluded the concert.

The concert will be repeated this afternoon at 3 o'clock. The next pair in the series will occur in Symphony Hall Jan. 16 and 17. Georges Enesco will be the guest conductor.

NEW YORK, N. Y.
EVENING POST

DEC 31 1938

BOSTON SYMPHONY PLAYS NEXT WEEK

The Boston Symphony Orchestra, Serge Koussewitzky, conductor, will make its second visit of the season to New York for a pair of concerts in Carnegie Hall, next Thursday evening, January 5, and Saturday afternoon, January 7.

Mr. Koussevitzky will open the program Thursday evening with Vivaldi's Concerto for orchestra and organ in D minor, as edited by Alexander Siloti, and will give the first New York performance of Hindemith's "Symphonic Dances." The Fourth Symphony of Brahms, in E minor, which was performed at the afternoon concert of the orchestra's first New York visit, will conclude the program.

The program for Saturday will consist of Haydn's Symphony of the London series, in B flat, No. 102; Vladimir Dukelsky's "Dedicaces" and Tchaikovsky's Fourth Symphony in F minor.

Symphony Orchestra To Play in Costume

Monitor Dec. 30/38

At the concert to be given by the Boston Symphony Orchestra for the benefit of the Pension Fund, in Symphony Hall Wednesday evening, Feb. 1, Haydn's "Farewell" Symphony will be played in a special stage setting with the Orchestra and Dr. Koussevitzky in eighteenth century costume. Serge Prokofieff's orchestral fairy tale, "Peter and the Wolf," in which the various characters of the story are depicted by different instruments in the orchestra, will be given with Richard Hale as narrator.

The second part of the program will present the development of the waltz from the early Viennese days of Joseph Lanner to its symphonic elaboration. Dr. Koussevitzky will conduct Lanner's Waltzes "Die Schönbrunner"; Johan Strauss' "Vienna Blood," and "Voices of Spring"; the "Valse Triste" by Sibelius; and Ravel's choregraphic poem, "La Valse."

Finnish Violinist Solos With Boston Symphony

Dec. 29/38

For Tuesday's commuters' matinee of the Boston Symphony Orchestra, there was the largest patronage noted since the days of building up the audiences after the depression falling off. There were very few vacant seats. Unfortunately, one of those vacancies did not occur immediately in front of this easily distracted listener who had anticipated the Symphonic Dances of Hindemith, an always eagerly heard composer, personally, among the moderns. Not every elderly head bobber relishes the atonal harmonies, the percussion clashes, and stimulating rhythms of this German composer now working in England. It was all clearly expressed,solid and exciting—played with the precision Dr. Koussevitzky secures from his band of the finest. There was thrilling stress of brass, the emphasis of percussion, shot through with the virtuoso vibrancy of the Boston orchestra's incomparable strings. Relief came with occasional melodies of clarinet and flute—a vital music that it appeared Dr. Koussevitzky enjoyed while giving the utmost urge to its accentuations.

In contrast, there followed the D minor warmth in subdued delicacy of Sibelius' violin concerto with Anja Ignatius, a slender, girlish Scandinavian as soloist. Miss Ignatius' tone is small but perfect, and she played unassumingly the difficult composition with taxing chromatics and a wildness of final vigor. Indeed there was something barbaric in the last allegro. For the Adagio this orchestra was kept to sympathetic balance.

A performance of the Beethoven Fifth, engrossing in its perfections of reading and execution, banished any disappointment at being unable to give close attention to the Hindemith, which we hope to enjoy in more receptive atmosphere soon. The double basses fairly strained to acclaim exultation, the violin section seemed never so vibrantly real nor the horns so quietly significant, the woodwinds so sublimely contributing. The long lead into the final proclamation was taken with infinite taste in treatment. We like to ascribe Dr. Koussevitzky's lightly indicated "fate knocking at the door" and his encouragement of the exuberance that swept through choir after choir, to the influence of "the joyous season." If, as they charge, his readings vary from presentation to presentation, why not be amenable to the spirit of the occasion. Many minds have found many different explanations of the changing moods in this work.

A. C. R.

MUSIC

B. Trans. Dec. 30/38

News of Music

A "concert extraordinaire" will be given by the Boston Symphony Orchestra under Serge Koussevitzky for the benefit of its Pension Fund on Wednesday evening, Feb. 1. The program will begin with Haydn's "Farewell" Symphony, to be performed in costume by both conductor and orchestral musicians. Prokofiev's Fairy Tale, "Peter and the Wolf," which was so well liked when first presented here last season under the composer's direction, will be given with Richard Hale again as the narrator. The second half of the program will traverse Lanner's "Die Schoenbrunner" Waltz; Strauss' "Wiener Blut" and "Fruehlingstimmen" Waltzes; Sibelius' "Valse triste" and Ravel's "La valse"—a fairly varied examination, so to say, of a peristent phenomenon.

With the Symphony Orchestra out of town next week, the next concerts at home will be in Sanders Theater, Cambridge, on Thursday evening, Jan. 12, and in Symphony Hall on Friday afternoon, Jan. 13; Saturday evening, Jan. 14; Monday evening, Jan. 16 and Tuesday afternoon, Jan. 17. The conductor for all five occasions will be Georges Enesco. For the first three concerts the program will consist of Mozart's "Haffner" Symphony in D major, some recent and otherwise unidentified Roumanian music, and his own Second Rhapsody in D minor and First Symphony in E-flat. The program for the Monday and Tuesday concerts will include the Mozart and Roumanian pieces as above, Enesco's Second Orchestral Suite and his First "Roumanian" Rhapsody.

RADIO GUIDE
NEW YORK, N. Y. 114

DEC 31 1938

The March of Music

Edited by LEONARD LIEBLING

> ". . . An ampler Ether,
> a diviner Air . . ."—Wordsworth

Germaine Bruyere, soprano with the New York Philharmonic, Sun.

Christmas in Heaven

SCENE—*Elysium*

TIME—*The Present*

A group of Immortals

Beethoven—"Gentlemen, let us offer praise to radio for its splendid devotion to our cause."

Bach—"Broadcasting certainly has put me on the map with the public."

Wagner—"They still prefer my operas to your fugues."

Bach—"Well, my oratorios are—"

Liszt—"Oratorios are out of fashion."

Handel—"Zat 'so?"

Liszt—"Aw, you and your 'Messiah'!"

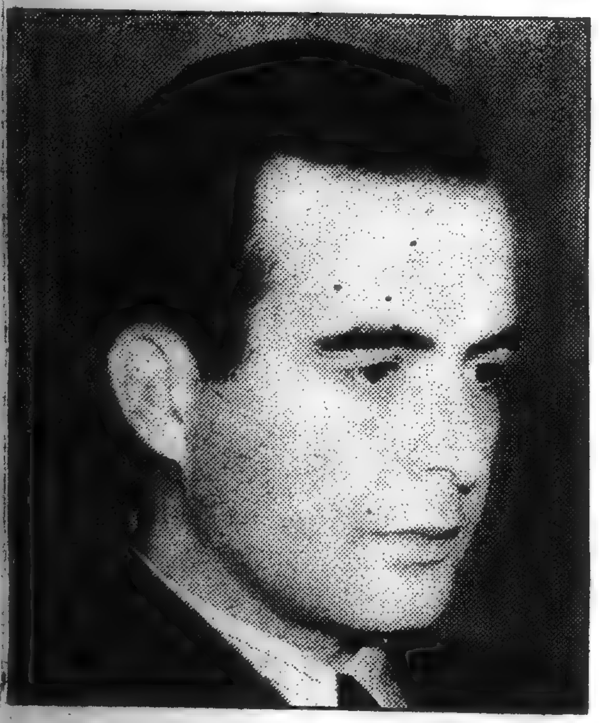
Handel—"Well, you and your 'Liebestraum'!"

Beethoven—"Friends, I beg you, peace and good-will here."

Brahms—"Radio made my symphonies familiar."

Mozart—"And it popularized my chamber music."

Tschaikowsky—"Yes, with Benny Goodman to help."



Samuel Barber, composer-baritone on Curtis Institute program, Mon.

Mozart—"It took you long enough to make Toscanini like your stuff."

Mendelssohn—"Everybody likes my 'Spring Song.'"

Schumann—"Hitler, please write."

Beethoven—"Gentlemen, I ask for silence. The Heavenly Choir is about to sing for us.

New Arrival—"Are they good?"

Beethoven (severely)—"Ha! A music critic!"

All—"Throw him out!"

Speaking Up

By V. V.

On the day after Christmas, the Metropolitan Opera House will be filled with stiffly starched little girls and freshly scrubbed little boys, sitting carefully on the edge of their seats, listening to their first opera, "Haensel and Gretel," the old Grimms' fairytale, with music by Humperdinck, of the sister and brother who get lost in the woods and are captured by the witch, serves many parents as their children's introduction to music. It is one of the few operas in which the characters don't all expire in a welter of blood at the end, and the music is light, melodious and easy to follow. Children love the second act scene when angels descend a golden staircase from Heaven; and the thrilling moment when Gretel rescues Haensel and pushes the witch into the roaring-hot oven.

Dorothee Manski's hair-raising performance of the big, bad witch draws shrieks of excitement from the young audience. Queena Mario, who recently announced her forthcoming retirement, plays Gretel, and Irene Jessner, Haensel.

Here it is Christmas, and we worrying about presents and the after-effects of too much turkey, and now, to add to our trials, comes the news that Samuel Barber, composer of the Adagio for Strings (premiered by Toscanini) is a baritone. What's more, he's prepared to prove it when he does a group of folk-songs and carols on the Curtis Institute program on Monday. Singing may be merely Mr. Barber's hobby, but it's our private suspicion that he yearns to star in an opera of his own composition. What with Toscanini turning composer and Barber involved with carols and Benny Goodman's adventures with the Budapest String Quartet, music certainly keeps us on the jump these days.

The next two excursions of the NBC Symphony Orchestra and Toscanini will be to Baltimore on December 27 and Boston on January 10.

Why is the Boston Symphony Orchestra the stepchild of radio? One of the best and oldest orchestras in the country, it is the least known on the air. Koussevitzky, its conductor, is rated by many as the equal of Toscanini.

PHILADELPHIA, PA.
INQUIRER
JAN 1 - 1939

Forum to Hear Bostonians

The Boston Symphony Orchestra, with Serge Koussevitzky conducting, will make its annual appearance for the Philadelphia Forum on Wednesday evening in the Academy of Music.

The program will open with Vivaldi's Concerto in D minor for Orchestra with Organ, as edited by Alexander Siloti. This will be followed by the Symphony No. 5 in E flat, Opus 82, by Jan Sibelius.

The second half of the program will be devoted to the Symphony No. 5 in C minor, Opus 67, of Beethoven.

SPRINGFIELD, MASS.
NEWS

DEC 30 1938

Things we didn't know until this week department: Vladimir Dukelsky, whose "Dedicaces" was played earlier this month by Dr Koussevitzky and the Boston Symphony orchestra is none other than Vernon Duke, musical comedy composer. We don't know if the chicken or the egg came first but we're betting "agin" the "Duke."

Symphony Notes

The Middle West Offers A Composer New to Boston

Monitor

Gardner Read of Evanston comes to the symphony concerts with a suite for string orchestra

Dec. 29/38

Written for The Christian Science Monitor

Gardner Read of Evanston, Ill., will be the companion of the Brahms of the D minor Piano Concerto and the Tchaikovsky of the Fourth Symphony at the symphony concerts of this week, when Dr. Koussevitzky introduces Read's Suite for string orchestra. A new composer to Boston, Mr. Read, born in 1913, has composed much music of both symphonic and chamber dimensions. His First Symphony, completed at the MacDowell Colony, Peterboro, N. H., in the summer of 1936, won first prize in a competition sponsored by the New York Philharmonic-Symphony Society. It was performed by that orchestra in 1937 and by the Chicago Symphony Orchestra in 1938.

Other performed works include a symphonic poem, "The Lotus Eaters," completed in 1932, and two symphonic suites, "Sketches of the City" and "The Painted Desert." The composer has written music for chamber orchestra, for harp, piano, and organ, as well as a Fantasy for viola and orchestra. He has studied at the National Music Camp at Interlochen, Mich., and at the Eastman School of Music, where he served as student conductor of the orchestra for three years, and learned much about the special technical possibilities of the instruments—a knowledge that is exhibited in the Suite for string orchestra.

Originally written in the form of a series of pieces for string quartet (Op. 33) the Suite was performed by the Gordon String Quartet at the Westminster Choir School on May 20, 1936. The first performance of the new version for string orchestra (Op. 33a)—which is changed only by the addition of doublebasses in reinforcement of the cellos, and the assignment of the solo parts to whole groups of instruments—was given by the Columbia Concert Orchestra in WABC Studios, New York, on Aug. 5, 1937. The work was also given during the music festival at Saratoga Springs in the same year.

The Suite falls into a four-movement scheme with a "Scherzetto," a Sarabande, and a Rondo succeeding the slow first movement, which bears the title of "Prelude." The movements are brief, lyric, and unburdened with development of the melodic ideas, which are allowed to stand forth in contrasted relief. Simple song forms suffice. The Prelude has a chromatic theme which constantly entangles and disentangles itself as the voices of the string choir toy with it. There is a climax in the middle section, and a return to the serenity of the opening. The "Scherzetto" is rhythmic and fanciful, with a contrasted section based on its principal motive. The Sarabande and the Rondo are brief, the former with but one theme, the latter with several that hardly are allowed time to state themselves before being tumbled over by the insistent main subject. The tempo indication contains the words "quasi burleska."

G. H. L. S.

Rudolf Serkin

Piano soloist with the Symphony Orchestra at the week-end concerts.

11

Symphony Concert

Serkin as a Remarkable Soloist, And a Surprise from Gardner Read

B. Trans — By MOSES SMITH — Dec. 29/38

Some generalizations come easy and die hard. The present fashion hereabouts, with which I have no wish to quarrel, is to the effect that soloists at a symphony concert are at best a necessary evil. Along comes a Jascha Heifetz and presents a masterpiece like the Beethoven Violin Concerto, as he did last week, in such a way as to remind you that great composers have often found it necessary to set a soloist against a group to achieve a particular kind of expression. Lest you think that the case is exceptional, along comes Rudolf Serkin for this week's concerts of the Boston Symphony Orchestra and reinforces the point with his overwhelming performance of the First Piano Concerto of Brahms, as he did yesterday afternoon before an engrossed audience in Symphony Hall.

Another easy generalization is that chamber music and orchestral music and virtuoso music are different kinds of art; and from this generalization comes the ready corrolary that a performer who is proficient in one type is insensitive to another. What we are likely to forget, here again, is that most of the greatest composers of the last three centuries have each sought utterance in varied media. And along comes a pianist like Serkin to show that performers, too, need not be limited to a single category in order to achieve characteristic expression.

* * *

In his only previous appearances in Boston Serkin last year traversed with Adolf Busch in superlative fashion the violin-piano sonatas of Beethoven, music predominatingly of an intimate cast, requiring the most fine-grained intensity, both intellectual and emotional, for best performance. Yesterday he played the exuberant, heroic sections of the Brahms Concerto with a gusto and propulsive ardor that one expects from no "mere" chamber-music-player; played it in the so-called grand tradition that only a rew remaining pianists are now supposed to possess. It goes almost without saying that in the intimate measures of the slow movement Serkin was very much at home.

Here was virtuoso playing of the first order. Serkin dominated the performance, as a great virtuoso should. But there was no suggestion of virtuosity for its own sake. It was a case of virtuosity as the very essence of the music; a case of the composer's setting a heroic individual protagonist against a forceful orchestra. At no stage did it occur to the listener to regard Serkin as a virtuoso in the commoner, baser meaning of that word. As in the case of the Beethoven sonatas last year, he was inside the music all the time, more inside it, one hazards, than any other pianist of our generation could be. He has an enormous technic and apparently an enormous knowledge of music. It would be a compliment, in the usual run of reporting such things, to write that Serkin uses them both merely as tools of expression. But it is rather the case with this extraordinary artist that the tools and the substance of expression are indistinguishable.

* * *

After such a performance, with the orchestra under Serge Koussevitzky abetting wonderfully in the recreation of a difficult, puzzling work, even the most dramatic and characteristic Bostonian performance of the Fourth Symphony of Tchaikovsky could not but be an anticlimax. Obviously, the conductor had made one of his rare miscalculations in program-building. It would have been better to follow the procedure of last week (rare in Boston, though not elsewhere) by ending with the Concerto; and to have set before the intermission a piece less taxing on the listener and shorter as well—since the program was too long anyhow.

* * *

There was a surprise at the beginning of the concert, too, in the shape of Gardner Read's Suite for string orchestra. It is a beautiful work by an American composer who was not more than twenty-three when he wrote it (and who is only now approaching his twenty-sixth birthday anniversary). Originally a string quartet, which has been substantially unchanged for the massed strings, it has four movements, labelled successively Prelude, Scherzetto, Sarabande and Rondo. Th

hibit, at least on the surface, a wide variety of expression, from a dream-world, Tristanish, Maeterlinckian kind of fantasy in the Prelude through a quasi-sardonic humor in the second movement and again a more lyrical note in the third to the nearest approach to contemporary utterance in the last.

For while I have written that this Suite is a beautiful work, indicating an exceptional talent among young American composers, I hope Mr. Read is not following it as a model for his later compositions. The Suite speaks an old language (perhaps several languages), good in its day but now, alas! outmoded. Being a composer of talent, Mr. Read did not repeat ideas literally along with the language. He traced in the Suite something of his own physiognomy—and clearly he has one. But he must have a good deal to say that he has not said in this Suite. For he grew up with the roar of airplane motors and propellers in his ears while Wagner and Debussy (to cite his two most obvious recollections here) heard only the more leisurely puffing of the steam-engine.

* * *

The performance of the Suite by the Bostonian strings was remarkably fine. And before signing off I must mention that in the other two numbers of the program the orchestra played not only with its familiar virtuosity and opulence of tone but also, as it seemed, with an unwonted definition among the separate instruments.

MUSIC AND

B. Globe Dec. 1938

Enesco Guest Conductor of the Boston Symphony

Georges Enesco, the famous Rumanian violinist, composer and conductor, will again be guest leader of the Boston Symphony Orchestra. He will appear at the following concerts: Thursday evening, Jan. 12, at Sanders Theatre, Cambridge; Friday and Saturday, Jan. 13 and 14, and Monday evening and Tuesday afternoon, Jan. 16 and 17, in Symphony Hall.

The program for the first three will assemble Mozart's "Haffner" Symphony; Mr. Enesco's own Second Rhapsody, in D minor, and his First Symphony, in E-flat, and other new Rumanian music which he has brought from Europe. For the Monday and Tuesday concerts, Mr. Enesco has scheduled the "Haffner" Symphony, new Rumanian pieces, and his Second Orchestral Suite and First Rumanian Rhapsody. The last two works were conducted here by Mr. Enesco last season.

There are no Symphony Hall concerts this week. The orchestra is making the second visit of the season to New York and other cities.

A "Concert Extraordinaire" for the benefit of the Boston Symphony pension fund for retired members of the orchestra will be given at Symphony Hall Wednesday, Feb. 1. The program will include Haydn's "Farewell" Symphony, to be performed in costumes of Haydn's time, and Prokofieff's "Peter and the Wolf," with Richard Hale assuming the spoken part of the Narrator. The second half of the evening will be devoted to "The Waltz," as represented by Joseph Lanner's "Die Schoenbrunner" waltzes, the "Wiener Blut" and "Fruhlingstimmen" of Johann Strauss, Jr., "Valse Triste," by Sibelius, and Ravel's "La Valse."

Dr. Serge Koussevitzky will conduct. A somewhat similar concert was given by him and the orchestra, for charity, in April, 1934.

An admirable innovation has appeared in the Boston Symphony program books. Where formerly the roster of players was printed, there is now a diagram of the orchestra's seating plan, with the name of each artist, his instrument and his exact location neatly set forth.

SERKIN AS SOLOIST AT SYMPHONY

Plays Brahms' Firs Concerto for Violin and Orchestra

Post Dec 31

BY WARREN STOREY SMITH

Ever since Rudolf Serkin made his Boston debut last winter, as pianist with Adolf Busch in a series of three concerts devoted to the violin sonatas of Beethoven, there had been a widespread desire to hear him both with orchestra and in solo recital. The first half of this wish was—and will be—granted yesterday afternoon and this evening at the 11th pair of symphony concerts. As was to be expected, on his first visit to Symphony Hall Mr. Serkin came and conquered.

HEARD IN BRAHMS

Already we of Boston had taken Mr. Serkin's measure as interpreter of the music of Beethoven and had found him nowhere wanting. Now, by token of his playing yesterday afternoon of the D minor Concerto, we realize that he can disclose no less completely that of Brahms. In a concert otherwise given over to an agreeable but inconsequential novelty, Gardner Read's Suite for String Orchestra, and an over-familiar symphony, Tchaikovsky's Fourth, this central item on the programme naturally took precedence over the rest. Indeed, when the remaining 13 pairs of concerts have passed into history the performance of this Concerto, on the part of Mr. Serkin, of Dr. Koussevitzky and the orchestra is certain to stand out as a high light of this 58th season.

Were Mr. Serkin avid only of a popular success he could have achieved that desirable and also indispensable commodity more readily and easily with any one of a dozen other concertos. By choosing that which must be considered the most serious of them all he would have proved to us, had we not already known it, that he is a serious artist, a musician before he is a virtuoso; although in the latter role we have rarely encountered his equal.

In Strains of Sentiment

Every year, every day almost, it seems stranger that the music of Brahms could ever have invited the adjective "granitic" which Philip Hale so loved to bestow upon it. Even in this First Concerto, generally conceded to be the most hard-headed of his orchestral works, Brahms harps overmuch upon the "espressivo" string. Thus yesterday's audience had abundant opportunity to hear Mr. Serkin in music of sentiment, if the word is not too unkind. But there was also, in the first movement, demonic energy and force and in the last, with its rather labored gaiety, enough of brilliance to provoke the sort of furore that, after all, only brilliance can provoke.

Happily, we have not heard the last of Mr. Serkin, even for this season. He will return to Jordan Hall for another sonata recital with Father-in-law Busch and to Symphony Hall for a recital of his own. Concert-going is not so exciting an experience these days that a new pianistic sensation can be lightly regarded.

Gardner Read's Suite

To return to Mr. Read's Suite, yesterday's programme notes vouchsafed the information that the work was designed as a string quartet and first played in that form in the spring of 1936, when its composer had just turned 23.

It reveals him as more enamored of the gentler ways of Ravel and Debussy than of the asperities of Stravinsky, which so long have attracted our younger music makers. The first of the four movements has "mood," something rarely found in contemporary music. The second, called a Scherzetto, is the most original. The third, a Sarabande, leans most heavily upon the French impressionists afore mentioned. The fourth, and weakest, has, in point of fact, its passing reference to "Le Sacre." A pleasant, if highly unimportant composition, the Suite was liked by the audience.

MUSIC

B. Her. Dec. 31/38

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The 11th regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Rudolf Serkin, pianist, was the soloist. The program was as follows:

Suite for String Orchestra, Op. 33a...Read
Piano Concerto No. 1 in D minor, Op. 15 Brahms
Symphony No. 4 in F minor, Op. 36 Tchaikovsky

Far and away the most important aspect of yesterday's concert was the performance of the Brahms Concerto. The First is certainly less popular than the Second Piano Concerto or the Violin Concerto. Doubtless this is due to the somber nature of the work, the tragic emotion aroused in the composer by the attempted suicide of Schumann. Some people are also put off by the seriousness and vastness of Brahms' design in concerto form. His concertos are the greatest since Beethoven and the only ones to follow his lead and not the slighter, though very attractive, form established by Mendelssohn. Brahms' concertos are quite as exalted music as his symphonies.

An audience is not always prepared for this and is perhaps inclined to regard all concertos as pieces for display. A great interpreter is need to steep himself in this music so thoroughly that its magnificent proportions may be made to emerge clearly in performance. We knew from the Beethoven Violin and Piano Sonata series here last season how fine an artist Mr. Serkin was. His splendid reading of the Brahms Concerto proved in addition that he could tackle even the largest and most difficult forms and maintain his integrity and sensitiveness as an artist.

His playing was marked by the greatest rhythmic vitality. The line never for an instant wavered. He had intensity without nervousness, brilliance without theatricality. It would not, of course, have been a great performance had not the orchestra under Dr. Koussevitzky balanced the soloist in every way. As it was, we have good reason to remember this concert for a long time to come.

Gardner Read appears to be a young composer of promise. He won the Philharmonic prize for his first symphony, and this was also played last February in Chicago. This Suite for Strings did not seem, however, to be a very promising work. Mr. Read had most to say in the Prelude, though even here the composer did not take a firm line about saying it. The scherzetto wobbled without wit, and neither sarabande nor rondo achieved at any time the best level of the prelude. The Suite might easily have at first consisted of a few good jottings of ideas and then worked out willy-nilly with the result that there was more cement than bricks.

The Tchaikovsky Fourth Symphony contains all the elements which those who don't like Tchaikovsky dislike in him most. It may have been this symphony (though not the scherzo) that made the English novelist, J. B. Priestey, want to "knock him over the head with a stout fugue." After the Brahms, the Symphony seemed more superficial, more vulgar and more hackneyed than ever. It charms are all on the surface and nowadays can be appreciated by anyone the first time he hears it. At the 20th or 40th time...well, after a glorious performance such carrying is very like biting the hand that feeds one. Orchestral virtuosity can be just as exciting as any other kind. It is only that there are moods when it is welcome and moods, particularly when one has just been impressed by a work like the Brahms First Concerto, when it emphatically is not!

The concert will be reported tonight. The orchestra will visit Philadelphia and New York next week. The concerts of Jan. 13 and 14 will be conducted by Georges Enesco, distinguished Roumanian composer and violinist.

MUSIC

B. Globe Dec. 31/38

SYMPHONY HALL

Boston Symphony Orchestra

Rudolf Serkin played for the first time as soloist with the Boston Symphony Orchestra, yesterday afternoon, in an extraordinarily fine performance of Brahms' D minor Piano Concerto. Dr. Serge Koussevitzky began the program with music new to Boston, the Suite for String Orchestra, Op. 33a, by the young American composer, Gardner Read, and ended it with Tchaikovsky's Fourth Symphony.

By virtue of his Beethoven sonata recitals with Adolf Busch here last Winter Mr. Serkin's technical virtuosity and his re-creative artistry were already known to Bostonians. Yet his interpretation of Brahms' mighty concerto—surely one of the grandest works ever conceived—was a revelation. Perhaps no piano can speak loudly enough to make the main theme of the first movement as majestic as Brahms likely intended it to sound. Therefore most pianists crack down upon a keyboard with all the force they can muster. Sometimes that serves well enough. More often it seems just what it is—old-fashioned pounding.

Not so Mr. Serkin. An artist of the highest rank, he has obviously planned his interpretation upon a different scale, one that never for a moment attempts to force the piano into a dynamic competition with the orchestra. For him the inward character of the music is most important. Grandeur, majesty, passion and fire are all to be found at one time or another, but expressed within the capabilities of the instrument.

Mr. Serkin's individual treatment, accompanied by irreproachable style, rightfully emphasizes the romantic side of the concerto. Incidentally he has assisted in the ultimate demolition of an old belief, persisting in some quarters, that early Brahms is solid rock.

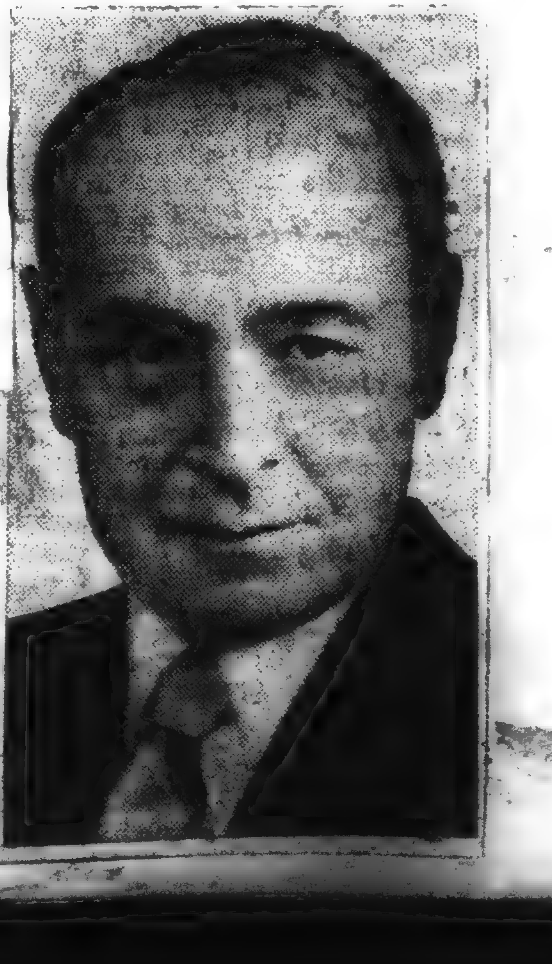
Dr. Koussevitzky and the orchestra were excellent collaborators in a performance of unflawed beauty. While the soloist achieved a personal triumph, as the unusually warm applause of the Friday audience showed, conductor and players were duly included in the reception.

Mr. Read's Suite is expansive in mood and agreeable to hear. Written first as a string quartet, it was put to the uses of massed strings, according to the program book, without change in the notation except that the cellos have been reinforced at certain points by the heavier-toned double-basses. This testifies to Mr. Read's clever scoring, since music for small ensembles cannot always be played by larger groups without a thickening of the texture. Otherwise, the Suite is not remarkable. Its ideas are not distinctive, and they are expressed in a derivative style.

C. W. D.

NEW YORK, N. Y.
WORLD - TELEGRAM

DEC 31 1938



Serge Koussevitzky conducts the Boston Symphony Orchestra in Carnegie Hall next Thursday evening and the following Saturday afternoon.

NEW YORK, N. Y.
Sunday Journal & American

JAN 1 - 1939

The Boston Symphony Orchestra will appear in the Brooklyn Academy of Music, Friday evening, performing a program of pieces by Haydn, Brahms and Ravel.

Jesus Maria Sanroma will be the solo pianist in the Ravel Concerto.

NEW YORK, N. Y.
TIMES

JAN 1 - 1939

Thursday

Boston Symphony Orchestra, Carnegie Hall, 8:45 P. M. Conductor, Serge Koussevitzky.

Concerto in D minor for orchestra with organ....Vivaldi
Symphonic Dances....Hindemith
Symphony No. 4, in E minor, Op. 28. Brahms

BROOKLYN, N. Y.
EAGLE

JAN 1 - 1939

Boston Symphony to Give Second Concert on Friday

Society to Occupy Boxes at Orchestra's Second Appearance in Brooklyn This Season—Program Promises to Be Interesting and Varied One

Society will occupy the boxes Friday evening at the second Boston Symphony Orchestra concert at the Academy of Music. Colonel and Mrs. Fay W. Brabson of Fort Hamilton and their party will be in the Army-Navy box. Mrs. Thomas E. Murray Jr., Mrs. Dean C. Osborne, Mrs. Benjamin Prince, Adelphi Academy and the Brooklyn Woman's Club are those who have the other boxes and will entertain guests. The Brooklyn Committee's box is being used this season for students who are leaders and players in high school orchestras in Brooklyn and Queens.

Dr. Serge Koussevitzky, conductor of the orchestra which is appearing for its 53d season in Brooklyn, will offer as the program: Haydn's Symphony No. 102 in B flat, Brahms' Symphony No. 4 in E minor Opus 98 and the Ravel Concerto.

The season of the Boston Symphony Orchestra in Brooklyn is presented under the auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is president, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman.

NEW BEDFORD, MASS.
MERCURY

DEC 29 1938

Finnish Violinist Solos With Boston Symphony

For Tuesday's commuters' matinee of the Boston Symphony Orchestra, there was the largest patronage noted since the days of building up the audiences after the depression falling off. There were very few vacant seats. Unfortunately, one of those vacancies did not occur immediately in front of this easily distracted listener who had anticipated the Symphonic Dances of Hindemith, an always eagerly heard composer, personally, among the moderns. Not every elderly head bobber relishes the atonal harmonies, the percussion clashes, and stimulating rhythms of this German composer now working in England. It was all clearly expressed,solid and exciting—played with the precision Dr. Koussevitzky secures from his band of the finest. There was thrilling stress of brass, the emphasis of percussion, shot through with the virtuoso vibrancy of the Boston orchestra's incomparable strings. Relief came with occasional melodies of clarinet and flute—a vital music that it appeared Dr. Koussevitzky enjoyed while giving the utmost urge to its accentuations.

In contrast, there followed the D minor warmth in subdued delicacy of Sibelius' violin concerto with Anja Ignatius, a slender, girlish Scandinavian as soloist. Miss Ignatius' tone is small but perfect, and she played unassumingly the difficult composition with taxing chromatics and a wildness of final vigor. Indeed there was something barbaric in the last allegro. For the Adagio this orchestra was kept to sympathetic balance.

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A. C. R.

BROOKLYN, N. Y.
EAGLE

JAN 1 - 1939

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Program of Songs and Dances of Her Native Spain at the Academy of Music Tuesday—Boston Symphony to Give Second Brooklyn Concert

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NEW YORK, N. Y.
EVENING POST

JAN 5 - 1939

WORDS AND MUSIC

All-Schubert Program Given by Philharmonic

But Mr. Barbirolli Omits the 'Unfinished' —Frank Sheridan Plays Series' Finale

By SAMUEL CHOTZINOFF

Mr. Barbirolli devoted last night's Philharmonic-Symphony concert to the works of Schubert, playing the five German dances for strings and the fourth and seventh symphonies of that master. Since Schubert was born on January 31 and died November 19, the program had no sentimental implications except those which bind us at any time to the works of the great melodist.

The absence of the "Unfinished" symphony from Mr. Barbirolli's list left out the most original of Schubert's instrumental works. The B minor symphony owes nothing to Schubert's predecessors and contemporaries which is more than can be said of the great C major symphony. However, Mr. Barbirolli's choice of music was a pretty illuminating selection. The C major symphony, though less original than the B minor, gives us the full-throated Schubert, who spills music, as Shelley spilled poetry in "Prometheus Unbound," like wine.

I wonder if anybody still thinks that the C major symphony is overlong. Beethoven was undoubtedly less prodigal with his material than Schubert. Yet isn't there something in the material Schubert chose which is the foe of economy? Beethoven's themes are mere suggestions, while Schubert's are full-blown and self-sufficient. Schubert proves that one cannot have too much of a really good thing, and the C-major symphony could have been twice as long without exhausting the surprise and pleasure of the listener. Whenever the symphony does seem long, it is only because its interpreter clamps down the breaks on the natural flow of the music.

The Philharmonic's Thursday subscribers (who become Wednesday subscribers when the Boston Symphony is in town) seemed delighted with an all-Schubert program and with Mr. Barbirolli's interpretation of the two symphonies and the charming German dances.

PITTSFIELD, MASS.
EAGLE
DEC 31 1938

Festival Was

Opening of Music "Shed" Attracted Large Audience

Other Outstanding Events Included 20th Anniversary Chamber Music Festival on South Mountain

Once again the Berkshire Symphonic Festiva ered by many to be the most important cultural de in Berkshire County's recent history, heads the county looks back on its cultural program of 1938

38,000 at Festival

The opening of the Festival's impressive new home, a high-vaulted outdoor auditorium modestly dubbed a "shed," drew 38,000 music lovers from all parts of the country for the six concerts by Serge Koussevitzky and the Boston Symphony Orchestra. The success, both architecturally and acoustically, of the shed; the large attendance and the excellence of the music, combined to add luster to the Festival's already international reputation. Hence, quantitatively and qualitatively, the five-year-old Festival outstripped all comers, young and old, as 1938's most significant event in the cultural field.

INDIANAPOLIS, IND.
NEWS

DEC 29 1938

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Sibelius's Fifth Symphony, Op. 82, in E-flat Major, has been recorded for Victor (album 474) by the Boston Symphony, Koussevitzky conducting; so, if you like Sibelius, or want to know more about his music, this is the album for you. No as been neglected. No ment of the scoring has ored. Great orchestras, at conductors, play fine way it should be played. rding will rid you of the you have it, that Sibelius astringent and incompre-

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W. W.

NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 1 - 1939

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JOHN BARBIROLLI will conduct the Philharmonic-Symphony Orchestra in its first 1939 concert this afternoon at Carnegie Hall, where the latter part of the program will be devoted to music of Johann Strauss. Mishel Piastro, concertmaster of the orchestra, will again be heard in Glazounoff's violin concerto in A minor, and the overture to Rossini's "La Gazza Ladra" and Schubert's fifth symphony, in B flat, will also precede the intermission.

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Hindemith's "Symphonic Dances," according to John N. Burk's Boston Symphony program notes, were composed in 1937. The work was originally planned as a ballet for Leonide Massine, but, after it had been decided that the subject of the ballet should be St. Francis of Assisi, Hindemith converted his sketches into a symphonic work, completing the score, in four movements, in the autumn. He conducted the first performance in London on December 3, 1937, and also the American premiere by the Chicago Symphony on March 3, 1938. Dr. Koussevitsky conducted the first performances in Boston on December 22, 23 and 26. Meanwhile Hindemith wrote a new score for the ballet which, known abroad as "Nobilissima Visione" and here as "St. Francis," was presented here by the Monte Carlo Ballet Russe last October.

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CAMDEN, N. J.
POST

DEC 31 1938

In Phila. Concert

SERGEI KOUSSEVITZKY

Boston Symphony Plays for Forum

Koussevitzky Will Present Program at Academy Wednesday

The Boston Symphony Orchestra, with Serge Koussevitzky conducting, will make its annual Philadelphia appearance for the Philadelphia Forum on Wednesday evening, January 4.

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(Edited by Alexander Siloti)
- I. Maestoso
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- III. Allegro

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- I. Tempo molto moderato; Allegro moderato
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- III. Allegro molto; Un pochettino largamento

Beethoven—
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- II. Andante con moto
- III. Allegro; Trio
- IV. Allegro

DETROIT, MICH.
Jan NEWS 1/39

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LOOKING back over a portion of the year, this department is pleased to note that a lot of good things went in one ear and remained as permanent delights. It was a year of firsts. Toscanini made his record debut and Benny Goodman, famed in another field, tootled his clarinet in the classical manner and earned a fine feather for his cap. It was a year of opera. Two full-length music dramas, both uncut, were recorded for fireside listening.

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Beethoven's Triple Concerto with Felix Weingartner conducting the Vienna Philharmonic.

BROOKLYN, N. Y.
EAGLE
JAN 1 - 1939

116

Boston Symphony to Give Second Concert on Friday

Society to Occupy Boxes at Orchestra's Second Appearance in Brooklyn This Season—Program Promises to Be Interesting and Varied One

Society will occupy the boxes Friday evening at the second Boston Symphony Orchestra concert at the Academy of Music. Colonel and Mrs. Fay W. Brabson of Fort Hamilton and their party will be in the Army-Navy box. Mrs. Thomas E. Murray Jr., Mrs. Dean C. Osborne, Mrs. Benjamin Prince, Adelphi Academy and the Brooklyn Woman's Club are those who have the other boxes and will entertain guests. The Brooklyn Committee's box is being used this season for students who are leaders and players in high school orchestras in Brooklyn and Queens.

Dr. Serge Koussevitzky, conductor of the orchestra which is appearing for its 53d season in Brooklyn, will offer as the program: Haydn's Symphony No. 102 in B flat, Brahms' Symphony No. 4 in E minor Opus 98 and the Ravel Concerto.

The season of the Boston Symphony Orchestra in Brooklyn is presented under the auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is president, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman.

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EAGLE
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NEW YORK, N. Y.
EVENING POST
JAN 5 - 1939

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The absence of the "Unfinished" symphony from Mr. Barbirolli's list left out the most original of Schubert's instrumental works. The B-minor symphony owes nothing to Schubert's predecessors and contemporaries which is more than can be said of the great C major symphony. However, Mr. Barbirolli's choice of music was a pretty illuminating selection. The C major symphony, though less original than the B minor, gives us the full-throated Schubert, who spills music, as Shelley spilled poetry in "Prometheus Unbound," like wine.

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NEW BEDFORD, MASS.
MERCURY
DEC 29 1938

Finnish Violinist Solos With Boston Symphony

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Jan NEWS 1/39

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The Old Year in Music

ra and Concert Highlights of the City in 1938—Death's Heavy Toll.

N.Y. Sun By OSCAR THOMPSON. Dec. 1938

Musicians and music lovers ordinarily think in terms of seasons, not years. Many an error has found its way into print because of a confusion of the two designations. The Metropolitan's revival of Strauss's "Elektra" with Rose Pauly in the title role belonged to last season, though given in 1938. Next week's "Don Giovanni" belongs to this season, though not to this year.

And since today ends not a season but a year, the backward vista that presents itself with the passing of 1938 includes parts of two seasons. The year began at the Metropolitan with "Don Giovanni" in the afternoon and "Il Trovatore" at night. It ends today witn the performances of "Fidelio" and "Otello" and with orchestral concerts by both Philharmonic and the NBC Symphony.

Early last January came the London Intimate Opera Company, a two-man and one-woman troupe that gave interesting performances of works by Dibkin, Carey, Dr. Arne, Purcell and others. During the first week of the year the Metropolitan staged its "Elektra" revival and Miss Pauly had her triumph. Other operatic events of the month included the debut of the vest-pocket tenor, Bruno Landi, in "Rigoletto." Shortly thereafter Grace Moore returned to the fold to sing Mimi in "La Boheme," with "Manon" following almost immediately. Erich Leinsdorf made his debut as a conductor with "Walkuere" on January 21. On the next day came the revival of Rossini's "Barber of Seville," with John Charles Thomas shaving the mordente. The Juilliard School was the scene of the premiere (January 19) of the Erskine-Rubinstein opera, "The Sleeping Beauty," a work which quite justified its title.

Some Choral Novelties.

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PHILADELPHIA EVENING BULLETIN - January 5, '39

112

MUSICIANS

B. Trans. Dec 31/38

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If, however, a minority opinion is not out of the way, it might be observed that this symphony is something less than its admirers make it out to be, and that Mr. Koussevitzky's reading tends to emphasize its less agreeable features. Those detached, colorless, reticent phrases of which the commentators make so much remind this reviewer of certain taciturn individuals who give an impression of great wisdom by saying little or nothing. And when Sibelius lets go, as he does in the last movement, the repetitious banal utterance that follows confirms the wisdom of the more frequent passages which look solemn and say nothing. Mr. Koussevitzky's reading seemed to strengthen the argument. The most tenuous passage was approached as something Significant, and the last movement was a gaudy "triumph" for the orchestra's excellent brass section.

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CLEVELAND, O.
PLAIN DEALER
JAN 1 - 1939

Right Off the Records

By Stewart Matter

Two Outstanding Contributions

It had long been a puzzle to those of us who are interested in the American composer that Deems Taylor's suite, "Through the Looking Glass," had never been recorded. For its educational value alone it is priceless, and from a listener's standpoint it is music as fine as we have ever had from the pen of any American. But now that Columbia records have been absorbed by the Columbia Broadcasting Co., there seems every indication that the

ETC.

Highbrows need not curl up their noses when I heartily indorse the new Tschaikowsky "1812 Overture" played by the Boston Pops Orchestra under Fiedler. No matter how trite anyone may consider this music, they will be overwhelmed with the magnificent recording standard and the spirit of the performance. Victor 515. $3.50.

PHILADELPHIA RECORD
January 5, 1939
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The Old Year in Music

ra and Concert Highlights of the City in 1938—Death's Heavy Toll.

N.Y. Sun By OSCAR THOMPSON. Dec. 1938

Musicians and music lovers ordinarily think in terms of seasons, not years. Many an error has found its way into print because of a confusion of the two designations. The Metropolitan's revival of Strauss's "Elektra" with Rose Pauly in the title role belonged to last season, though given in 1938. Next week's "Don Giovanni" belongs to this season, though not to this year.

And since today ends not a season but a year, the backward vista that presents itself with the passing of 1938 includes parts of two seasons. The year began at the Metropolitan with "Don Giovanni" in the afternoon and "Il Trovatore" at night. It ends today witn the performances of "Fidelio" and "Otello" and with orchestral concerts by both Philharmonic and the NBC Symphony.

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PHILADELPHIA EVENING BULLETIN - January 5, '39

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CLEVELAND, O.
PLAIN DEALER
JAN 1 - 1939

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TODAY ONLY
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PHILADELPHIA PUBLIC LEDGER
January 5, 1939

118

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MUSIC—*Boston Symphony Orchestra*

By SAMUEL L. LACIAR

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, made its annual Philadelphia appearance in the Academy of Music last evening under the auspices of the Philadelphia Forum and was heard by a capacity audience.

Last evening again demonstrated that the Boston Symphony is one of the greatest orchestras of the United States, which today means the world. The tone of the string section is of especial beauty and in perfect balance, while the ensemble is likewise something at which to marvel. These qualities were especially shown in the opening number, the famous D minor orchestral concerto of Vivaldi, in a transcription by Alexander Siloti for stringed orchestra and organ. The latter, however, is used as a purely ensemble instrument, having no solo work but supporting the strings, especially the contrabasses, and in places giving the effect of wood-wind accompaniment. The concerto was superbly played by the orchestra and finely interpreted by Mr. Koussevitzky, but it was the most insignificant piece of music of the evening despite its many beauties.

Of especial interest was the E-flat symphony (No. 5) of Jean Sibelius. Mr. Koussevitzky has long been known as one of the best living interpreters of the great Finnish composer, and last evening he gave a masterly reading of what is generally esteemed as one of the most significant symphonies of this master and one of which the composer thought highly enough of to give it two thorough revisions.

Mr. Koussevitzky has very apparently made special study of the peculiar and individualistic style of Sibelius and last evening made clear many things which have heretofore been sadly puzzling to at least one member of the audience, among these being the form employed in this and other symphonic works, which was shown to be very definite. The triumphant close of the symphony was especially impressive and the conductor was repeatedly recalled to the stage, an ovation which he shared with the members of the orchestra.

The concert closed with another "fifth symphony" and one which has no competitors—that of Beethoven, perhaps the greatest of all works in the symphonic form. Mr. Koussevitzky again gave a masterly interpretation, although he introduced some interesting details. In the first movement he made the "repeat" which is rarely heard, although the brevity of the movement warranted this. His tempi were convincing throughout, although occasionally inclining toward the deliberate, especially in the beginning of the finale, this giving an effect rather of dignity than the triumph which the music indicates.

The slow movement was beautifully interpreted, as was also the scherzo, although a little more mysticism such as Karl Muck, with the same organization, always used in the section leading into the finale would have been effective. Mr. Koussevitzky also allowed the French horns a very liberal amount of tone sometimes in passages where they were apparently used for orchestral color, as the counterpoint had little to do with the main themes and was sometimes not even melodic. However, it was, on the whole, a most artistic performance and interpretation, and conductor and orchestra received a mighty ovation at the close.

NEW YORK, N. Y.
TIMES
JAN 6 - 1939

MUSIC NOTES

Today's events: Philharmonic-Symphony Orchestra, Carnegie Hall, 2:30 P. M.; Marian Anderson, contralto, Carnegie Hall, 8:30 P. M.; Frieda Hempel, soprano, Town Hall, 8:30 P. M.; Boston Symphony Orchestra, Academy of Music, Brooklyn, 8:30 P. M.

The first of a series of three chamber music concerts sponsored by the Friends of the Dalcroze School for the benefit of the Dalcroze School of Music will be given tonight at 8:30 o'clock at the school, when a program will be presented by Karl Ulrich Schnabel, piano; David Weber, clarinet; Arlie Furman, viola; Sterling Hunkins, 'cello, and Martimer Rapfogel, flute.

PHILADELPHIA
INQUIRER
January 5, 1939

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BOSTON SYMPHONY PLAYS SUPERBLY

Koussevitzky Given Great Ovation In Forum Concert

By LINTON MARTIN

When the Boston Symphony Orchestra under the command of Generalissimo Serge Koussevitzky comes to town these days it's an Event. And the brilliant Boston band emphatically did "come to town," in every sense of that expression, in a special concert for the Forum in the Academy last night, earning an ovation, if ever an ovation was earned and in order, for a superb performance of a richly rewarding program.

Philadelphia is deeply indebted to the Forum for this annual concert by Dr. Koussevitzky's virtuoso organization. There was something breathtaking about the brilliance and beauty with which they played last night, and played, too, with a fullness and fire and finish of tone, an accuracy of execution plus excitement of inspiration, which showed what thrills a great symphonic conductor can command and communicate.

DOUBLE-BARRELED BILL

As in the three previous seasons since the Boston Symphony returned to Philadelphia for an annual appearance under Forum auspices, Dr. Koussevitzky provided a double-barreled symphonic bill, with a third number for good measure. He achieved capital contrast in the two Fifth Symphonies presented—the Fifth of Sibelius and the Fifth of Beethoven. And by gracious and ingratiating introduction, he opened the concert with a charming and antique Vivaldi Concerto in D minor for Orchestra and Organ, arranged by Alexander Siloti.

It was exhilarating proof of Dr. Koussevitzky's catholicity of equipment as a conductor, his remarkable range of symphonic sympathies and style, that the Sibelius Fifth Symphony held its own, and stood up sturdily beside the eternal, elemental might of the Beethoven Fifth.

COMMANDING CLIMAX

This Sibelius symphony, which Leopold Stokowski introduced in this country at a Philadelphia Orchestra concert in the fall of 1921, has been called "dour," "gray," "acrid," "astringent" and other musically repellant things. But none of these adjectives was remotely in order last night, after the buoyant, brilliant, beautiful reading by Dr. Koussevitzky of a work that holds fascinating musical mysteries, especially that strange and surging coda of the finale, with its song of exaltation and heroism that could so easily become bombast under hands less expert, understanding and artistic than Dr. Koussevitzky's.

The Beethoven C minor Symphony provided a commanding climax to a quite uncommon occasion, showing how vital and new a familiar work can be made by the renewing approach of fine interpretive intellect and emotion.

Boston Symphony.

Jan 6/39

Before a large audience in Carnegie Hall last evening the Boston Symphony Orchestra under the direction of Serge Koussevitzky appeared in its second evening concert of this season's series in that auditorium.

The program featured a novelty—at least locally—Paul Hindemith's "Symphonic Dances." The other works listed were the Vivaldi Concerto in D minor, op. 3, No. 11, as edited by Alexander Siloti, and the fourth symphony of Brahms.

The Hindemith piece was originally intended as part of the music for a ballet to be devised by Leonide Massine in 1937. When the subject decided upon, St. Francis of Assisi, was made known to Hindemith he converted his musical sketches into the present composition and wrote an entirely new score for the ballet.

The music is dissonant, of course, though less so than Hindemith has shown on occasion. Oddly enough, it is the kind of dissonance with which the "St. Francis" score is replete. And it serves a purpose. For one thing certain cantilena passages, lovely though the melody, are coated with a thin acidity with surprisingly bearable results. And point superpoint is given to sonorous climaxes through its employment, besides.

Sonorous, by the way, describes aptly most of the tonal effect. The work begins with a startling double-forte phrase, shimmering down to a softer mood. And the rest of it is in like nature, contrast after contrast unreeling in a sympathetic linkage of strongly vivid and colorful speech.

Mr. Koussevitzky conducted the evening's music with all the mastery he is capable of and the orchestra played superbly.

R. C. B.

BOSTONIANS PLAY HINDEMITH SCORE

Koussevitzky Leads Dances in Carnegie Hall

N.Y. Jan. 1939

By IRVING KOLODIN.

For the third time in as many days, Carnegie Hall was host to an orchestra last night, the gentlemen of Boston appearing for their second visit of the season. There was a time when Serge Koussevitzky felt almost obligated to play new music when he led his orchestra here, to recapture some of the attention that the organization had sacrificed in its low period after the war. Now however, merely the promise of playing of the quality this group is qualified to offer causes the legions of listeners to gather. Certainly the earlier events of this week have not caused such sounds to course through the auditorium, either from the players or, in response, from the audience.

Nevertheless, Mr. Koussevitzky presented his listeners with an unfamiliar score last night, a quartet of symphonic dances which Paul Hindemith completed in 1937. The work has an interesting history, for it was begun when the possibility of a collaboration with Leonide Massine was originally presented to him. However, when the subject of "St. Francis" (seen here last fall) was decided upon, Hindemith elected to use other material for the ballet, and completed his first sketches merely as a series of orchestral dances.

Together the four pieces are as long as the average symphony (a total of slightly more than thirty minutes) and they follow the usual plan of such works, save that the scherzo precedes the slow section. As examples of the working skill of Hindemith, the increased clarity and directness that have characterized his recent writing, the dances have a consistent place in the pattern of his development. By other standards, however, the material is pallid and disaffecting, with little of the rhythmic momentum and vitality that one associates with the dance idea. There is the most satisfying formal pattern in the first section (perhaps, as Hindemith acknowledges, because it is the "most tuneful of the four") and the scherzo has a good deal of robustness. However, the slow movement and the finale were interesting principally for the individuality of Hindemith's orchestration with its curious balancing of brass and strings. The score provided the opportunity for a sumptuous tonal display by the musicians, of which Mr. Koussevitzky took full advantage.

The lasting impressions of the evening came at the beginning and the end, the material of these being the D minor concerto of Vivaldi (in the Siloti edition) and the fourth symphony of Brahms. Such prismatic string tone, definition of choirs, and superb correlation between conductor and men has not been heard in a concert hall here since the last time this orchestra performed. The Vivaldi was played with fine spaciousness and breadth, and the Brahms symphony (aside from some overstress in the scherzo) was another evidence of Mr. Koussevitzky's steady growth as an interpreter of the standard reperto

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[From Final Edition of Yesterday's Times.]

HINDEMITH WORK IN PREMIERE HERE

'Symphonic Dances' Is Given by the Boston Orchestra at Carnegie Hall

DIVERTED FROM A BALLET

N.Y. Times

Vivaldi's D Minor Concerto and Fourth Symphony of Brahms on Program

Jan. 7/39

By OLIN DOWNES

A new work by Paul Hindemith, played for the first time in New York, was the novelty of the concert given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, last night in Carnegie Hall. The score bears the title "Symphonic Dances." It is in truth a symphonic structure in which dance rhythms, remarkably treated and developed, predominate.

The sketches for this symphonic composition were conceived originally as material for a ballet intended for Léonide Massine. But when Massine decided upon St. Francis of Assisi for the theme of "Nobilissima Visione," performed last Fall by the Ballet Russe in the Metropolitan Opera House, the composer, in the words of the Boston Symphony program, "diverted his musical sketches to symphonic uses, and completed the present score in the Autumn" (of 1937). The first American performance of this music was given by Frederick Stock and the Chicago Symphony Orchestra March 3 of last year. The composer conducted the world premiere on the same day of December, 1938, in London.

Glowing Reports Received

Glowing reports of these "Symphonic Dances" preceded them here. The score is considered by certain authoritative persons one of Hindemith's greatest compositions. It would ill become a mere commentator, in the face of all this, and after a first hearing to give an opinion conclusively worded, of a new composition by such a brilliant composer and technical master as Hindemith has long since proved himself to be. It is true that we ourselves have admired other scores by Hindemith, on first acquaintance, more than we admired his music last night. But this is not a work to pigeonhole on such brief notice.

It is obvious, and of interest, that Hindemith in this late work follows less rather than more the atonal ideas which at an early date he lavishly employed. Not only is there here the feeling of definite key-relationships, on rather traditional lines; there is frequent strong, simple affirmation of classic tonality. One could even find suggestions of the manner of well-known composers of the nineteenth century, and also definite mood-romantic moods, if you like, in spite of the talk by Hindemith's European contemporaries and confrères of music that is to be a matter of design, rhythm, structure, and not of emotional indication. "Symphonic Dances" is undeniably music of moods, now dark, powerful, sullen, now gay, or victorious.

There are odd harmonizations of melodic ideas which sounded as though, under normal circumstances, they would justify quite an accustomed manner of harmonization. The work is written with Hindemith's accustomed mastery and it is well known how quickly, confidently and often arrestingly, he composed. The performance was another triumph for the orchestra. If there was no overwhelming demonstration at the close it could nevertheless be said that the music was well received.

Also on the Program

The other compositions of the evening were Vivaldi's D minor concerto for organ and orchestra in Siloti's version, which is so scored as to bring the burden of expression upon the Boston Symphony's superb string choir, which did full justice to its opportunity; and Brahms's Fourth symphony. The latter work has been played by Mr. Koussevitzky on recent occasions here. His interpretation of it becomes the more classic, firm-knit, poetical but also nobly austere, as he repeats it.

Vivaldi's concerto was technically and tonally a tour de force, though the slow movement was exaggeratedly slow in its tempo. It may be added that such virtuoso playing, such luminousness and color of tone, and technical finish, could make much poorer music than any that was heard last night remarkable. The audience, and the Boston Symphony audience is today the most distinguished audience that listens to music in New York, was quick to show its admiration and enjoyment of the incomparable band.

HAVERHILL, MASS.
GAZETTE
DEC 29 1938

MUSIC

DEMOCRATIZED MUSIC

"Democratized Music and It's Challege" is the caption that appeared in the Boston Evening Transcript of Dec. 24, over the article by Moses Smith. The sub-title reads "Necessity for a Change in Attitude in the Wake of a Far Larger Public."

Mr. Smith's story begins with reference to the recent issue of Life which called attention "spectularly to a phenomenon with which most of us have been familiar without quite clearly recognizing it—the enormous progress in the democratization of the art of music during the past 15 years," he stated.

The increased number of listeners to music via radio resulting in an increased number studying music, the taking for granted that "music is now mass entertainment," this "new status and the effect it might reasonably have in our attitudes" have been examined by Mr. Smith in his usual interesting and informative style. Extracts from Mr. Smith's article follow:

"I think I am not exaggerating the number of persons in this country who now listen to good music because they want to when. I set it arbitrarily at 30,000,000. That is one person in four likes to listen to music ranging, as the case may be, from Rachmaninov's C-sharp minor prelude to the Bach B minor Mass or Wagner's "Goetterdaemmerung," the music in other words that was more or less exclusive possession of the audiences in concert halls and opera houses a decade and a half ago."

Mr. Smith then considers the effect of this on concert and opera attendance, taking Metropolitan Boston for the scene, as follows: "Why don't these people inundate Symphony and Jordan halls, overtaxing the capacities of such auditoriums so that concerts are given instead in the Arena or Boston Garden?

"Some of the reasons are easily given. It is more comfortable, less taxing to hear music in one's living room than in a formal concert hall. There is no effort or expense in getting there. For does it cost anything after you get it."

The inescapable disadvantages of mechanical reproduction of music are ctied by Mr. Smith, who finds them apparently offset (to date at least) by the advantages so far as a vast number of listeners are concerned. While some of this "huge newly educated audience" has found its way to the "older temples of music making," Mr. Smith thinks "there would be untold thousands more, if music managers and promoters cultivated the new audience more intelligently."

By methods of the "old days" he declares they are reaching "the one or two per cent (of the musical population) instead of the 20 to 30 per cent." Booking a concert, then announcing it and publicizing it "through more or less dignified media" and waiting for customers at the box office window are not sufficient for this day, according to Mr. Smith, who offers no remedy because he states, "I am not in the concert business and because the function of a critic is not that of the physician."

He asked,, "How many correlate the fact that 20 years ago the American male who paid any attention whatever to symphonic music was essentially a freak, with the present condition when the craziest jitter-bug is likely to spend much of his time and substance on phonograph records of the better music?"

In conclusion Mr. Smith said: "You may or may not like the democratization of music. It has evil potentialities as well as good. On the whole I am in favor of it. But like it or no, you can't stop it and you may as well decide to live with it sensibly. You must accept it as fact just as our sensible fathers had to accept the undustrial revolution as a fact."

HERE AND THERE

Fritz Kreisler is the owner of the original manuscript of Brahms's violin concerto. This was purchased by Kriesler in Vienna 11 years ago for seevral thousand dollars.

Soviet Russia has a recently organized state jazz orchestra of 50 pieces. Victor Knushevitsky, young composer, is the conductor. Twelve vocalists are an adjunct of the ensemble. Folk instruments of various Soviet nationalities are included with the more familiar sax trumpet and others. M. Blanter is "artistic director." He is a composer and has said "the State Jazz orchestra has for its aim the creation of true Soviet jazz."

NEWS NOTES

Nadia Boulanger, eminent French musician and teacher, will conduct an orchestra of 55 members of the Boston Symphony orchestra, in her annual memorial concert for her sister Lili Boulanger, pianist and composer, March 7, in Boston's Symphony hall. The Harvard and Radcliffe Glee clubs and several soloists will participate in the program. G. Wallace Woodworth will conduct the first half of the concert and Mlle. Boulanger will lead the orchestra in four works by her sis-

N. Y. Tribune Jan. 7/39

MUSIC

By LAWRENCE GILMAN

The Boston Symphony Plays a New Work by Herr Hindemith

Second evening concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at Carnegie Hall.

PROGRAM

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I. Maestoso
II. Largo
III. Allegro
Hindemith ....Symphonic Dances
I. Langsam—Maessig bewegte ganze Takte
II. Lebhaft
III. Sehr langsam
IV. Maessig bewegt, mit Kraft
(First performance in New York)
Intermission
Brahms.....Symphony No. 4 in E minor, Op. 98
I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

Paul Hindemith

Composer of new work on Boston Symphony program

IT WAS not until Mr. Koussevitzky had dispatched the opening number by Vivaldi (a brilliant display piece for his remarkable band) that Thursday evening's concert of the Boston Symphony Orchestra in Carnegie Hall began to make local history.

The history in the case was made not so much by the fact that the second number on Mr. Koussevitzky's program was the New York première of a new work by Herr Paul Hindemith, late of the country that once was Germany. A much more noteworthy fact was that Herr Hindemith had accomplished an unexpected musical feat: he had proved to us that he was able to keep an orchestra busy for almost an hour at the task of assuring us that he had nothing, after all, to say to us.

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Now this may not seem, at first blush, an especially memorable feat. Other composers have accomplished it at even greater length. But they have not, as a rule, been composers of our own concise, laconic day. They have been ancient and long-winded bores of a discredited past—old fogies of a moribund romantic age.

Herr Hindemith's achievement was of a far more dazzling kind. For what have our masters of the New Music been telling us for several decades except that they had learned the secret of a novel art which could say all that it had to say with a previously unimaginable brevity and terseness and compactness? How often some of them have proved to us in recent years that exquisite musical boredom could be achieved in an unbelievable minimum of time, with an incredible economy of means!

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And now Herr Hindemith has spoiled it all. He has been untrue to his clan and his period, has violated a noble and heartening principal. He has revived our old suspicion that boredom *in excelsis* requires time; that it cannot be accomplished on the run.

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As one listened Thursday evening to Herr Hindemith's monumental feat in the achievement of consummate and unmitigated boredom—as these "Symphonic Dances" trailed their saurian length and their seemingly innumerable movements across an orchestral cosmos of measureless vacuity, with a brass choir achieving an apotheosis of the infinitely trite—a kind of sacred awe descended on the listener. One recalled a line from "Zarathustra," and would fain have altered it to read, concerning the victorious Herr Hindemith: "He hath made Boredom holy."

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Years ago, Herr Hindemith was made famous by a question. The question was addressed to him by that sardonic old fogy, Richard Strauss, in the days when Hindemith was attracting the attention of the musical world by his caperings in a keyless world of tones. "But why do you write atonally," Strauss is said to have asked him, "when you have talent?"

That was witty, but it rather missed the point. The point is not, and never has been, of course, whether Herr Hindemith writes atonally or tonally or polytonally; the point is whether, given the structural frame in which his music moves, it can speak to us with power and salience and expressiveness. Herr Hindemith is a man of talent. Sometimes he can hold and stir us, as in a later work than the "Symphonic Dances," the singular "Nobilissima Visione." Richard Strauss's question should have been, "But why do you resort to lifeless clichés and desiccated formulas instead of using the vital shapes of a living and personal creative speech?"

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It remains, for the present, only to say further that Mr. Koussevitzky and his lordly orchestra immolated themselves most nobly and devotedly upon the pyre of a music that was only, after all, a stifling and gigantic smudge.

Happily, they had other and greater music to discourse, and they discoursed it greatly.

MONITOR, BOSTON, FRIDAY, JANUARY 6, 1939

Films, Radio Prospects,

Serge Kousse
In the costume and
which, as Josef Hay
direct the "Farewell
at the Boston Orches
Fund concert on

Georges Enesco
Who will be guest conductor of the Boston Symphony Orchestra at its concerts of next week in Cambridge and Boston.

Musical Courier - Jan. 1/39

Annual Messiah and Premiere Of Dukelsky Score in Boston

Handel and Haydn Society in Oratorio Hearing—Koussevitzky Leads Concerto Inspired by Apollinaire Verses—Recitals by Flagstad, Anderson and Menuhin

BOSTON.—Another Christmas season has arrived and with it performances of Messiah by the Handel and Haydn Society at Symphony Hall, December 18, and, as a benefit for Faulkner Hospital, on the following Monday evening.

Dr. Thompson Stone conducted. The soloists were Rose Dirman, soprano; Margaret Matzenauer, contralto; Harold Haugh, tenor, and Walter Kidder, bass. The orchestra consisted of about fifty-five Boston Symphony Orchestra men. The organist was William B. Burbank.

The choral singing, under Dr. Stone's authoritative direction, was notably clear, plastic and vital.

The work of all the soloists was likewise pleasurable. Mr. Haugh, who made his Boston debut on the first occasion, impressed by the sonority of his voice and the sound competence of his musicianship.

DUKELSKY SCORE PREMIERED

Returned from their annual visit to mid-western cities, Dr. Serge Koussevitzky and the Boston Symphony Orchestra gave first performances, on December 16 and 17, to the Dedicaces by Vladimir Dukelsky. A species of piano concerto, inspired by verses of Guillaume Apollinaire, Dedicaces was written between 1934 and last spring. It is cast in the traditional three main movements, titled, respectively To the City, To the Country and To the Sea. But there are, in addition, two shorter sections, each involving a soprano obbligato. No reference is made to the sea, incidentally, in M. Apollinaire's verse as translated in the Boston Symphony program books. And the composer, in his analytical note, disclaims any descriptive intent.

The work begins with the complete verse sung by soprano against a light orchestral background, and ends with a few lines of the text repeated. This part, seemingly difficult of intervals, was ably sung by Marguerite Porter, Boston soprano. Jesus Maria Sanroma, pianist of the Boston Orchestra, performed with the utmost *bravura* a solo part full of technical difficulties.

The orchestral texture, especially of the City and Sea movements is complicated, and the trombones and some other instruments are faced with formidable rapid passages. In contrast to the prevailing dissonance and rhythmic exuberance of these movements, is the pastoral quality of To the Country. The composer was present and acknowledged applause from the stage.

The high point of this program was, however, the second symphony of Sibelius, which, at the first of the two concerts, was given the finest performance I have ever heard of this work. For opening number, Dr. Koussevitsky and the Boston virtuosi gave a superb account of Haydn's B flat symphony (No. 102).

RECITALS

Marian Anderson's contralto voice and impeccable musicianship furnished a memorable afternoon at Symphony Hall December 4, in the course of which she sang, to the skillful accompaniments of Kosti Vehanen, old music by Purcell, Veracini and Carissimi; three numbers by J. S. Bach, a Schubert group, miscellaneous items from Bantock, Vehanen and Ravel, and four Negro Spirituals.

At the season's third Boston Morning Musicale at Hotel Statler, December 14, Kirsten Flagstad offered a similarly notable forenoon of song. Her list began with Agathe's Leise, leise from Der Freischutz, by Weber, and included Lieder by Beethoven, Robert Franz, and Strauss, Isolde's Liebestod and the singer's now customary group of songs by Grieg. Edwin McArthur was, as usual, an expert collaborator at the piano.

The past two weeks have also included a violin recital by Yehudi Menuhin, whose powers continue to increase; a program by the Gordon String Quartet—this in a series sponsored by the Medical Bureau to Aid Spanish Democracy; appearance of those accomplished duo-pianists, Bartlett and Robertson; the Boston debut of Giorgio Ciompi, promising young Italian violinist, and the last of the three Youth Concerts ably conducted by Wheeler Beckett. C. W. D.

HARTFORD, CONN.
COURANT
JAN 1 - 1939

Hindemith Work To Be Introduced Here On Tuesday

Boston Orchestra Will Play 'Symphonic Dances' at Bushnell

Serge Koussevitzky, conducting the Boston Symphony orchestra in its second concert of the season in Hartford, to be given in the Bushnell Memorial, on Tuesday evening of this week at 8:15, will introduce here a notable new work of the German composer, Paul Hindemith. The work is entitled "Symphonic Dances," and taking the general form of a symphony in four movements for full orchestra, this may be said to be the first symphony which the noted modern composer has written. It was composed in 1937 and intended in the earliest sketches for a ballet, but diverted to symphonic purposes. The "Symphonic Dances" had their first public performances in London in the following spring, and have been performed in this country in Chicago, Los Angeles, and Boston. The Boston Symphony Orchestra will also introduce the work in New York.

The opening number will be Handel's Concerto Grosso for String Orchestra," in D minor. Op. 6. No. 10. Dr. Koussevitzky, who has not for a considerable period performed a symphony of Brahms in Hartford, has put the Fourth in E minor of that master upon the coming program.

CAMDEN, N. J.
COURIER
DEC 30 1938

Boston Symphony Plays for Forum

Koussevitzky Will Present Program at Academy Wednesday

The Boston Symphony Orchestra, with Serge Koussevitzky conducting, will make its annual Philadelphia appearance for the Philadelphia Forum on Wednesday evening, January 4.

Mr. Koussevitzky is universally regarded as one of the foremost interpreters of Sibelius and Beethoven.

The program will be:

Vivaldi—
Concerto in D minor for Orchestra with Organ
(Edited by Alexander Siloti)
I. Maestoso
II. Largo
III. Allegro
Sibelius—
Symphony No. 5, in E-flat major, Op. 82
I. Tempo molto moderato; Allegro moderato
II. Andante Mosso, quasi allegretto
III. Allegro molto; Un pochettino largamento
Beethoven—
Symphony No. 5, in C-minor, Opus 67
I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro

In Phila. Concert

SERGEI KOUSSEVITZKY

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In Phila. Concert

SERGEI KOUSSEVITZKY

MONITOR, BOSTON, FRIDAY, JANUARY 6, 1939

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Films, Radio Prospects,

Serge Koussevitzky

In the costume and make-up in which, as Josef Haydn, he will direct the "Farewell" Symphony at the Boston Orchestra's Pension Fund concert on Feb. 1.

Georges Enesco

Who will be guest conductor of the Boston Symphony Orchestra at its concerts of next week in Cambridge and Boston.

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Musical Courier - Jan. 1/39

iah and Premiere Of Dukelsky Score in Boston

ociety in Oratorio Hearing—Koussevitzky Leads ired by Apollinaire Verses—Recitals by stad, Anderson and Menuhin

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Dr. Thompson Stone conducted. The soloists were Rose Dirman, soprano; Margaret Matzenauer, contralto; Harold Haugh, tenor, and Walter Kidder, bass. The orchestra consisted of about fifty-five Boston Symphony Orchestra men. The organist was William B. Burbank.

The choral singing, under Dr. Stone's authoritative direction, was notably clear, plastic and vital.

The work of all the soloists was likewise pleasurable. Mr. Haugh, who made his Boston debut on the first occasion, impressed by the sonority of his voice and the sound competence of his musicianship.

DUKELSKY SCORE PREMIERED

Returned from their annual visit to mid-western cities, Dr. Serge Koussevitzky and the Boston Symphony Orchestra gave first performances, on December 16 and 17, to the Dedicaces by Vladimir Dukelsky. A species of piano concerto, inspired by verses of Guillaume Apollinaire, Dedicaces was written between 1934 and last spring. It is cast in the traditional three main movements, titled, respectively To the City, To the Country and To the Sea. But there are, in addition, two shorter sections, each involving a soprano obbligato. No reference is made to the sea, incidentally, in M. Apollinaire's verse as translated in the Boston Symphony program books. And the composer, in his analytical note, disclaims any descriptive intent.

The work begins with the complete verse sung by soprano against a light orchestral background, and ends with a few lines of the text repeated. This part, seemingly difficult of intervals, was ably sung by Marguerite Porter, Boston soprano. Jesus Maria Sanroma, pianist of the Boston Orchestra, performed with the utmost *bravura* a solo part full of technical difficulties.

The orchestral texture, especially of the City and Sea movements is complicated, and the trombones and some other instruments are faced with formidable rapid passages. In contrast to the prevailing dissonance and rhythmic exuberance of these movements, is the pastoral quality of To the Country. The composer was present and acknowledged applause from the stage.

The high point of this program was, however, the second symphony of Sibelius, which, at the first of the two concerts, was given the finest performance I have ever heard of this work. For opening number, Dr. Koussevitsky and the Boston virtuosi gave a superb account of Haydn's B flat symphony (No. 102).

RECITALS

Marian Anderson's contralto voice and impeccable musicianship furnished a memorable afternoon at Symphony Hall December 4, in the course of which she sang, to the skillful accompaniments of Kosti Vehanen, old music by Purcell, Veracini and Carissimi; three numbers by J. S. Bach, a Schubert group, miscellaneous items from Bantock, Vehanen and Ravel, and four Negro Spirituals.

At the season's third Boston Morning Musicale at Hotel Statler, December 14, Kirsten Flagstad offered a similarly notable forenoon of song. Her list began with Agathe's Leise, leise from Der Freischutz, by Weber, and included Lieder by Beethoven, Robert Franz, and Strauss, Isolde's Liebestod and the singer's now customary group of songs by Grieg. Edwin McArthur was, as usual, an expert collaborator at the piano.

The past two weeks have also included a violin recital by Yehudi Menuhin, whose powers continue to increase; a program by the Gordon String Quartet this in a series sponsored by the Medical Bureau to Aid Spanish Democracy; appearance of those accomplished duo-pianists, Bartlett and Robertson; the Boston debut of Giorgio Ciompi, promising young Italian violinist, and the last of the three Youth Concerts ably conducted by Wheeler Beckett.

C. W. D.

120

PHILADELPHIA, PA.
RECORD

JAN 1 - 1939

Koussevitzky Told His Rich Bride 'Give Me an Orchestra'... She Did!

Serge Koussevitzky leads his Bostonians into the Academy of Music Wednesday night to play in concert under Philadelphia Forum auspices.

The opportunity is a grand one to compare our own first-rate orchestra with another such superb instrument. And another to meet in Koussevitzky a bull fiddler turned batonist, a patrician turned democrat, a man with a musical mission and a gentleman who's still a prime sartorialist.

For elegant tailoring Serge Koussevitzky has no peer among orchestral chiefs, except, perhaps, Leopold Stokowski. It's a tossup between the two. Both are as sleek as chromium statues. Stokowski, slim, lithe, romantic in a virile way, looks as a poet should look, but never does. Koussevitzky, broad-shouldered, narrow-waisted, extremely military and virile in a dramatic way, looks as a captain of dragoons in civvies should have looked, but never did.

Long 'Wing Spread.'

Koussevitzky's conductorial gestures are literally high, wide and handsome. His wing spread, so to speak, is much larger than that of either Stokowski or Toscanini, and he has a greater repertoire of unpredictable motions than both of them put together. Time cannot wither, nor custom stale, the infinite variety of his shadow boxing.

Those who know his history look upon Koussevitzky's joyous, unrestrained gymnastics with tolerant eyes. They realize that, for years, he was forced to hide his fine figure and athletic prowess from thousands of potential admirers.

For Koussevitzky, before he became a conductor, was a world-famous performer on the double bass, that big growling brute of an instrument popularly known as the bull fiddle. In those days all that was visible of his impressive person was his head, one of his shoulders and his arms.

Made Self Learn.

He didn't want to be a bull fiddler any more than you or you or you, and it's greatly to his credit and indicative of his iron will, consuming ambition and extraordinary musicianship that he developed, according to authoritative opinion, into the best bull fiddler of his time.

Here's what happened:

Serge was the son of a violinist who scratched away for a meager living in a third-rate theater orchestra. The boy, intensely musical, wished to be a fiddler like his father. When he was 14, his family gave him their blessing, which was all they had to give, and sent him to Moscow to try for a scholarship at the Philharmonic School.

He arrived with three rubles in his pocket. At the school he was told that the only available scholarship was one in bull fiddling. Serge tried for it and won. He was, so far as is known, the first musician to make the barking monster into a solo instrument.

An overburdened troubadour, he dragged the cumbersome thing all over Russia and played it in recitals with amazing success. In 1903, when Koussevitzky was 29 (he's 64 now, but looks a mettlesome 50), the Czar decorated him—the only instance in history of a decoration bestowed for bull fiddling.

His Wife in Front Row!

That same year, while giving a concert in Moscow, the virtuoso happened to look into the audience and his eyes met those of a stunning brunette in the front row. The owner of the lovely eyes, Natalya Konstantinova Ushkova, became his wife two years later.

Natalya, the daughter of a wealthy merchant and a rich girl in her own right, promised him anything he wanted for a wedding gift. "Give me a symphony orchestra," was Koussevitzky's startling request. The bride was taken aback, for it was with the bull fiddle that he had wooed her and she hated to see him give it up, but she kept her word.

A year or so later Natalya hired 85 of the best musicians in Moscow. After a season of rehearsals Koussevitzky took his band on tour aboard a steamer—a little gift from his father-in-law.

SERGE KOUSSEVITZKY
. . . his tailoring is elegant.

They rode up and down the Volga. Every evening the vessel—a sort of musical showboat—tied up at a different city, town or village and the orchestra gave a concert, often before peasants and small-town folk who had never heard symphony music before. In seven years Koussevitzky and his men traveled some 3000 miles.

Came the revolution. Kerensky ordered Koussevitzky and his men: "Keep up with your music." They did, but it wasn't easy. It was a terribly severe winter; the country was in the killing grip of cold and famine.

Artists in Mittens.

Koussevitzky and his players starved for weeks on end. The boss conducted in mittens. The men wore mittens, too, but they had holes in them, so they could finger the strings and keys of their instruments.

The Bolsheviks made Koussevitzky director of the State orchestras which, in those early Soviet days, were at low musical ebb. He labored in that job for three years, from 1917 to 1920, but he was out of sympathy with the Lenin-Trotzky regime and asked permission to leave the country. It was refused because, officials said, "Russia needs your music."

The fiery Koussevitzky told the Government that, unless he were allowed to travel abroad, he'd never play or conduct another note in Russia. They let him go.

Cost Him a Million.

Koussevitzky says that the Bolsheviks deprived him of about a million in money, land and other property. In illustration of the state of things that impelled him to leave his native land, he likes to tell this story:

A minor Bolshevik official came in one day to check up on the affairs of the orchestra. "Who are those people?" he asked, pointing to a group of players at the conductor's left. "Those," said Koussevitzky, "are the first violins."

"And those over there?" asked the inspector, indicating a group at the conductor's right. "The second violins," was the reply.

"What!" yelled the official. "Second violins in a Soviet State orchestra? Clear them out!"

NOT a Modernist.

Well, Koussevitzky cleared out, too, went to Paris, where he conducted, ran a music publishing house (he still does there) and came to Boston in 1924. He built that orchestra up to a first-ranking band again, something Boston hadn't had since the days of Karl Muck.

Because he has done so much, both as conductor and publisher, for living composers (he is the high priest of the Sibelius cult), Koussevitzky has been called a modernist. The label infuriates him.

"Nonsense!" he snarls. "I'm not a modernist and I'm not a classicist. I'm a musician! The first movement of the Ninth Symphony of Beethoven is the greatest music ever written and George Gershwin's 'Rhapsody in Blue' is a masterpiece.

HARTFORD, CONN.
Jan. 2 TIMES 1939

One New Work, Two Beautiful Classics, Set by Koussevitzky

An important new work and two beautiful classics have been included by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, in the program which the Boston will play at the Bushnell Memorial tomorrow evening in the third event of the Bushnell Concert Series.

The concert, which is scheduled to start at 8:15 o'clock includes Handel's "Concerto Grosso, No. 10." Hindemith's "Symphonic Dances" and the fourth symphony of Brahms.

Of the second number, the Boston Transcript recently noted.

"Gratitude for the opportunity of hearing again the Hindemith dances, easily the most interesting new work which has been offered thus far this season, might well obscure other sentiments on the occasion.

"For, omitting for the moment their more technical aspects, the dances are, above all, eminently agreeable to listen to; there is nothing of the abstruse and purely intellectual in them to frighten away the lay listener. The themes are melodic and easily remembered, and the form, while original, is simple, logical and not dificult to follow.

HARTFORD, CONN.
TIMES
Jan. 3, 1939

Boston Symphony In Second Concert

The Boston Symphony Orchestra will play its second Hartford concert of the season tonight at Bushnell Memorial.

Dr. Serge Koussevitzky will direct a program which comprises Handel's Concerto Grosso No. 10, Symphonic Dances of Hindemith and Brahms' Fourth Symphony in E minor.

The concert, which begins at 8:15, is the third in the Bushnell Series.

DALLAS, TEX.
NEWS

JAN 5 - 1939

Boston Symphony In New York Concert

Special to The News.

NEW YORK, Jan. 4.—Serge Koussevitzky will conduct the Boston Symphony Orchestra in a concert at Carnegie Hall Thursday night with the Brahms Symphony No. 4 in E minor as the major work. The Vivaldi Concerto in D minor for orchestra with organ will open the program and Hindemith's Symphonic Dances will strike a modern note.

HARTFORD, CONN.
TIMES
JAN 5 - 1939

Dr. Koussevitzky Favors Repetition Of Brahms Fourth

"By all means play the Fourth Brahms next Tuesday evening! You must play it . . . when the Hartford Symphony plays it, it will be better understood, better appreciated, than it was tonight" said Dr. Serge Koussevitzky Tuesday evening in his dressingroom to Francis Goodwin, president of the Symphony Society of Connecticut.

Due to a misunderstanding the Fourth Symphony of Brahms, which was some time ago announced on the program of the Hartford Symphony Orchestra for its concert of Tuesday evening, Jan. 10, appeared on the program of the Boston orchestra.

'Fortunate to Hear It Twice'

"It is the most difficult of all Brahams' symphonies to understand," said Dr. Koussevitzky, "the deepest and most profound music. Audiences never understand it at one hearing, no matter how well performed. Hartford is fortunate in being able to hear it twice, especially under your very fine conductor. Barzin has a very special talent for conducting. I know his Brahms Fourth will be very fine indeed. And the audience will understand it much better, having heard my performance tonight."

Far from deploring the misunderstanding which gave rise to two performances of the Brahms Fourth in Hartford so near to one another, Dr. Koussevitzky was enthusiastic over what he considered a very happy coincidence for Hartford concert goers.

"How many times has this work been given in Hartford?" he asked. "Surely not more than two or three times in recent years? That is nothing . . . not nearly enough for such a symphony. Even my Boston audiences would not understand it at one hearing."

Conference in Boston

Mr. Goodwin made a special trip to Boston a few days ago to confer with Dr. Koussevitzky and George Judd, manager of the Boston Symphony, on the duplication of programs.

"At first I was very much distressed over what seemed like an unfortunate circumstance," Mr. Goodwin said. "My talk with Dr. Koussevitzky, however, has made me much happier about the whole thing."

In addition to the Fourth Symphony of Brahms, the Hartford Symphony's program will include Mozart's overture "Die Entfuhrung aus dem Serail," Wagner's prelude of "Lohengrin," three songs, and the Vorspiel and Liebestod from "Tristan and Isolde." Lotte Lehmann will be the guest soloist.

Exhibition to Aid Esplanade Concerts

During the week of Jan. 16, the public will have opportunity of seeing at 11 Newbury Street, nine miniature period rooms completely equipped with tiny antique furniture. All these objects were collected during 35 years by Mme Helena Rubenstein, and the showing is to be held for benefit of the Esplanade Concert Fund, which has offices in Symphony Hall.

A particular attraction of the rooms and contents to be exhibited, is that the objects are themselves antique, although the structures that surround them were built lately, so far as possible of material contemporary with the style . . . such as the moire silk wall covering in one case.

How small the objects are is suggested by a few Georgian dining room items. The sideboard is three inches high, and dining chairs are a little less. Silver goblets stand seven eighths of an inch, and plates measure one inch, yet have decorated borders. These are part of an eighty-piece set of solid silver.

For the exhibition Madame Rubenstein has loaned the following from her total of 25 arrangements, covering 15th to 19th centuries: Spanish dining hall, Versailles ball room, Queen Anne dining room, Georgian dining room, Louis XV drawing room, mid-Victorian parlor, Austrian kitchen, "Old Curiosity Shop," and Montmartre attic studio.

An invitation preview, with supper, will be held on Jan. 15. The following days of the week the showing is to be public, with admission charge of 50 cents for adults and 25 for children.

PHILADELPHIA, PA.
NEWS
JAN 5 - 1939

Boston Symphony Wins High Acclaim In Forum Concert

By PHILIP KLEIN

From the town of baked beans and brown bread treked Serge Koussevitsky and the Boston Symphony orchestra to display their art and talents for the members of the Philadelphia Forum, in the Academy of Music, last night. And this annual visit which the Bostonians make is an event that is eagerly anticipated and willingly attended by local concert-goers.

Tall, gaunt Koussevitsky has been traditional in his unswerving demands for fine reproduction by his musicians. He spares none of them in his never-ending search for better music, and he rules his troupe with the appreciated thoughtfulness of an artist. The violin section draws its bow in unison, giving the impression of automation. The cellos answer every nod or wince of the mestro with immediate music. There is not a motion lost nor an intimation dissolved in the amazing oneness of this symphonic group.

The concert opened with the rendition of the Siloti edition of the Concerto in D minor for orchestra and organ by the red monk, Vivaldi. Here is music of another day that was skillfully and carefully blended. Next came the modern Fifth Symphony, by Jean Sibelius. Koussevitsky, whose efforts to present the works of this great Finn composer have become history, creates an aura of old-world gentleness when he plays this work that is languidly lovely.

It was not until the orchestra swung into the melodic tones of the Fifth Beethoven Symphony that Koussevitsky struck his high level for the evening. The music of the Titan, played by a titanic band, whose music is possibly only excelled by our own Philadelphia orchestra, was electrifying. The second movement, commanding and yet subtle, was tremendous. A great ovation was the reward for these Back Bay musickeers who should come back before many months have passed.

HARTFORD, CONN.
COURANT
JAN 3 - 1939

Boston Symphony To Be Heard At Bushnell Tonight

Work by Handel, Hindemith and Brahms on Program

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will present the third event of the Bushnell Concert Series in its program at the Bushnell Memorial this evening, starting at 8:15 o'clock.

For tonight's concert Dr. Koussevitzky has selected the following interesting list: "Concerto Grosso, No. 10," by Handel; "Symphonic Dances," by Hindemith and the Fourth Symphony of Brahms.

Bushnell patrons will learn with much interest that the music of "Symphonic Dances" is the score originally intended by Hindemith for his ballet, "St. Francis," which the Ballet Russe de Monte Carlo performed here in November. When the subject of the ballet was finally decided upon, however, Hindemith diverted his musical sketches to symphonic uses, and then conceived and carried out a quite different music for the ballet.

According to John N. Burk, program commentator for the Boston Symphony, "the early growth of Hindemith as a composer was inevitably affected by the reaction from Wagnerian romanticism, and by the disillution resulting from the World War, and coinciding with his young manhood.

NEW BEDFORD, MASS.
MERCURY
JAN 2 - 1939

Music Conclave Being Arranged

Complimentary Rehearsal Of Boston Symphony To Be Feature

Preparations are well advanced for the National Music Conference which is to be held in Boston, March 14 to 17, and which will bring music educators from all parts of the country. Miss Margaret Virgin of Fairhaven, assistant supervisor of music in the Boston schools, is a member of the associate membership committee.

Four days packed with musical events have been arranged by the program committee, and considerable interest centers in the complimentary rehearsal of the Boston Symphony Orchestra Thursday, March 16, with the great Stravinsky conducting.

The program will include events planned by various member organizations, such as the New England Music Festival Association, which will organize a festival band, orchestra and chorus and the Massachusetts State Department of Education, will hold the Massachusetts Rural School Music Festival on the afternoon of March 17. The convention banquet will be March 16.

Rehearsals for the various festival groups will start on the 14th, and each day a music clinic will be held, affording a group opportunity to rehearse under the same conductor for three consecutive days.

Convention headquarters will be at the Statler Hotel and the Harvard and Radcliffe glee clubs will sing at the banquet. Other events include a concert by the Port Washington, N. Y. Band, a program by music pupils of Perkins Institute for the Blind, and one day during the convention, the bands of the various Boston Schools will entertain for whoever wishes to hear them, in their school buildings.

The festival chorus will rehearse at the Boston University, while the festival orchestra is to be accommodated at the New England Conservatory of Music. Band headquarters have not yet been announced. Attendance at all rehearsals is absolutely necessary.

Associate memberships may be secured for a nominal fee which will admit them to any or all of the festival events, including the Stravinsky rehearsal.

NEW YORK, N. Y.
EVENING POST
JAN 6 - 1939

BOSTON SYMPHONY IN CARNEGIE HALL

The Boston Symphony Orchestra is in town this week. Serge Koussevitzky conducted the first program, actually the Second Evening Concert of the New York series, in Carnegie Hall last night before a large audience.

The opening number on the program was the Concerto in D minor for Orchestra With Organ by Vivaldi, edited by Alexander Siloti. The choice of the Vivaldi as an opener was a happy one, for the audience, which had spent the interim since the last concert attending two or three other Symphonies, was immediately struck by the individuality of the Boston strings, and sat back comfortably, expecting future oral delights.

For these, however, the audience had to wait till the final number on the program, the Brahms E minor Symphony. In the meantime, "Four Symphonic Dances," by Hindemith, were given their first New York performance and, it is tempting to add, their last.

With a hair-raising cymbal crash and a frenzied flourish in the strings Mr. Koussevitzky and the orchestra were off in the Dances. The initial spasm seemed ill-spent, however, since they had a long and arduous musical path to travel before they reached the end. It proved more tiring for the audience than the orchestra, however.

All of which proved that the audience had uncommon good taste. Allowing an orchestral dexterity and a practiced contrapuntal pen, Hindemith has little to offer musically and manages to put together pieces of greater length and dullness than any two other composers, living or dead, who enjoy a comparable fame.

Mr. Koussevitzky and the men gave their best to the score, but they did the same for the Vivaldi and Brahms and these last two numbers were performed so excellently that the audience, even resenting the Hindemith, could consider its admission fee nothing if not well spent. O'G.

CAMDEN, N. J.
POST
JAN 6 - 1939

BOSTON SYMPHONY IS HEARD IN PHILA.

Koussevitzky's Orchestra Gives Memorable Concert for Forum

Philadelphia was treated to one of those rare concerts which become future standards of comparison. It was by Serge Koussevitzky and the Boston Symphony Orchestra, appearing in the Academy of Music for the Philadelphia Forum.

The two great "Fifths" of musical literature—Beethoven's and Sibelius' symphonies of that number—made a robust program satisfying to ears prepared for their elemental timelessness by the graceful virtuosity of Vivaldi's Concerto in D Minor for Orchestra and Organ. In this, the electrical organ used was far from effective, but that was incidental, because the number again established the pre-eminence of the Boston's strings—although perhaps the home-town pride of Philadelphians precludes the possibility of such concession from most of those in attendance.

Pre-eminent, too, is Koussevitzky as a conductor of Sibelius. From the stark grandeur of the composer's blue-print he erected a tonal structure as devoid of sentimentality as the framework of a skyscraper—and as overpoweringly impressive as steel stabbing the sky. Sparse in the sense of being devoid of orchestral bric-a-brac, the symphony ranks with the greatest of all time—when the conductor extracts its austere eloquence as does Koussevitzky: by simply hoisting the beams and driving the rivets and not trying to obscure them with "interpretative" terra-cotta.

No man today can give a better reading of Beethoven than the Boston's conductor. The Fifth, as he does it, is the familiar one that the listener's memory has strained from countless hearings—"old stuff," some might say. Which is as it should be, because the Fifth is old, both in age and in the sense that earth and fire and water and mountains are old—we feel that they always have been and always must be. No conductor has ever lived who could improve on Beethoven's own conception; all he has to do is to follow its perfection faithfully and extract the utmost of tone from his men. Worthy of note in this respect was the velvet fury of Koussevitzky's bass-fiddles in the third movement.

The concert was received with exceptional enthusiasm and the conductor was recalled five times at the close.

NEW YORK, N. Y.
WORLD - TELEGRAM
JAN 6 - 1939

Boston Symphony.

Before a large audience in Carnegie Hall last evening the Boston Symphony Orchestra under the direction of Serge Koussevitzky appeared in its second evening concert of this season's series in that auditorium.

The program featured a novelty—at least locally—Paul Hindemith's "Symphonic Dances." The other works listed were the Vivaldi Concerto in D minor, op. 3, No. 11, as edited by Alexander Siloti, and the fourth symphony of Brahms.

The Hindemith piece was originally intended as part of the music for a ballet to be devised by Leonide Massine in 1937. When the subject decided upon, St. Francis of Assisi, was made known to Hindemith he converted his musical sketches into the present composition and wrote an entirely new score for the ballet.

The music is dissonant, of course, though less so than Hindemith has shown on occasion. Oddly enough, it is the kind of dissonance with which the "St. Francis" score is replete. And it serves a purpose. For one thing certain cantilena passages, lovely though the melody, are coated with a thin acidity with surprisingly bearable results. And point superpoint is given to sonorous climaxes through its employment, besides.

Sonorous, by the way, describes aptly most of the tonal effect. The work begins with a startling double-forte phrase, shimmering down to a softer mood. And the rest of it is in like nature, contrast after contrast unreeling in a sympathetic linkage of strongly vivid and colorful speech.

Mr. Koussevitzky conducted the evening's music with all the mastery he is capable of and the orchestra played superbly. R. C. B.

BROOKLYN, N. Y.
EAGLE
JAN 6 - 1939

Music of the Day

By MILES KASTENDIECK

Koussevitsky Introduces New Hindemith 'Symphonic Dances' to New York in Second Visit of Boston Symphony to Carnegie Hall

Ever the champion of the new, Serge Koussevitzky came to town last night with a new Hindemith work for New York to hear for the first time. With the Boston Symphony Orchestra to play it, the "Symphonic Dances" of Germany's only ranking composer probably had the most advantageous hearing that it could receive, for the playing of the musicians was magnificent. The audience was generous with applause, but it is a moot question whether the acclaim was not less for the composer than for the performance.

Though there was no symphonic jazz in these "Symphonic Dances," there was enough scoring for the horns to suggest an influence in clever orchestration. It helped considerably in conveying the idea that perhaps the whole work was just so much brass. Such an interpretation is not an idle one either, for the music is empty in substance and even in several of its climaxes while being a fine example of craftsmanship. It is neatly made but what the super-structure incloses suggests more frequently a vacuum that anything else. Yet Hindemith is a child of the times and in his realism may be doing a great deal more in conveying the moods of this day than one would at first credit him. If the times are empty, it is not strange that his music should be, too.

But we cannot rely on technique alone, no matter how clever. The work is divided into four movements, symphonic in outline with a slow, fast, slow, fast plan. It is too long chiefly because within each movement there are pauses that almost sever the connections of the sections following with those preceding. From a startling beginning which certainly claims attention, the music works into march rhythms carried out into some arid territory. It is the second movement that is the core of interest where thoughts of Stravinsky and Ravel circulate while the rhythmic orchestration asserts itself. The brass choirs do wonders here as again in the finale. Hindemith sounds better in motion than "sehr langsam."

This music came in direct contrast to the broad sweeping melodies of Vivaldi's Concerto in D Minor for orchestra and organ in which the Largo movement is a gem. After the intermission, the Brahms Fourth Symphony presented another contrast. It sounded strangely tame and well-bred in comparison. Perhaps because the orchestra outdid itself in playing the Hindemith, the Brahms did not attain the highest level of performance, but it still had an excellence peculiar to Koussevitzky and the Boston Symphony.

NEW YORK, N. Y.
TIMES
JAN 7 - 1939

[From Final Edition of Yesterday's Times.]

HINDEMITH WORK IN PREMIERE HERE

'Symphonic Dances' Is Given by the Boston Orchestra at Carnegie Hall

DIVERTED FROM A BALLET

Vivaldi's D Minor Concerto and Fourth Symphony of Brahms on Program

By OLIN DOWNES

A new work by Paul Hindemith, played for the first time in New York, was the novelty of the concert given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, last night in Carnegie Hall. The score bears the title "Symphonic Dances." It is in truth a symphonic structure in which dance rhythms, remarkably treated and developed, predominate.

The sketches for this symphonic composition were conceived originally as material for a ballet intended for Léonide Massine. But when Massine decided upon St. Francis of Assisi for the theme of "Nobilissima Visione," performed last Fall by the Ballet Russe in the Metropolitan Opera House, the composer, in the words of the Boston Symphony program, "diverted his musical sketches to symphonic uses, and completed the present score in the Autumn" (of 1937). The first American performance of this music was given by Frederick Stock and the Chicago Symphony Orchestra March 3 of last year. The composer conducted the world premiere on the same day of December, 1938, in London.

Glowing Reports Received

Glowing reports of these "Symphonic Dances" preceded them here. The score is considered by certain authoritative persons one of Hindemith's greatest compositions. It would ill become a mere commentator, in the face of all this, and after a first hearing to

Cont. above right

give an opinion conclusively worded, of a new composition by such a brilliant composer and technical master as Hindemith has long since proved himself to be. It is true that we ourselves have admired other scores by Hindemith, on first acquaintance, more than we admired his music last night. But this is not a work to pigeonhole on such brief notice.

It is obvious, and of interest, that Hindemith in this late work follows less rather than more the atonal ideas which at an early date he lavishly employed. Not only is there here the feeling of definite key-relationships, on rather traditional lines; there is frequent strong, simple affirmation of classic tonality. One could even find suggestions of the manner of well-known composers of the nineteenth century, and also definite mood-romantic moods, if you like, in spite of the talk by Hindemith's European contemporaries and confrères of music that is to be a matter of design, rhythm, structure, and not of emotional indication. "Symphonic Dances" is undeniably music of moods, now dark, powerful, sullen, now gay, or victorious.

There are odd harmonizations of melodic ideas which sounded as though, under normal circumstances, they would justify quite an accustomed manner of harmonization. The work is written with Hindemith's accustomed mastery and it is well known how quickly, confidently and often arrestingly, he composed. The performance was another triumph for the orchestra. If there was no overwhelming demonstration at the close it could nevertheless be said that the music was well received.

Also on the Program

The other compositions of the evening were Vivaldi's D minor concerto for organ and orchestra in Siloti's version, which is so scored as to bring the burden of expression upon the Boston Symphony's superb string choir, which did full justice to its opportunity; and Brahms's Fourth symphony. The latter work has been played by Mr. Koussevitzky on recent occasions here. His interpretation of it becomes the more classic, firm-knit, poetical but also nobly austere, as he repeats it.

Vivaldi's concerto was technically and tonally a tour de force, though the slow movement was exaggeratedly slow in its tempo. It may be added that such virtuoso playing, such luminousness and color of tone, and technical finish, could make much poorer music than any that was heard last night remarkable. The audience, and the Boston Symphony audience is today the most distinguished audience that listens to music in New York, was guick to show its admiration and enjoyment of the incomparable band.

NEW YORK, N. Y.
SUN
JAN 6 - 1939

BOSTONIANS PLAY HINDEMITH SCORE

Koussevitzky Leads Dances in Carnegie Hall.

By IRVING KOLODIN.

For the third time in as many days, Carnegie Hall was host to an orchestra last night, the gentlemen of Boston appearing for their second visit of the season. There was a time when Serge Koussevitzky felt almost obligated to play new music when he led his orchestra here, to recapture some of the attention that the organization had sacrificed in its low period after the war. Now however, merely the promise of playing of the quality this group is qualified to offer causes the legions of listeners to gather. Certainly the earlier events of this week have not caused such sounds to course through the auditorium, either from the players or, in response, from the audience.

Nevertheless, Mr. Koussevitzky presented his listeners with an unfamiliar score last night, a quartet of symphonic dances which Paul Hindemith completed in 1937. The work has an interesting history, for it was begun when the possibility of a collaboration with Leonide Massine was originally presented to him. However, when the subject of "St. Francis" (seen here last fall) was decided upon, Hindemith elected to use other material for the ballet, and completed his first sketches merely as a series of orchestral dances.

Together the four pieces are as long as the average symphony (a total of slightly more than thirty minutes) and they follow the usual plan of such works, save that the scherzo precedes the slow section. As examples of the working skill of Hindemith, the increased clarity and directness that have characterized his recent writing, the dances have a consistent place in the pattern of his development. By other standards, however, the material is pallid and disaffecting, with little of the rhythmic momentum and vitality that one associates with the dance idea. There is the most satisfying formal pattern in the first section (perhaps, as Hindemith acknowledges, because it is the "most tuneful of the four") and the scherzo has a good deal of robustness. However, the slow movement and the finale were interesting principally for the individuality of Hindemith's orchestration with its curious balancing of brass and strings. The score provided the opportunity for a sumptuous tonal display by the musicians, of which Mr. Koussevitzky took full advantage.

The lasting impressions of the evening came at the beginning and the end, the material of these being the D minor concerto of Vivaldi (in the Siloti edition) and the fourth symphony of Brahms. Such prismatic string tone, definition of choirs, and superb correlation between conductor and men has not been heard in a concert hall here since the last time this orchestra performed. The Vivaldi was played with fine spaciousness and breadth, and the Brahms symphony (aside from some overstress in the scherzo) was another evidence of Mr. Koussevitzky's steady growth as an interpreter of the standard repertory.

NEW YORK, N. Y. R.K.
SUN

122

JAN 7 - 1939

The New Records

Taylor on Carroll—The Iturbis Play Gershwin—The Lighter Side.

By IRVING KOLODIN.

The first fruits of the alliance of the Columbia Broadcasting System and the Columbia Phonograph Company are at hand, and promise well for the future of this new arrangement. For one thing, the work is Deems Taylor's "Through the Looking Glass," which has long been deserving of recording, and for another it introduces to disks the efficient orchestra of the Columbia Broadcasting System under the direction of Howard Barlow.

However, the most encouraging element is the quality of the recording, which was made in the CBS studio at Liederkranz Hall, and is vastly superior to anything that the company has previously produced domestically. This, fortuitously, solves Columbia's problem of a place in which to record orchestral music, and should mean a steady flow of such recordings on their future lists.

Barlow's thoroughly understanding performance of Taylor's score (plus the fact that the composer was present to supervise the recording) gives us an estimate of the work rather higher than we have had from concert hall performances. This is particularly true of the Jabberwocky and White Knight sections, in which Taylor has been highly successful in his musical imagery. Elsewhere there are some too-fragrant reminiscences of Puccini and Stravinsky, but certainly there is a higher degree of skill in this writing than in any but a handful of American scores. Some of the recording is deficiently balanced, giving an undue prominence to such instruments as the oboe and bassoon, but this will no doubt be overcome in future recordings.

Iturbis and Gershwin.

Add to the mysteries of the phonograph literature the reason why Victor decided there was need for a new version of Gershwin's Rhapsody in Blue, when it already has the overpoweringly brilliant one of Jesus Maria Sanroma and the Boston "Pops" orchestra in its own catalogue. To be sure, one could understand the issuance of a performance more in the jazz manner, with the original instrumentation, but the current one has neither virtue, for it is a two-piano version, played by Jose and Amparo Iturbi.

Merely as technical piano playing, it is well-enough executed and the recording is acceptable (though by no means exceptional). However there is little approach to the true flavor of Gershwin, mathematical ritards and accelerandos being substituted for the easy-going freedom of tempos that the work requires. Since this will add glory neither to the Iturbis nor to Gershwin, the purpose of the issue remains rather obscure.

What They're Selling.

Center—		
	"My Heart Belongs to Daddy"	V
	"September Song"	B
Gimbel—		
	"My Revery"	V
	"Hold Tight"	D
Rabson—		
	"My Heart Belongs to Daddy"	V
	"Begin the Beguine"	BB
Sultan—		
	"Shadrack"	D
	"My Revery"	V

The records reviewed in this column were played on an RCO-Victor R-99, and a Walco Sapphire needle was used. Queries on records, needles, machines, &c., are invited.

BROOKLYN, N. Y.
EAGLE

JAN 7 - 1939

Orchestra Gives Second Concert

Box Guests Entertained at Boston Symphony Program Presented Last Evening

The Academy of Music was the scene last evening of the second concert of the Boston Symphony Orchestra series this season. Dr. Serge Koussevitzky, conductor, presented Haydn's Symphony No. 102 in B flat; Brahams' Symphony No. 4 in E minor and the Ravel Concerto. In the latter number Jesus Maria Sanroma was the guest soloist at the piano.

Col. and Mrs. Fay W. Brabson of Fort Hamilton entertained as their guests in the Army-Navy box Col. and Mrs. John Rhett, Col. and Mrs. Bradfield Smock and Major and Mrs. Edward Upson.

Mrs. Thomas H. McClintock and Mrs. George Hills Iler were cohostesses in the Brooklyn Woman's Club box, which was occupied by Mrs. Oliver G. Carter, Mrs. Arthur S. Tuttle, Mrs. Robert Franklin Ives, Mrs. Frederic M. Davidson, Mrs. Edwin G. Martin, Mrs. Wilson Briggs Zimmer, Mrs. McClintock and Mrs. Iler.

Mr. and Mrs. Thomas E. Murray Jr. had as their box guests Mr. and Mrs. Henry Mannix, Mr. and Mrs. Arthur W. McDermott, Miss Marie Murray and Thomas E. Murray 3d. The Murrays gave a dinner party at home for their guests before the concert.

Mrs. Benjamin Prince entertained as her box guests Mr. and Mrs. Karp Mikhalenkoff, Mr. and Mrs. Meredith Langstaff and Leslie Hodgson. Mr. Mikhalenkoff is director of the Brooklyn Music School Settlement.

Box guests of Mrs. Dean C. Osborne were Col. Joseph Colyer, Supreme Court Justice Lewis L. Fawcett, Mrs. James M. Fawcett, Mr. and Mrs. Alfred Fawcett, Mrs. Theodore Frohne and Mr. and Mrs. Carl Weiler.

The Adelphi Academy Alumnae box was occupied by Mr. and Mrs. Roy M. Hart, Miss Jessie Ogg and Miss Emily H. Bow. Robert Alfred Shaw, chairman of the governing committee of Brooklyn Institute of Arts and Sciences had as his guest Miss Harriet Cohen of London, the well known pianist.

The Brooklyn committee, of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport acting chairman, has turned over its box this season for the use of students who are leaders or players in the high school orchestras of Brooklyn and Queens. Dr. George H. Gartlan, director of music in New York City schools, invites different members of the All-City High School Orchestra to occupy the box for the Boston Symphony appearances in Brooklyn.

The 53d season of the Boston Symphony Orchestra in Brooklyn is presented under the auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is president, and the Brooklyn committee.

RECORD

Butler, Pa
12/8/38

Boston Symphony to Give Two Concerts at Syria Mosque

The high-light of the musical season is the visit of the world-famous Boston Symphony Orchestra, and all roads within a radius of 75 miles of Pittsburgh will lead to Syria Mosque next Saturday evening, December 10th, and Sunday afternoon, December 11th. The Sunday afternoon concert has special appeal to out-of-town music lovers. The concert starts at 3 o'clock, which makes possible an early return home. A young pianist will be featured as soloist at the Saturday evening concert. His name is Jesus Maria Sanroma, and he will play the Ravel Concerto for Piano and Orchestra. Sanroma has toured with great success in both Europe and America. Other works on the evening program are the Bethoven Symphony No. 2 in D major, and the Brahms Symphony No. 4.

The Sunday afternoon program will also feature two great symphonies. They are the Haydn Symphony in B-flat, and the Tschaikowsky Symphony No. 4. Three orchestral sketches, entitled "La Mer" by Debussy will also be included in the afternoon program. The orchestra for both concerts is under the direction of Serge Koussevitzky, and comes to Pittsburgh under the auspices of the Pittsburgh Orchestra Association, May Beegle, Manager.

NEW YORK, N. Y.
Sunday Journal & American

JAN 8 - 1939

Plan Music Festival For 'Fair'

By GRENA BENNETT

A movement is on foot to raise $1,200,000 for an international music festival to be given during the New York World's Fair.

The program for this all-embracing series was outlined at a recent conference at which Mayor La Guardia presided and collaborated with Grover A. Whalen, president of the exposition. It was suggested that a six months' season of music be planned and that musical groups and renowned artists from every country be invited to participate in what was described as a festival "the like of which has never been presented."

Many to Be Invited

In describing the character of the programs to be offered it was stated that opera, symphony, ballet, choral and folk music, soloists comprising entire foreign organizations in the various classes of musical endeavor, would be invited to the New York celebration.

It was decided that the sum mentioned above would be required to defray the expenses of such a tremendous plan and that some of the fund would be expended in air-conditioning both the Metropolitan Opera House and Carnegie Hall in which auditoriums a number of the programs would be given.

At the opera house a Wagner cycle would be sung by leading members of the Metropolitan, the casts led by Kirsten Flagstad and Lauritz Melchior, and the orchestra directed by Artur Bodanzky. The cycle would comprise the "Ring" music-dramas, "Parsifal," "Meistersinger" and "Tristan und Isolde."

U. S. on Program

The speakers proposed bringing to this country the complete company from the Paris Opera; Glyndebourne Opera; and a group from Hungary. It was also suggested that place on the programs could be accorded American opera. The ballet from Leningrad and a dance group from Poland were also mentioned as possibilities.

It was stated among the probabilities were recitals by Fritz Kreisler, Lawrence Tibbett, Mme. Flagstad, Jascha Heifetz, Yehudi Menuhin and Josef Hofmann. Among the symphonic organizations to be invited are the New York Philharmonic, with John Barbirolli and guest conductors; Philadelphia Orchestra, to be directed by Leopold Stokowski, Georges Enesco and Eugene Ormandy; Boston Symphony with Serge Koussevitzky; Minneapolis Orchestra and other representative symphonic organizations in this country.

NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 9 - 1939

Music Notes

The Boston Symphony Orchestra, in addition to the remaining concerts of its regular series in Carnegie Hall, will give a special concert there for the benefit of its pension fund on Wednesday night, Feb. 8, under Serge Koussevitzky's direction. Haydn's "Farewell" symphony will be presented in eighteenth century costume, with Dr. Koussevitzky as Haydn. Other numbers will be Prokofieff's "Peter and the Wolf" with Richard Hale as narrator, and a waltz group including Viennese dances by Lanner and Johann Strauss, Sibelius's "Valse Triste" and Ravel's "La Valse."

NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 8 - 1939

Dukelsky Work Introduced by Koussevitsky

'Dedicaces' Given First New York Performance at Carnegie Hall Concert

By Francis D. Perkins

As in the case of their evening concert two days before, Serge Koussevitzky and the Boston Symphony Orchestra yesterday played a recently composed work not previously heard here, sandwiched between music of the eighteenth century and a familiar symphony of the nineteenth, in their second afternoon program of the season in Carnegie Hall.

The novelty, prefaced by Haydn's symphony in B flat, No. 102, and followed by Tchaikovsky's fourth symphony, was "Dedicaces," a work of unusual form by the Russian-American composer Vladimir Dukelsky, scored, according to the official designation, for piano, orchestra and woman's voice obbligato. The assisting artists, who also took part in the first public performance of this composition in Boston on Dec 16, were Jesus Maria Sanroma, pianist, and Marguerite Porter, soprano.

Mr. Dukelsky, who has been living in this country for the last ten years, has composed extensively for the concert field and also, under the pseudonym of Vernon Duke, for that of musical comedy and motion pictures. In the former category, he has previously been represented in New York by two major works, his first symphony, played by the National Orchestral Association under Leon Barzin in April, 1933, and his "The End of St. Petersburg" for chorus and orchestra, performed by the Schola Cantorum under Hugh Ross last [illegible].

"Dedicaces," begun in 1934 and completed last spring, has as its point of departure and return a ten-line French text by Guillaume Apollinaire in which he, to quote the composer's description, "breathlessly describes those features of his existence in the city, the country and on the water that startled or touched him most." The text is sung in the introductory movement, "L'Envoi"; two instrumental movements, "To the City" and "To the Country," follow. The last section, "To the Sea," closes with an epilogue in which the last few lines of the text are softly sung.

The composer has described his work as "a three-movement piano concerto with a vocal epigraph"—which, on the whole, aptly summarizes its nature—and added that it is "in no way descriptive." He has added that the solo soprano becomes the narrator, while the solo pianist could perhaps be likened "to a man pitched against the universe of the orchestra." There seemed, indeed, to be a certain combative quality in the first extensive percussive piano solo in the second section, and in the treatment of the instrument throughout this movement, in which an incisive rhythm, offering one or two occasional hints of jazz, but not characterized by it, is the most apparent element in the music.

The energy of the movement, which could be taken as the reflection of impressions made by urban existence, was effective, but as it progressed the relentlessness of the rhythmic emphasis, in which the strings, as well as the piano, were sometimes made to play a percussive role, began to verge on monotony.

The ably wrought second movement provided a relieving contract with considerable lyricism, and the third, whose beginning seemed considerably milder than the "bomb-like explosion" cited in the note condensed from the composer's own analysis, offered a variety of sonorities, but none likely to prove vexatious even to conservative ears. Mr. Sanroma played with requisite vigor and laudable technical deftness and fluency in the not particularly grateful piano part, and Miss Porter gave a very commendable exposition of the text, which is set forth mainly in a manner which might be styled lyric recitative.

On the whole, "Dedicaces" did not impress as music of lasting consequence. It was ingenious and well scored, apart from excessive dependence on little-garnished rhythm in the second movement; the musical ideas of the next two parts were often pleasing, but did not present a clearly defined idea of the composer's creative individuality, and there seemed to be more skill in craftsmanship than over-evidence. There was a lone hiss punctuating the brief silence after the first movement, but at the close the applause was very cordial.

NEW YORK, N. Y.
WORLD - TELEGRAM

JAN 9 - 1939

2 Symphonies Given by Boston Orchestra

Superb Playing Marks Performance of the Program at Matinee Under Direction of Serge Koussevitzky.

By PITTS SANBORN.

Superb orchestral playing distinguished the performance of two symphonies under the direction of Serge Koussevitzky at the Boston Symphony Orchestra's matinee in Carnegie Hall on Saturday. The symphonies were Haydn's in B flat, No. 103, the ninth of the London series, and Tschaikowsky's fourth.

The other number on the program was "Dedicaces," for piano and orchestra with soprano obbligato, by Vladimir Dukelsky, also known as Vernon Duke, a "first performance in New York." Mr. Dukelsky was present and took a bow. The assisting artists were Jesus Maria Sanroma, pianist, and Marguerite Porter, soprano.

A short poem by Guillaume Apollinaire is sung by the soprano as introduction to the three dedications—"To the City," "To the Country," "To the Sea." Then, by way of epilogue, the soprano again intones the last lines of the poem.

Probably there was more bewilderment than anything else on the part of the audience in the presence of Mr. Dukelsky's curious and enigmatic work. However, no one could well question the composer's ingenuity and his skill in instrumentation.

In the evening Arturo Toscanini resumed the conductorship of the broadcasts of the NBC Symphony Orchestra, signalizing his return by leading magnificent performances of Mozart's "Haffner" symphony and Wagner's "Meistersinger" prelude. Also on his program were an orchestral version by Edmund Rubbra of the Brahms Variations and Fugue on a Theme by Handel and C. M. Loeffler's "Memories of My Childhood."

The Haydn symphony, the ninth of those composed for performance in London, had an interpretation revealing both the perennial quality of this music and the high standard of this orchestra, and the Tchaikovsky work received a vividly hued and impressive performance, fully revealing the expressive content of the music without any interpretative exaggerations. After the enlivening playing of the finale, there were cheers for this laudable orchestra and its notable conductor.

NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 7 - 1939

Albert W. Snow Dies; In Boston Symphony

Emmanuel Church Organist Taught at Conservatory

Special to the Herald Tribune

BANGOR, Me., Jan. 6.—Albert W. Snow, of Boston, organist at Emmanuel Church, a member of the Boston Symphony Orchestra and an instructor at the New England Conservatory of Music, died today after a long illness. He was sixty years old.

Mr. Snow was born in Melrose, Mass., the son of Mr. and Mrs. George A. Snow. He was educated in the public schools of Melrose, and was a choir boy at the Church of the Advent in Boston.

From 1901 to 1905 he studied at the New England Conservatory under Wallace Goodrich. He became assistant to S. P. Whitney, organist at the Church of the Advent, and succeeded Mr. Whitney about 1908.

In 1918, he was appointed organist at Emmanuel Church, and he served there until his death. He was appointed instructor in organ music and choir training at the Conservatory in 1925.

Mr. Snow was organist of the Boston Symphony Orchestra for twenty years. He composed church and organ music, gave many organ recitals and also taught privately for many years. He was a member of the St. Botolph Club, the Harvard Musical Society and the American Guild of Organists.

He was taken ill a year ago last summer and underwent a serious operation. Last May he took a leave of absence from his work and came to his summer home in Maine. Surviving are his wife, the former Eleanor Clulen, three sisters and a brother.

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NEW YORK, N. Y.
TIMES
JAN 8 - 1939

BOSTON ORCHESTRA PLAYS 'DEDICACES'

Dukelsky Composition Offered With Marguerite Porter and Jesus Sanroma Soloists

PREMIERE FOR WORK HERE

Tchaikovsky Fourth Symphony and Music by Haydn Also on Carnegie Hall Bill

The special feature of the concert given by the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, yesterday afternoon in Carnegie Hall, was the "Dèdicaces" of Vladimir Dukelsky, for piano, orchestra and soprano obbligato. Haydn's symphony in B flat, No. 102, and the Fourth symphony by Tchaikovsky completed the program.

Mr. Dukelsky's recently written composition, which received its première in Boston last month by the same forces, was heard here yesterday for the first time, with Jesus Maria Sanroma at the keyboard and Marguerite Porter as the vocal soloist. This work, based on a French poem by Guillaume Apollinaire, is in three movements in which the piano plays as important a part as in a concerto for the instrument. The ten-line poem is sung in its entirety as an introduction and a short quotation from it is allotted the soprano by way of epilogue.

This poem itself is strangely conceived and the music founded on it proved even stranger and decidedly more cryptic, if it had anything definite at all to impart. Mr. Dukelsky, who spends his time writing scores for musical comedies and the movies when not engaged on works in the serious vein, has admitted that there is nothing descriptive about the content of this latest novelty, despite the fact that the three movements bear seemingly programmatic titles, being named respectively, "To the City," "To the Country" and "To the Sea."

"To the Sea" Baffling

Since these "dedications" also failed to create any definite atmosphere or sustained mood of one sort or another, the relation of the music to the verses and the intentions of the whole opus, with the fuming and fury of its two chief divisions and the rather sentimental touches of its contrasted slow movement "To the Country," remained a dark secret.

Perhaps the hurly-burly of the city was the real inspiration of the opening movement. At least, this section was violently energetic and terrifyingly dissonant. Upon its conclusion, the staid audience was startled by an equally energetic hiss from one of the boxes. "To the Sea" was just as baffling but failed to bring on a recurrence of any such sign of disapprobation. In fact, there was prolonged applause after the splendid presentation of the work and the composer, who was present, was forced to come on stage to take his bow.

Although the composition did not seem destined for posterity, it displayed Mr. Dukelsky's sure command of orchestral writing and his considerable, if misdirected, talents as a creator.

Work of the Soloists

Mr. Sanroma gave a brilliant reading of the frantically difficult piano part, which reached its climax in a vehement cadenza at the start of "To the Sea," asking the utmost technical skill of the performer. Miss Potter undoubtedly sang her music correctly, but it was so discordantly written, against a thin, bizarre accompaniment, that the true pitch was a matter of conjecture.

In the two symphonies Mr. Koussevitsky and his men made the afternoon memorable by the splendor of the interpretations. The Haydn masterpiece, written in 1795 for the Salomon concerts in London, is one of his last and greatest attempts in the form. Mr. Koussevitzky employed the full quota of strings for it, and with good reason, since the symphony is almost Beethovenish in its vigor of statement. It was played with notable rhythmic allure, exuberance and finish.

But the Tchaikovsky Fourth was the great achievement of the afternoon. A more superb treatment of its familiar measures could not easily be conceived. Never before has this reviewer heard the first movement delivered with such munificence of tone, the brasses being incomparably rich and sonorous in their proclamations. There was gigantic power, intense vitality, gorgeous coloring and no end of imagination in this virtuoso rendition that never once was guilty of exaggeration or overstatement.

N. S.

NEW YORK, N. Y.
HERALD-TRIBUNE
JAN 9 - 1939

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NEW YORK, N. Y.
EVENING POST
JAN 9 - 1939

WORDS AND MUSIC

Koussevitzky and Bostonians Introduce Dukelsky's Latest

Toscanini Resumes N. B. C. Broadcasts With Mozart, Wagner, Brahms Pieces

By SAMUEL CHOTZINOFF

At Carnegie Hall Saturday afternoon Dr. Koussevitzky and his Boston Symphony Orchestra permitted New Yorkers to hear Mr. Vladimir Dukelsky's latest work in a serious vein—a piece called "Dedicaces" for piano, orchestra and soprano obligato. Mr. Jesus Maria Sanroma saw to the piano part of Mr. Dukelsky's curious music and Miss Marguerite Porter was the soprano. The three movements of "Dedicaces" are entitled "To the City," "To the Country" and "To the Sea." At the beginning Miss Porter sang a ten-line poem by the French poet Guillaume Apollinaire, and she also sang part of the lines at the finish.

The Boston subscribers are used to novelties, for Dr. Koussevitzky, though advancing in years, remains sympathetic to contemporary musical thought. But in Mr. Dukelsky's latest they found a harder musical nut to crack than they had been offered in some time. The trouble with the novelty was that its music failed to illuminate the poem and the titles of the movements, and the poem and the titles of the movements failed to illuminate the music. But perhaps the whole thing was meant as a joke and we shall find the new piece in the role of a "number" in Mr. Dukelsky's next musical show. For Mr. Dukelsky, under the name of Vernon Duke, is one of our best composers of musical comedy scores.

Dr. Koussevitzky also cruised around in the safer waters of a Haydn symphony (B flat No. 102) and in Tschaikowsky's Fourth Symphony. These were especially relished by the large audience and the Dr. and the superb Bostonians were the recipients of clamorous applause.

In the evening Mr. Toscanini resumed his broadcasts with the N. B. C. Symphony Orchestra in Studio 8-H. The program consisted of Mozart's "Haffner" Symphony, Loeffler's symphonic piece, "Memories of My Childhood," the Prelude to "Die Meistersinger" and an orchestral version of the Brahms-Handel variations for piano by an English musician, Edmund Rubra.

Mr. Toscanini has often played the "Haffner" Symphony, but on Saturday night one was aware of some subtle differences in tempi, notably in the pace of the slow movement, which seemed a shade faster than usual. The Italian conductor manages to establish a masculine approach to the music of Mozart without disturbing the composer's sublime refinement.

The Brahms-Handel variations are more suited to orchestral translation than the same composer's G minor piano quartet which Schoenberg has turned into an orchestral piece. Yet some of the variations resisted their new and supposedly flattering clothes. At the end one was left with the feeling that Brahms knew better than Mr. Rubra.

The N. B. C. Orchestra was in wonderful form and Mr. Toscanini finished up in a blaze of glory with the Wagner Prelude. Enthusiasm was riotous.

At Carnegie Hall yesterday afternoon Miss Guillia Bustabo was the soloist of the Philharmonic-Symphony concert, playing Sibelius' Violin Concerto with a great deal of vulgar and much technical facility and not a little imagination. Mr. Barbiroli performed excerpts from Debussy's "Pelleas" and Schubert's German Dances.

BROOKLYN, N. Y.
EAGLE
JAN 9 - 1939

Music of the Day

By MILES KASTENDIECK

Toscanini Returns, Bustabo Is Soloist With Philharmonic, Friends of Music Resume Concerts, Brooklyn Dancer Scores in Recital

Boston Symphony

Carnegie Hall's Saturday afternoon audience witnessed another first performance by the Boston Symphony of a work not previously heard in New York. Dr. Koussevitzky is to be congratulated for the progressive spirit which prompts him to search for new material to widen the scope of orchestral repertoire. As an outstanding exponent of modern music he has acquainted his audience with many important works. Vladimir Dukelsky, who writes musical comedy music as Vernon Duke, was represented on Dr. Koussevitzky's Saturday program by a four movement work written for piano and orchestra with a soprano singing Guillaume Appolinaire's text as prologue and epilogue. The piece is called "Dedicaces," was brilliantly played, is highly sensational, cleverly scored, unconvincing and superficial. Jesus Sanroma, pianist, and Margerite Porter, soprano, were the assisting artists.

R. O. W.

NEW YORK, N. Y.
SUN
JAN 9 - 1939

Concerts of the Week End

Toscanini Returns — Orchestral Novelties and a Soloist—Other Events.

The return of Arturo Toscanini, novelties by the N. B. C. and the Boston Symphony orchestras, and two performances of the Sibelius violin concerto by Guila Bustabo as soloist with the Philharmonic-Symphony, were highlights of the week end for patrons of orchestral concerts.

Mr. Toscanini introduced one of the novelties at Saturday night's broadcast concert of the N. B. C. ensemble in Studio 8-H, Radio City. The composition itself was a familiar one, being none other than the Brahms variations on a theme by Handel, which the hardiest of pianists occasionally include in their recital programs. But in the orchestral dress devised for it by Edmund Rubbra, a thirty-seven-year-old English composer of growing reputation in his own country, it represented a first New York performance.

Mr. Rubbra's transcription should prove popular with conductors and audiences alike. As published in Mr. Toscanini's fastidious performance, it is a brilliant and sympathetic achievement. One suspects that Brahms himself would have scored some parts of it more thickly and with darker coloring. But the essentials of the original are never lost and the instrumentation presents its own delightful and adroit details.

The evening was one of superb performances, beginning with Mozart's exquisite "Haffner" symphony and embracing further Loeffler's symphonic poem, "Memories of My Childhood," and the prelude to Wagner's "Meistersinger." It was good to hear the Loeffler work again, for America has produced relatively few works of its quality. But needless to report, it was the "Meistersinger" music which had the most stirring effect on the audience. Shouts were mingled in the applause—an old story for Toscanini readings of this endlessly vital exordium.

Dukelsky's 'Dedicaces' Played.

At the Saturday afternoon concert of the Boston Symphony, in Carnegie Hall, Serge Koussevitzky introduced to his Manhattan subscribers Vladimir Dukelsky's "Dedicaces" some six weeks after conducting its world premiere at one of his orchestra's home concerts. The composer was present to bow from the platform.

The work is described as "a three-movement piano concerto with a vocal epigraph." It makes use of a ten-line French poem by Guillaume Apollinaire, the complete text being sung in the introductory movement, "L'Envoi" and a portion of it repeated at the close of last section, "To the Sea." Intervening are two purely instrumental movements styled "To the City" and "To the Country." The composer is authority for the statement that the music is in no way descriptive; as also for the further information that the solo soprano serves as narrator, whereas the solo pianist is to be likened "to a man pitched against the universe of the orchestra."

A zealous and spirited performance failed to make clear the logic of the composition. There were ingenious details in the scoring and some highly dissonant writing which may or may not have had an emotional purpose. But for this reviewer, the work simply did not "come off." Some one hissed at the end of the first movement. At the close the reaction of the audience as a whole was cordial. Jesus Maria Sanroma did his utmost for the piano part and Marguerite Porter floated the nebulous vocal line on what were assumed to be the intended pitches.

The other music of the afternoon was Haydn's noble symphony in B flat major, No. 9 of the London series, and Tschaikowsky's symphony No. 4, both accorded performances to be remembered as among the most searching and eloquent that Dr. Koussevitzky has given us.

Girl Violinist With Barbirolli.

With the exception of the Sibelius violin concerto, John Barbirolli's program for the Philharmonic-Symphony's concerts Saturday night and yesterday afternoon were compounded of music heard at earlier concerts. There were repetitions of the Schubert "Deustche" for strings and Mr. Barbirolli's own arrangement of preludes and entr'actes from Debussy's "Pelleas et Melisande," with the Overture to Wagner's "Tannhauser" to supply a rousing conclusion. All were accorded expert performances, in which the playing was of good quality. Miss Bustabo made a brave essayal of the concerto, bringing to it much of youthful fervor and charm as well as a considerable command of technical resource. But it could not be said that her intonation was unblemished or that her tone and style were large enough to give a really adequate delineation of this essentially masculine work. Nor was the orchestral accompaniment of the surety, the firmness and the quality of the other playing at yesterday afternoon's concert, some of the tempi suggesting special consideration for the soloist.

OSCAR THOMPSON.

BOSTON SYMPHONY OFFERS NOVELTIES

Hindemith's Symphonic Dances and Gardner Read's Suite Enliven Quiet Period

BOSTON, Jan. 5.—Boston has been exceptionally quiet, musically, this holiday season. Concert halls have been dark, with the exception of Symphony Hall, which has housed the regular concerts by the Boston Symphony, including the second in the Monday-Tuesday series. By exception, the programs immediately preceding Dec. 25 fell on Thursday evening and Friday afternoon, Dec. 22 and 23, and for this brace of concerts Dr. Koussevitzky arranged the following program:

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Symphonic Dances ....Hindemith
(First performances at these concerts)
Concerto in D, Op. 61, for Violin and Orchestra ....Beethoven
Soloist, Jascha Heifetz

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Among musicians in the audience, interest was about evenly divided between the performance of Mr. Heifetz and the presentation of the new Hindemith work. Mr. Heifetz gave a superb performance, and while there were occasional faults of intonation, the breadth of interpretation which he brought to the familiar measures of Beethoven and the beauty and suavity of tone which he evoked amply recompensed the listener. Mr. Heifetz received an ovation.

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Gardner Read

A first performance at these concerts of Gardner Read's Suite for String Orchestra was a feature of the eleventh brace of Friday-Saturday programs immediately after the holiday. The program:

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(First performances at these concerts)
Concerto in D Minor, Op. 15, for Piano and Orchestra......................Brahms
Rudolf Serkin, soloist
Symphony No. 4, in F Minor....Tchaikovsky

The most striking aspect of this program was the performance of the Brahms Concerto by Mr. Serkin. His performance confirmed our earlier impression of him. The Brahms Concerto, as most people know, is a heroic piece, but it is too often treated as such to the exclusion of other and equally important qualities. Mr. Serkin is one of the best grounded pianists we have welcomed here in a long time. His unerring rhythmic sense, plus an unusually discerning insight made for a performance which will remain one of the high lights of the present season.

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GRACE MAY STUTSMAN

Progress of Boston Symphony

Monitor Jan. 14/39

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The most impressive novelties of a season are not always the most recently composed. Thus Mozart's Divertimento in B flat, for strings and two horns (K. 287) delighted the listeners at the second pair of concerts. Almost every measure of the six movements reflects the composer's inexhaustible melodic inspiration and inventive genius.

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ENESCO AT HELM WITH SYMPHONY

B. Post

He Plays Own Pieces While Koussevitzky Takes Vacation

Jan. 13/39

BY WARREN STOREY SMITH

At this time of year it is Dr. Koussevitzky's wont to take a brief and always well-earned vacation. Filling his place at the Symphony Concert of yesterday afternoon was Georges Enesco, who had been guest-conductor no longer ago than last March. Next week the Orchestra will be led by Mr. Burgin.

PLAYS OWN MUSIC

There are conductors who can change an orchestra over night. In the case of the Boston Symphony, as it now stands, any change would hardly be a change for the better. Happily, Mr. Enesco gives us the impression that tonally everything is in order. We are made aware of his presence chiefly by his programmes and by his physical aspect, both individual. But strings, woodwind and brass give forth their familiar sound.

Since he is composer before he is conductor, for all his skill and experience in the latter field, Mr. Enesco is likely to favor us with some of his own music. And not yet has the experience been unwelcome. He is somewhat less fortunate when he appears as ambassador for musical Rumani at large. Last year in this capacity he gave us Alessandresco's tedious "Actaeon," and yesterday we were vouchsafed a diverting trifle by Dinu Lipatti, "Chef cu lautrai" ("Merrymaking with Fiddlers"), perhaps better suited to the Pops. To those who caught it, the piece yielded an amusing resemblance to Gershwin's "Wintergreen for President."

His Second Rhapsody

To return to the pleasanter issue of Mr. Enesco's own compositions, there were two on yesterday's programme, one of them a novelty, so far as Symphony Hall is concerned, the other a well-justified revival. The deserved success of Mr. Enesco's First Rumanian Rhapsody has put its successor far in the background. This Second Rhapsody, in D minor, came to a previous Bostonian performance at the hands of the People's Symphony Orchestra several years ago. In common with its predecessor, it offers engaging folk-tunes set off by opulent orchestration. Those for whom a hearing of the Second Rhapsody yesterday brought renewed desire for the First may gratify that longing at the concerts of next Monday evening and Tuesday afternoon, when Mr. Enesco takes his present leave of us.

Of far more interest than this Rhapsody was the Symphony in E-flat major, which like so many works not of the first magnitude, had enjoyed a brief celebrity and then dropped from sight. (Mr. Burk's notes reminded us that this Symphony was played here in 1915 and again in 1920.) Composed in 1905, it may now be said to hold a promise which was not fulfilled, since no other symphony has come from Mr. Enesco's pen.

Richly Treated

As the product of a gifted, receptive and rarely accomplished young musician, the Symphony recalls what were the obvious influences of the year 1905. In the slow movement we are reminded of "Parsifal"; and in the third of D'Indy ("The Symphony on a Mountain Air"). There are hints of Debussyan impressionism and of Straussian "Sturm und Drang." But the piece as a whole, for all its lack of the highest originality, stands up well. The themes are strong, the facture solid. There is a richness of treatment all the more pleasing to hear in these ascetic days.

As preface to this Rumanian afternoon the distinguished visitor offered a performance of Mozart's "Haffner" Symphony, one calculated to please those who feel that Mozart's music should not be prettified. There was no suggestion of Dresden China in this D major Symphony, as Mr. Enesco and the orchestra presented it yesterday.

Enesco Guest Conductor Of Symphony

B. Trans.

Begins Series of Five Appearances At Sanders Theater

Jan. 13/39

Georges Enesco, one of the greatest musicians of our time, appeared as guest-conductor of the Boston Symphony Orchestra in Sanders Theater, Cambridge, last evening. The concert was the first of five in six days during which the Rumanian musician is presiding over the Boston Orchestra. He was cordially greeted by the audience of last evening; and by the time the concert had run its course the demonstrations of applause had surpassed anything the present writer can recall within the hallowed walls of Sanders Theater.

There were reasons aplenty for the good-will and enthusiasm of the audience. A man of singular charm, which is enhanced by his retiring manner on the stage, Enesco captured the affection of last night's onlookers the more he obviously tried to avoid it. The orchestral playing had exceptional beauty, and Enesco persistently directed the voluminous applause toward the musicians, who were themselves applauding the conductor as enthusiastically as the audience was doing.

In a concert which began with a remarkably sensitive presentation of Mozart's "Haffner" Symphony, Enesco appeared as composer as well as conductor. Two of the four numbers were his Second "Rumanian" Rhapsody and his First Symphony. The latter has not been played by the Orchestra since 1920, while the former, though produced at the same time as the familiar First Rhapsody, has evidently never appeared on a Boston Symphony program.

The only other number on the program was new to America—the movement, "Chef du lautari," from the Suite, "Satrarli," by the young Rumanian composer, Dinu Lipatti. Neither this relatively brief excerpt nor the music of Enesco was particularly difficult to grasp at first hearing. But since the same program was to be repeated in Symphony Hall this afternoon (as well as tomorrow evening) detailed discussion may thus be postponed to a more leisurely time and place.

M. S.

B. Trans.: Jan. 14/39

New Shostakovich Item

The Fifth Symphony of Dimitri Shostakovich will be the principal item of the Boston Symphony program for next Friday and Saturday. This is the work which restored the composer to favor in Soviet Russia. The new symphony has been played in Paris, and over the NBC network, but this will be its first hearing hereabouts.

Richard Burgin will conduct this pair of concerts, which will present another novelty, a suite, "Improvisations," by Jacobus Langendoen, of the second desk of the orchestra's cello section.

The other numbers of the program will be Tansman's orchestration of Bach's Organ Toccata and Fugue in D minor, and Liszt's "Les Préludes."

Notes on Conc

B. Trans - Jan. 13/39

Richard Burgin will conduct the concerts of the Boston Symphony Orchestra next Friday afternoon and Saturday evening. The principal number of the program will be the Fifth Symphony of Shostakovitch, written last year and first performed in connection with the twentieth anniversary of the founding of the Soviet Union. The first American performance of the four-movement symphony was at an N. B. C. Symphony radio concert last April.

The rest of the program will include Bach's Organ Toccata and Fugue in D minor, orchestrated by Tansman; a Suite, "Improvisations," by Jacobus Langendoen, 'cellist in the Boston Orchestra, and "Les Preludes" by Liszt.

Gruenberg's "Daniel Jazz" for tenor and chamber orchestra has been added to the program of the "Concert Extraordinaire" for the benefit of the Symphony Orchestra's pension fund, Wednesday evening, Feb. 1.

SYMPHONY PROGRAM

B. Trans. Jan. 16/39

The new Fifth Symphony of Dmitri Shostakovitch will have its first performance hereabouts at the next pair of Friday afternoon and Saturday evening concerts by the Boston Symphony Orchestra in Symphony Hall on Jan 20 and 21. Richard Burgin, as conductor of this pair of concerts will then introduce the Symphony, which the Russian composer wrote in 1937 and which was performed as part of the celebration of the 20th anniversary of the Soviet Republic. The Fifth Symphony, which is still in manuscript, has had a few performances outside of Russia, notably in Paris last summer and at an NBC radio concert on April 9.

The program will otherwise consist of Bach's Organ Toccata and Fugue in D minor (known as the Dorian) as orchestrated by Alexander Tansman, also Jacobus Langendoen's Improvisations, which will have its first American performance. Mr. Langendoen is a member of the orchestra's 'cello section. Liszt's symphonic poem, "Les Preludes," will compete the programme.

PENSION FUND PRO

An additional number nounced for the "Concert dinaire," the program wh Boston Symphony Orchestra a Serge Koussevitzky will give for the benefit of the pension fund in Symphony hall on Wednesday evening, Feb. 1. This will be Louis Gruenberg's "The Daniel Jazz," a musical setting for tenor and chamber orchestra of Vachel Lindsay's poem. The soloist will be Colin O'More.

A rare evening of diversion and musical delight is promised for this event, which will open with a performance of Haydn's Farewell Symphony in 18th century setting and costume. Prokofieff's orchestral fairy tale for children, "Peter and the Wolf," will be performed, with Richard Hale as narrator, and a succession of waltzes, early and late, will include Lanner's Schoenbrunner, Johann Strauss' Vienna Blood and Voices of Spring, Sibelius' Valse Triste and Ravel's La Valse.

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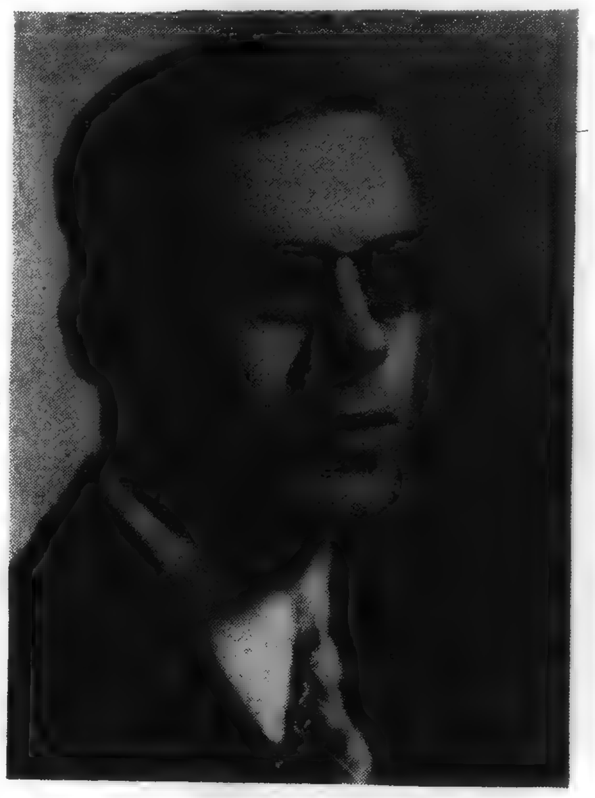

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Rudolf Serkin, soloist
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Since he is composer before he is conductor, for all his skill and experience in the latter field, Mr. Enesco is likely to favor us with some of his own music. And not yet has the experience been unwelcome. He is somewhat less fortunate when he appears as ambassador for musical Rumani at large. Last year in this capacity he gave us Ales[illegible]escu's tedious "Actaeon," and yesterday we were vouchsafed a diverting suite by Dinu Lipatti, "Chef cu lautari" (Merrymaking with Fiddlers"), [illegible] better suited to the Pops. To those who caught it, the piece yielded an amusing resemblance to Gershwin's "Wintergreen for President."

His Second Rhapsody

To return to the pleasanter issue of Mr. Enesco's own compositions, there were two on yesterday's programme, one of them a novelty, so far as Symphony Hall is concerned, the other a well-justified revival. The deserved success of Mr. Enesco's First Rumanian Rhapsody has put its successor far in the background. This Second Rhapsody, in D minor, came to a previous Bostonian performance at the hands of the People's Symphony Orchestra several years ago. In common with its predecessor, it offers engaging folk-tunes set off by opulent orchestration. Those for whom a hearing of the Second Rhapsody yesterday brought renewed desire for the First may gratify that longing at the concerts of next Monday evening and Tuesday afternoon, when Mr. Enesco takes his present leave of us.

Of far more interest than this Rhapsody was the Symphony in E-flat major, which like so many works not of the first magnitude, had enjoyed a brief celebrity and then dropped from sight. (Mr. Burk's notes reminded us that this Symphony was played here in 1915 and again in 1920.) Composed in 1905, it may now be said to hold a promise which was not fulfilled, since no other symphony has come from Mr. Enesco's pen.

Richly Treated

As the product of a gifted, receptive and rarely accomplished young musician, the Symphony recalls what were the obvious influences of the year 1905. In the slow movement we are reminded of "Parsifal"; and in the third of D'Indy ("The Symphony on a Mountain Air"). There are hints of Debussyan impressionism and of Straussian "Sturm und Drang." But the piece as a whole, for all its lack of the highest originality, stands up well. The themes are strong, the facture solid. There is a richness of treatment all the more pleasing to hear in these ascetic days.

As preface to this Rumanian afternoon the distinguished visitor offered a performance of Mozart's "Haffner" Symphony, one calculated to please those who feel that Mozart's music should not be prettified. There was no suggestion of Dresden China in this D major Symphony, as Mr. Enesco and the orchestra presented it yesterday.

Enesco Guest Conductor Of Symphony

B. Trans.

Begins Series of Five Appearances At Sanders Theater

Jan. 13/39

Georges Enesco, one of the greatest musicians of our time, appeared as guest-conductor of the Boston Symphony Orchestra in Sanders Theater, Cambridge, last evening. The concert was the first of five in six days during which the Rumanian musician is presiding over the Boston Orchestra. He was cordially greeted by the audience of last evening; and by the time the concert had run its course the demonstrations of applause had surpassed anything the present writer can recall within the hallowed walls of Sanders Theater.

There were reasons aplenty for the good-will and enthusiasm of the audience. A man of singular charm, which is enhanced by his retiring manner on the stage, Enesco captured the affection of last night's onlookers the more he obviously tried to avoid it. The orchestral playing had exceptional beauty, and Enesco persistently directed the voluminous applause toward the musicians, who were themselves applauding the conductor as enthusiastically as the audience was doing.

In a concert which began with a remarkably sensitive presentation of Mozart's "Haffner" Symphony, Enesco appeared as composer as well as conductor. Two of the four numbers were his Second "Rumanian" Rhapsody and his First Symphony. The latter has not been played by the Orchestra since 1920, while the former, though produced at the same time as the familiar First Rhapsody, has evidently never appeared on a Boston Symphony program.

The only other number on the program was new to America—the movement, "Chef du lautari," from the Suite, "Satrarii," by the young Rumanian composer, Dinu Lipatti. Neither this relatively brief excerpt nor the music of Enesco was particularly difficult to grasp at first hearing. But since the same program was to be repeated in Symphony Hall this afternoon (as well as tomorrow evening) detailed discussion may thus be postponed to a more leisurely time and place.

M. S.

B. Trans. Jan. 14/39

New Shostakovich Item

The Fifth Symphony of Dimitri Shostakovich will be the principal item of the Boston Symphony program for next Friday and Saturday. This is the work which restored the composer to favor in Soviet Russia. The new symphony has been played in Paris, and over the NBC network, but this will be its first hearing hereabouts.

Richard Burgin will conduct this pair of concerts, which will present another novelty, a suite, "Improvisations," by Jacobus Langendoen, of the second desk of the orchestra's cello section.

The other numbers of the program will be Tansman's orchestration of Bach's Organ Toccata and Fugue in D minor, and Liszt's "Les Préludes."

Notes on Conc

B. Trans. Jan. 13/39

Richard Burgin will conduct the concerts of the Boston Symphony Orchestra next Friday afternoon and Saturday evening. The principal number of the program will be the Fifth Symphony of Shostakovitch, written last year and first performed in connection with the twentieth anniversary of the founding of the Soviet Union. The first American performance of the four-movement symphony was at an N. B. C. Symphony radio concert last April.

The rest of the program will include Bach's Organ Toccata and Fugue in D minor, orchestrated by Tansman; a Suite, "Improvisations," by Jacobus Langendoen, 'cellist in the Boston Orchestra, and "Les Preludes" by Liszt.

Gruenberg's "Daniel Jazz" for tenor and chamber orchestra has been added to the program of the "Concert Extraordinaire" for the benefit of the Symphony Orchestra's pension fund, Wednesday evening, Feb. 1.

SYMPHONY PROGRAM

B. Post Jan. 16/39

The new Fifth Symphony of Dmitri Shostakovitch will have its first performance hereabouts at the next pair of Friday afternoon and Saturday evening concerts by the Boston Symphony Orchestra in Symphony Hall on Jan 20 and 21. Richard Burgin, as conductor of this pair of concerts will then introduce the Symphony, which the Russian composer wrote in 1937 and which was performed as part of the celebration of the 20th anniversary of the Soviet Republic. The Fifth Symphony, which is still in manuscript, has had a few performances outside of Russia, notably in Paris last summer and at an NBC radio concert on April 9.

The program will otherwise consist of Bach's Organ Toccata and Fugue in D minor (known as the Dorian) as orchestrated by Alexander Tansman, also Jacobus Langendoen's Improvisations, which will have its first American performance. Mr. Langendoen is a member of the orchestra's cello section. Liszt's symphonic poem, "Les Preludes," will compete the programme.

PENSION FUND PROG

An additional number nounced for the "Concert dinaire," the program wh Boston Symphony Orchestra Serge Koussevitzky will give for the benefit of the pension fund in Symphony hall on Wednesday evening, Feb. 1. This will be Louis Gruenberg's "The Daniel Jazz," a musical setting for tenor and chamber orchestra of Vachel Lindsay's poem. The soloist will be Colin O'More.

A rare evening of diversion and musical delight is promised for this event, which will open with a performance of Haydn's Farewell Symphony in 18th century setting and costume. Prokofieff's orchestral fairy tale for children, "Peter and the Wolf," will be performed, with Richard Hale as narrator, and a succession of waltzes, early and late, will include Lanner's Schoenbrunner, Johann Strauss' Vienna Blood and Voices of Spring, Sibelius' Valse Triste and Ravel's La Valse.

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Enesco Returns

B. Trans Monitor Jan. 14/39

Written for The Christian Science Monitor

Georges Enesco, distinguished composer, conductor and violinist, assumes charge of the Boston Symphony Orchestra for the regular week-end concerts as well as those of Monday and Tuesday. With the single exception of Mozart's "Haffner" Symphony, his programs will traverse more or less unfamiliar Rumanian music from his own hand and from that of a student and colleague, Dinu Lipatti. Enesco's extraordinary success at the symphony concerts of last season was more than sufficient recommendation for a return visit to Boston, which is gradually beginning to realize the individuality of this eminent musician's gifts.

Some years ago in Paris, Enesco made the following illuminating statements about his career as a Rumanian artist—a career which could hardly be said to follow the traditional channels of growth, for Rumania has contributed little more than folk music to the development of the art, and the composer has had to blaze his own trails:

"People have been puzzled and annoyed," he said, "because they have been unable to catalogue and classify me in the usual way. They could not decide exactly what type of music mine was. It was French after the manner of Debussy, it was not exactly German, they declared. In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one.

* * *

"That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Rumania (and I return there for a while every summer), but when I was 7 years old [Enesco was born in Cordaremi, Rumania, Aug. 7, 1881] I was studying in Vienna, and incidentally, composing sonatas, rondos and a good many other things. I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a large choral society which sang all the great masses, I used to sing in the chorus, studying the scores.

"In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even today my works show a combination of their influence. No, there is nothing so strange about that. Wagner and Brahms were not as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. You can even find in Brahms themes strongly suggestive of Wagner's. In Brahms' Horn Trio you hear the 'Walküre'; in the Third Symphony, 'Tannhäuser.' The aim of both was for the highest and noblest. The main difference between the two consists in the fact that Brahms lacked the sensuous element which one finds in the music of Wagner.

"I have written relatively little (naturally I am not taking into account student compositions, with which you can see my shelves piled four rows high), because my duties as soloist and conductor have not granted me the leisure. It goes without saying that I prefer composition to interpretation. But the main reason, after all, for my being a violin virtuoso is that I wish to make enough to support myself and not to have to depend on others."

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The Second Rumanian Rhapsody, an apt successor to the more familiar First in A major, is built entirely upon folk material, and contents itself with a brilliant, rapid statement of the exuberant themes the composer has chosen to treat. There is little development. D major is the predominating key throughout, and a certain subtle monotony rather contributes to the effect than weakens it, as in the case of the first Rhapsody.

The Symphony in E flat major, introduced as long ago as 1906 at a concert of the Colonne Orchestra at the Châtelet, Paris, and dedicated to Alfredo Casella, is not a stranger to Boston. It was first performed in Symphony Hall in 1915, and was given a second hearing in 1920. The work is in three movements instead of the customary four, the scherzo being omitted.

Lipatti, composer of the mysterious "Chef cu lautari," is a young Rumanian born in Bucharest, March 19, 1917. He is already known as a pianist of exceptional merit, and his audiences comment on the remarkable expression of his playing. He has given sonata recitals with Enesco, playing his own Sonatina for violin and piano. Other works include a Piano Concerto which he has played with orchestras in Paris and other cities. The name "Dinu" is a diminutive of Constantine.

The work by Lipatti on the current programs is the third movement from a suite known as "Satrarii" or the "Tent Dwellers," referring to the great bands of Hungarian gypsies. "Chef cu lautari" is translated by the French word "Ivresse" upon the cover of the score. Enesco suggests the possible American word "whoopee," and a usable title is "Merrymaking of the Gypsies." There is a fast first section with a rhythmic background of strings, a lyric middle part, and a reutrn to the music of exuberant opening. The characteristic gypsy scale is employed.

G. H. L. S.

MUSIC

B. Globe Jan. 14/39

SYMPHONY HALL

Boston Symphony Orchestra

During the first week of Dr. Serge Koussevitzky's annual vacation of a fortnight, the Boston Symphony Orchestra is host to one of the most gifted and versatile among living musicians—Georges Enesco. When the Rumanian composer, violinist and conductor directed the Boston orchestra last year, his visit proved a feature of the season. Now he returns to as cordial a welcome as before. His present stay includes not only the Symphony Hall concerts of yesterday afternoon and tonight, but that at Sanders Theatre last Thursday, and another pair at Symphony Hall next Monday and Tuesday.

His program for the first three begins with the "Haffner" Symphony of Mozart, and includes two of Mr. Enesco's compositions—the Second Rumanian Rhapsody and the First Symphony. For music new to America there is the symphonic movement "Chef cu lautari" by the conductor's fellow-Rumanian, Dinu Lipatti.

Sometime the scholars will knuckle down to the job of telling us which Mr. Enesco is the greatest, the violinist, the composer or the conductor. That will be difficult and baffling, since he is a virtuoso violinist, an extraordinarily fine conductor, and his own music reflects lively invention, a gift for melody, discriminating intellect and complete technical mastery.

His two Rumanian rhapsodies are gems of their sort in which length and form are perfectly mated to what the composer has to say. This music seems to come directly from the Rumanian soil, with a warm, bucolic mood generated by skillful use of a wealth of popular melody. Needless to add, the rhapsodies, like the First Symphony, are written for orchestra in a most colorful fashion. Incredible, by the way, is the fact that not until this week has the Second Rhapsody figured on a Boston Symphony program.

The First Symphony is an early work, written when Enesco was 24, and therefore but partially indicative of the originality he was later to reveal. The orchestration, especially in the first two of the three movements, owes a good deal to Wagner's "Ring" and "The Mastersingers"; the third movement starts off with a strong suggestion of Brahms. Yet a good many pages herald the mature Enesco.

His technical prowess in 1906 was, however, extremely remarkable. The First Symphony is a "big," involved contrapuntal score, full of carefully planned effects of instrumental color. Additional evidence of talent may be found in the abundance of really songful melody.

Dinu Lipatti is a younger Rumanian musician, now nearly 22 and reportedly a pianist of considerable attainment. "Chef cu lautari," dating from 1934, is not a recipe for a Rumanian dish but a title meaning "merrymaking with fiddlers." A symphonic movement constituting the finale of a suite called "Satrarii" ("Gypsies"), "Chef cu lautari" is exuberantly good-natured, a little noisy, and calls upon the resources of a large orchestra. Perhaps it is superficial, but no estimate of a man's ability could be formed on so small a sample of his work. Until such time as the whole suite is played here, let the matter rest.

Mr. Enesco conducted his own music with the authority of a composer who is also a practical master of the orchestra and who can obtain from a large body of men just what he wants. His reading of the "Haffner" Symphony was among the best Mozart performances one has ever heard. True to the Mozart style and temper, it was also rhymically vigorous yet neat and precise.

That Mr. Enesco most favorably impressed the Friday audience was proved by hearty applause and numerous recalls to the stage.

C. W. D.

Georges Enesco Conducts Boston Symphony

MUSIC

B. Her. Jan. 14 1939

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 12th regular concert by the Boston Symphony orchestra, Georges Enesco conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony in D major, "Haffner," K. 385 . . . Mozart
Rumanian Rhapsody No. 2 Op. 11 . . . Enesco
"Chef cu lautari" . . . Lipatti
Symphony No. 1 in E flat major Op. 13 . . . Enesco

Mr. Enesco's visit this year has been fully as enjoyable and rewarding as it was last season, which is to say that Boston has been honored to have this distinguished musician as guest-conductor of the orchestra. Mr. Enesco showed the most musicianly qualities as conductor in his interpretation of Mozart's Haffner Symphony. The performance was one of the most admirable precision, the keenest rhythmic vitality.

The full orchestra was employed, and the robustness of this music fully justified not cutting the strings down. In many ways this is the most "modernistic" of Mozart's symphonies and shows very well why conductors and builders of chamber music programs so frequently balance ultra-modern music with Mozart. There is a formal severity and, in the first and last movements, a certain cold brilliance which calls to mind a good deal of contemporary music. The latter characteristic is contrasted with a slow movement of the loveliest texture and the most graceful ornamentation. This symphony is, in truth, an undiluted joy.

Mr. Enesco's own talents as a composer seem to be best exemplified by relatively short flights of the imagination. The Second Rumanian Rhapsody, for example, is music that is exactly right for what it sets out to be, but the more pretentious First Symphony, in spite of many beautiful moments, is a bore. Both works were written before the war; and another way of putting this criticism would be to say that the symphony dates, whereas the rhapsody does not.

The Second Russian Rhapsody, which was heard yesterday for the first time at a Boston Symphony concert, is a very different work from the much more familiar First. The latter is sprightly and entertaining, the former is more truly rhapsodic. This is charming, romantic music with a particularly effective conclusion. The orchestra played it with the finest sonority of tone and smoothness of execution.

Dinu Lipatti is a young Rumanian composer who, if this piece is a good sample of his work, is by no means prematurely solemn. "Chef cu lautari" must be some sort of a portmanteau expression, which would have won the heart of Lewis Carroll, for it means both "to get drunk" and "to rejoice." Oh happy land that is candid enough to lump these terms together!

What sort of a merry-making has Mr. Lipatti taken us on? Well, it is as cheerful as Mr. Pickwick was before he fell asleep in the barrow and was wheeled away to the pound by Capt. Boldwig's men. There is no horrid after-effect, nothing for any one to hold his head over and murmur, like Mr. Snodgrass, "It was the salmon." In short, it is engaging music, somewhat obvious, perhaps, but always successfully genial.

Mr. Enesco's early Symphony came as rather a heavy anti-climax after the varied delights of the first part of the program. There is not much, after such a reaction, that one can say about it. What Mr. Enesco said so perfectly in the rhapsody he overstated in the symphony. One would certainly allow that a fine musician had written it, but not, as in the rhapsody, a composer of unusual talent and vivid imagination.

The concert will be repeated tonight. Mr. Enesco will also conduct the Monday evening and Tuesday afternoon concerts next week. He will then repeat some of this program, omit the symphony and offer instead the First Rumanian Rhapsody and his Second Suite. Next week Richard Burgin will conduct

THEATERS AND CONCERTS

SHUBERT—"Victoria Regina," Laurence Housman's biographical drama in a return engagement, with Helen Hayes in the title role, supported by Werner Bateman, Abraham Sofaer and many more; 8:30 P. M.

SYMPHONY HALL—The 12th regular concert of the Boston Symphony Orchestra, Georges Enesco, guest conductor, in Mozart's Haffner Symphony (K 385); Dinu Lipatti "La Chef"; Enesco's Rumanian Rhapsody No. 2 and Symphony No. 1 in E flat; 8:30 P. M.

SANDERS THEATER—In Cambridge, Russell Ames Cook will direct the Symphonic ensemble in the second of the junior morning concerts, assisted by Jesus Maria Sanroma and Mrs. Sanroma, pianists; 10:30 A. M.

January Busy Month for Concerts

B. Advertiser Jan. 15/39

By Ruth Marsters
Music Editor

JANUARY continues to present a full calendar of music events, —Kirsten Flagstad's appearance in Symphony Hall this afternoon heading the "musts" for the week.

Arias from "Lohengrin" and "Tannhauser," Schubert and Brahms lieder, a collection of Norwegian songs, finally a group of Strauss—the program might have been devised from special requests.

The Boston Morning Musicales always manage to be a highlight in whatever week they occur. Violinist Nathan Milstein is to be guest artist next Wednesday morning. If you are on the subscription list you know about it anyway.

Then there is Rachmaninoff, whose single Symphony Hall program of the season next Sunday afternoon consists of music by Bach, Beethoven, Schumann, Rachmaninoff, Chopin, Liszt.

The Boston Symphony Orchestra will manage to keep busy this week with concerts in Symphony Hall tomorrow evening and Tuesday afternoon under the direction of Guest Conductor Georges Enesco, Friday afternoon and Saturday evening under the surveillance of Richard Burgin, concert master and assistant conductor to Koussevitzky.

Enesco's programs will include Mozart's "Haffner" Symphony in D major, Enesco's own Suite No. 2, and First Roumanian Rhapsody. In addition, Enesco will give the first performance hereabouts of Dinu Lipatti's "Chef cu lautari," which means "merry-making with fiddlers," and is the finale of a symphonic suite entitled "Satfarki," translated gypsies.

It again falls to Burgin's lot to present to Boston audiences a Shostakovitch work—in this case the Fifth Symphony. Otherwise next week-end's program will include Bach's Organ Toccata and Fugue in D minor, Liszt's symphonic poem, "Les Preludes," and a new piece by Boston Symphony Orchestra 'Cellist Langendoen, called "Improvisations."

Jordan Hall concerts this week include a program by the Coolidge Quartette on Tuesday evening, the second in the series of chamber music concerts conducted by Bernard Zighera on Wednesday evening, a piano recital by Eugenia Buxton on Thursday evening.

The Diapason Chicago-Ill

JAN 1 - 1939

BEETHOVEN MASS IN BOSTON; E. POWER BIGGS AT ORGAN

E. Power Biggs was the organ soloist for the performance of Beethoven's "Missa Solemnis" in D major by the Boston Symphony Orchestra under Serge Koussevitzky and the Harvard Glee Club and the Radcliffe Choral Society, directed by G. Wallace Woodworth, Dec. 2 and 3. This was the eighth program of the symphony season. The RCA Manufacturing Company made records of the performance, so that it will be available to music-lovers everywhere.

The Beethoven work, his second mass, is a favorite with those who attend concerts in Boston. The first performance in Boston was by the Cecilia Society, B. J. Lang, conductor, March 12, 1897. The mass was performed at the dedication of Symphony Hall, Oct. 15, 1900, Wilhelm Gericke conducting, and the Cecilia Society appearing with the orchestra. There was a performance at the opening of the Beethoven centenary festival by this orchestra March 22, 1927, under the direction of Koussevitzky. The Harvard Glee Club and the Radcliffe Choral Society assisted. The second performance by this orchestra was at a pension fund concert April 26, 1938, again with the choruses of Harvard and Radcliffe.

RARE MAHLER WORKS TO BE DONE

Chamber Orchestra to Play Them at Jordan Hall

B. Post Jan 16/38

BY WARREN STOREY SMITH

RARE Mahler will be heard at Jordan Hall on Wednesday evening, at the second of the season's concerts of the Zighera Chamber Orchestra, hitherto known as the Boston Chamber Orchestra. With Cleora Wood, soprano, as the singer Mr. Zighera will present, for the first time here, since Paul Draper sang them at a pair of Symphony Concerts in the season of 1914-15, Mahler's "Lieder Eines Fahrenden Gesellen," or "Songs of a Travelling Journeyman." Aside from the music itself, simple, direct and appealing, in pseudo-folksong style, there is much of interest in this song-cycle, composed midway in Mahler's 24th year. The inspiration for the poems, which were Mahler's own, was his short-lived passion for Johanne Richter, one of the singers in the Opera House at Kassel, where he was then conducting. "In these poems," to quote the composer's biographer, Gabriel Engel, "he himself, is the one 'driven forth by the blue-eyes of his love'; and he departs broken-hearted to find his only consolation in the unchanging beauty and friendliness of nature."

Themes from this song-cycle found their way into Mahler's First Symphony, so eloquently disclosed to us by Mr. Mitropolis when he appeared as guest conductor at the Symphony Concerts two seasons ago. One of these is the opening phrase of the second song, "O'er the Fields I Went This Morn"; and the other occurs in the midst of the fourth, "The Two Blue Eyes." Like the song-cycle, the Symphony, which we of Boston should not be allowed to forget, is a personal document.

Speaking of both Mahler and Mr. Mitropolis, we read in the January issue of "Chord and Discord," the official organ of the Bruckner Society of America, that the Athenian conductor has recently been made an honorary member of the society (which labors also in Mahler's behalf), because of his past and prospective assiduity with Mahler's symphonies in Minneapolis. Last year Mr. Mitropolis gave the Minneapolitans not only the First Symphony but also the Fourth, which Boston has yet to hear; and this year he plans to introduce to the Twin Cities the Fifth and Ninth. It was Dr. Koussevitzky who made the Ninth known to Boston, and we are told that he will conduct it again sometime during the present season.

Of special interest in this issue of "Chord and Discord" are an article by Gabriel Engel dealing with the first four Bruckner Symphonies and one by William Parks Grant on "Mahler's Use of the Orchestra," a fertile field for discussion. Incidentally, Bruckner's Third Symphony which evoked warm praise from Richard Wagner, to whom it was dedicated, has not been played here since its single performance in 1901. Would it not bear reviving? According to Mr. Engel, it marks as great an advance over the Second, which has never been heard in Boston, as does Beethoven's "Eroica" over his Symphony in D major.

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Georges Enesco will conduct the Symphony Concerts of tomorrow evening and Tuesday afternoon and Richard Burgin, those of Friday afternoon and Saturday evening. Besides Mozart's "Haffner" Symphony and Lipatti's "Chef cu lautari" which he conducted here last week, Mr. Enesco will present his own Second Suite and First Roumanian Rhapsody. As for Mr. Burgin, he will introduce to Boston three works, the Fifth Symphony of Shostakovitch, Alexander Tansman's orchestration of Bach's Organ Toccata and Fugue in D minor, and a Suite, "Improvisations" by Jacobus Langendoen, of the Orchestra's 'cello section, and conclude his programme with Liszt's "Les Preludes."

B. Monitor Jan. 14/39

Enesco Returns

Written for The Christian Science Monitor

Georges Enesco, distinguished composer, conductor and violinist, assumes charge of the Boston Symphony Orchestra for the regular week-end concerts as well as those of Monday and Tuesday. With the single exception of Mozart's "Haffner" Symphony, his programs will traverse more or less unfamiliar Rumanian music from his own hand and from that of a student and colleague, Dinu Lipatti. Enesco's extraordinary success at the symphony concerts of last season was more than sufficient recommendation for a return visit to Boston, which is gradually beginning to realize the individuality of this eminent musician's gifts.

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"People have been puzzled and annoyed," he said, "because they have been unable to catalogue and classify me in the usual way. They could not decide exactly what type of music mine was. It was French after the manner of Debussy, it was not exactly German, they declared. In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one.

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"That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Rumania (and I return there for a while every summer), but when I was 7 years old [Enesco was born in Cordaremi, Rumania, Aug. 7, 1881] I was studying in Vienna, and incidentally, composing sonatas, rondos and a good many other things. I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a large choral society which sang all the great masses, I used to sing in the chorus, studying the scores.

"In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even today my works show a combination of their influence. No, there is nothing so strange about that. Wagner and Brahms were not as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. You can even find in Brahms themes strongly suggestive of Wagner's. In Brahms' Horn Trio you hear the 'Walküre'; in the Third Symphony, 'Tannhäuser.' The aim of both was for the highest and noblest. The main difference between the two consists in the fact that Brahms lacked the sensuous element which one finds in the music of Wagner.

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G. H. L. S.

B. Globe Jan. 14/39

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

During the first week of Dr. Serge Koussevitzky's annual vacation of a fortnight, the Boston Symphony Orchestra is host to one of the most gifted and versatile among living musicians—Georges Enesco. When the Rumanian composer, violinist and conductor directed the Boston orchestra last year, his visit proved a feature of the season. Now he returns to as cordial a welcome as before. His present stay includes not only the Symphony Hall concerts of yesterday afternoon and tonight, but that at Sanders Theatre last Thursday, and another pair at Symphony Hall next Monday and Tuesday.

His program for the first three begins with the "Haffner" Symphony of Mozart, and includes two of Mr. Enesco's compositions—the Second Rumanian Rhapsody and the First Symphony. For music new to America there is the symphonic movement "Chef cu lautari" by the conductor's fellow-Rumanian, Dinu Lipatti.

Sometime the scholars will knuckle down to the job of telling us which Mr. Enesco is the greatest; the violinist, the composer or the conductor. That will be difficult and baffling, since he is a virtuoso violinist, an extraordinarily fine conductor, and his own music reflects lively invention, a gift for melody, discriminating intellect and complete technical mastery.

His two Rumanian rhapsodies are gems of their sort in which length and form are perfectly mated to what the composer has to say. This music seems to come directly from the Rumanian soil, with a warm, bucolic mood generated by skillful use of a wealth of popular melody. Needless to add, the rhapsodies, like the First Symphony, are written for orchestra in a most colorful fashion. Incredible, by the way, is the fact that not until this week has the Second Rhapsody figured on a Boston Symphony program.

The First Symphony is an early work, written when Enesco was 24, and therefore but partially indicative of the originality he was later to reveal. The orchestration, especially in the first two of the three movements, owes a good deal to Wagner's "Ring" and "The Mastersingers"; the third movement starts off with a strong suggestion of Brahms. Yet a good many pages herald the mature Enesco.

His technical prowess in 1906 was, however, extremely remarkable. The First Symphony is a "big," involved contrapuntal score, full of carefully planned effects of instrumental color. Additional evidence of talent may be found in the abundance of really songful melody.

Dinu Lipatti is a younger Rumanian musician, now nearly 22 and reportedly a pianist of considerable attainment. "Chef cu lautari," dating from 1934, is not a recipe for a Rumanian dish but a title meaning "merrymaking with fiddlers." A symphonic movement constituting the finale of a suite called "Satrarii" ("Gypsies"), "Chef cu lautari" is exuberantly good-natured, a little noisy, and calls upon the resources of a large orchestra. Perhaps it is superficial, but no estimate of a man's ability could be formed on so small a sample of his work. Until such time as the whole suite is played here, let the matter rest.

Mr. Enesco conducted his own music with the authority of a composer who is also a practical master of the orchestra and who can obtain from a large body of men just what he wants. His reading of the "Haffner" Symphony was among the best Mozart performances one has ever heard. True to the Mozart style and temper, it was also rhymically vigorous yet neat and precise.

That Mr. Enesco most favorably impressed the Friday audience was proved by hearty applause and numerous recalls to the stage.

C. W. D.

Georges Enesco Conducts Boston Symphony

B. Her. Jan. 14 1939

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 12th regular concert by the Boston Symphony orchestra, Georges Enesco conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony in D major, "Haffner," K. 385	Mozart
Rumanian Rhapsody No. 2 Op. 11	Enesco
"Chef cu lautari"	Lipatti
Symphony No. 1 in E flat major Op. 13	Enesco

Mr. Enesco's visit this year has been fully as enjoyable and rewarding as it was last season, which is to say that Boston has been honored to have this distinguished musician as guest-conductor of the orchestra. Mr. Enesco showed the most musicianly qualities as conductor in his interpretation of Mozart's Haffner Symphony. The performance was one of the most admirable precision, the keenest rhythmic vitality.

The full orchestra was employed, and the robustness of this music fully justified not cutting the strings down. In many ways this is the most "modernistic" of Mozart's symphonies and shows very well why conductors and builders of chamber music programs so frequently balance ultra-modern music with Mozart. There is a formal severity and, in the first and last movements, a certain cold brilliance which calls to mind a good deal of contemporary music. The latter characteristic is contrasted with a slow movement of the loveliest texture and the most graceful ornamentation. This symphony is, in truth, an undiluted joy.

Mr. Enesco's own talents as a composer seem to be best exemplified by relatively short flights of the imagination. The Second Rumanian Rhapsody, for example, is music that is exactly right for what it sets out to be, but the more pretentious First Symphony, in spite of many beautiful moments, is a bore. Both works were written before the war; and another way of putting this criticism would be to say that the symphony dates, whereas the rhapsody does not.

The Second Russian Rhapsody, which was heard yesterday for the first time at a Boston Symphony concert, is a very different work from the much more familiar First. The latter is sprightly and entertaining, the former is more truly rhapsodic. This is charming, romantic music with a particularly effective conclusion. The orchestra played it with the finest sonority of tone and smoothness of execution.

Dinu Lipatti is a young Rumanian composer who, if this piece is a good sample of his work, is by no means prematurely solemn. "Chef cu lautari" must be some sort of a portmanteau expression, which would have won the heart of Lewis Carroll, for it means both "to get drunk" and "to rejoice." Oh happy land that is candid enough to lump these terms together!

What sort of a merry-making has Mr. Lipatti taken us on? Well, it is as cheerful as Mr. Pickwick was before he fell asleep in the barrow and was wheeled away to the pound by Capt. Boldwig's men. There is no horrid after-effect, nothing for any one to hold his head over and murmur, like Mr. Snodgrass, "It was the salmon." In short, it is engaging music, somewhat obvious, perhaps, but always successfully genial.

Mr. Enesco's early Symphony came as rather a heavy anti-climax after the varied delights of the first part of the program. There is not much, after such a reaction, that one can say about it. What Mr. Enesco said so perfectly in the rhapsody he overstated in the symphony. One would certainly allow that a fine musician had written it, but not, as in the rhapsody, a composer of unusual talent and vivid imagination.

The concert will be repeated tonight. Mr. Enesco will also conduct the Monday evening and Tuesday afternoon concerts next week. He will then repeat some of this program, omit the symphony and offer instead the First Rumanian Rhapsody and his Second Suite. Next week Richard Burgin will conduct

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THEATERS AND CONCERTS

SHUBERT—"Victoria Regina," Laurence Housman's biographical drama in a return engagement, with Helen Hayes in the title role, supported by Werner Bateman, Abraham Sofaer and many more; 8:30 P. M.

SYMPHONY HALL—The 12th regular concert of the Boston Symphony Orchestra, Georges Enesco, guest conductor, in Mozart's Haffner Symphony (K. 385); Dinu Lipatti "La Chef"; Enesco's Rumanian Rhapsody No. 2 and Symphony No. 1 in E flat; 8:30 P. M.

SANDERS THEATER—In Cambridge, Russell Ames Cook will direct the Symphonic ensemble in the second of the junior morning concerts, assisted by Jesus Maria Sanroma and Mrs. Sanroma, pianists; 10:30 A. M.

January Busy Month for Concerts

B. Advertiser Jan. 15/39

By Ruth Masters
Music Editor

JANUARY continues to present a full calendar of music events,—Kirsten Flagstad's appearance in Symphony Hall this afternoon heading the "musts" for the week.

Arias from "Lohengrin" and "Tannhauser," Schubert and Brahms lieder, a collection of Norwegian songs, finally a group of Strauss—the program might have been devised from special requests.

The Boston Morning Musicales always manage to be a highlight in whatever week they occur. Violinist Nathan Milstein is to be guest artist next Wednesday morning. If you are on the subscription list you know about it anyway.

Then there is Rachmaninoff, whose single Symphony Hall program of the season next Sunday afternoon consists of music by Bach, Beethoven, Schumann, Rachmaninoff, Chopin, Liszt.

The Boston Symphony Orchestra will manage to keep busy this week with concerts in Symphony Hall tomorrow evening and Tuesday afternoon under the direction of Guest Conductor Georges Enesco, Friday afternoon and Saturday evening under the surveillance of Richard Burgin, concert master and assistant conductor to Koussevitzky.

Enesco's programs will include Mozart's "Haffner" Symphony in D major, Enesco's own Suite No. 2, and First Roumanian Rhapsody. In addition, Enesco will give the first performance hereabouts of Dinu Lipatti's "Chef cu lautari," which means "merry-making with fiddlers," and is the finale of a symphonic suite entitled "Satfarki," translated gypsies.

It again falls to Burgin's lot to present to Boston audiences a Shostakovitch work—in this case the Fifth Symphony. Otherwise next week-end's program will include Bach's Organ Toccata and Fugue in D minor, Liszt's symphonic poem, "Les Preludes," and a new piece by Boston Symphony Orchestra 'Cellist Langendoen, called "Improvisations."

Jordan Hall concerts this week include a program by the Coolidge Quartette on Tuesday evening, the second in the series of chamber music concerts conducted by Bernard Zighera on Wednesday evening, a piano recital by Eugenia Buxton on Thursday evening.

The Diapason
Chicago-Ill

JAN 1 - 1939

BEETHOVEN MASS IN BOSTON; E. POWER BIGGS AT ORGAN

E. Power Biggs was the organ soloist for the performance of Beethoven's "Missa Solemnis" in D major by the Boston Symphony Orchestra under Serge Koussevitzky and the Harvard Glee Club and the Radcliffe Choral Society, directed by G. Wallace Woodworth, Dec. 2 and 3. This was the eighth program of the symphony season. The RCA Manufacturing Company made records of the performance, so that it will be available to music-lovers everywhere.

The Beethoven work, his second mass, is a favorite with those who attend concerts in Boston. The first performance in Boston was by the Cecilia Society, B. J. Lang, conductor, March 12, 1897. The mass was performed at the dedication of Symphony Hall, Oct. 15, 1900, Wilhelm Gericke conducting, and the Cecilia Society appearing with the orchestra. There was a performance at the opening of the Beethoven centenary festival by this orchestra March 22, 1927, under the direction of Koussevitzky. The Harvard Glee Club and the Radcliffe Choral Society assisted. The second performance by this orchestra was at a pension fund concert April 26, 1938, again with the choruses of Harvard and Radcliffe.

RARE MAHLER WORKS TO BE DONE

Chamber Orchestra to Play Them at Jordan Hall

B. Post Jan 16/38

BY WARREN STOREY SMITH

RARE Mahler will be heard at Jordan Hall on Wednesday evening, at the second of the season's concerts of the Zighera Chamber Orchestra, hitherto known as the Boston Chamber Orchestra. With Cleora Wood, soprano, as the singer Mr. Zighera will present, for the first time here, since Paul Draper sang them at a pair of Symphony Concerts in the season of 1914-15, Mahler's "Lieder Eines Fahrenden Gesellen," or "Songs of a Travelling Journeyman." Aside from the music itself, simple, direct and appealing, in pseudo-folksong style, there is much of interest in this song-cycle, composed midway in Mahler's 24th year. The inspiration for the poems, which were Mahler's own, was his short-lived passion for Johanne Richter, one of the singers in the Opera House at Kassel, where he was then conducting. "In these poems," to quote the composer's biographer, Gabriel Engel, "he himself, is the one 'driven forth by the blue-eyes of his love'; and he departs broken-hearted to find his only consolation in the unchanging beauty and friendliness of nature."

Themes from this song-cycle found their way into Mahler's First Symphony, so eloquently disclosed to us by Mr. Mitropolis when he appeared as guest conductor at the Symphony Concerts two seasons ago. One of these is the opening phrase of the second song, "O'er the Fields I Went This Morn"; and the other occurs in the midst of the fourth, "The Two Blue Eyes." Like the song-cycle, the Symphony, which we of Boston should not be allowed to forget, is a personal document.

Speaking of both Mahler and Mr. Mitropolis, we read in the January issue of "Chord and Discord," the official organ of the Bruckner Society of America, that the Athenian conductor has recently been made an honorary member of the society (which labors also in Mahler's behalf), because of his past and prospective assiduity with Mahler's symphonies in Minneapolis. Last year Mr. Mitropolis gave the Minneapolitans not only the First Symphony but also the Fourth, which Boston has yet to hear; and this year he plans to introduce to the Twin Cities the Fifth and Ninth. It was Dr. Koussevitzky who made the Ninth known to Boston, and we are told that he will conduct it again sometime during the present season.

Of special interest in this issue of "Chord and Discord" are an article by Gabriel Engel dealing with the first four Bruckner Symphonies and one by William Parks Grant on "Mahler's Use of the Orchestra," a fertile field for discussion. Incidentally, Bruckner's Third Symphony which evoked warm praise from Richard Wagner, to whom it was dedicated, has not been played here since its single performance in 1901. Would it not bear reviving? According to Mr. Engel, it marks as great an advance over the Second, which has never been heard in Boston, as does Beethoven's "Eroica" over his Symphony in D major.

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Georges Enesco will conduct the Symphony Concerts of tomorrow evening and Tuesday afternoon and Richard Burgin, those of Friday afternoon and Saturday evening. Besides Mozart's "Haffner" Symphony and Lipatti's "Chef cu lautari" which he conducted here last week, Mr. Enesco will present his own Second Suite and First Roumanian Rhapsody. As for Mr. Burgin, he will introduce to Boston three works, the Fifth Symphony of Shostakovitch, Alexander Tansman's orchestration of Bach's Organ Toccata and Fugue in D minor, and a Suite, "Improvisations" by Jacobus Langendoen, of the Orchestra's 'cello section, and conclude his programme with Liszt's "Les Preludes."

B. Globe Jan. 15/39

MUSIC AND MUSICIANS

CONCERTS THIS WEEK

Symphony Hall

KIRSTEN FLAGSTAD, the great Wagnerian soprano of the Metropolitan Opera, at 3:30 this afternoon in a song recital. She will be accompanied by Edwin McArthur in the following program:

Aria, Elsa's Traum (Lohengrin), aria, Euch Luften die mein Klagen balcony scene, Act 11, from Lohengrin), aria, Dich theure Halle (Tannhauser), Wagner; An die Musik, Die Forelle, Ave Maria, Liebestreu, An Ein Veilchen, Wei froh und frisch, Brahms; sung in Norwegian: Fra Monte Pincio (Mount Pincio), Med en vandlilje (A Waterlily), Grieg; Det var en deilig hane (There was a lovely rooster), Hurum; Lykken mellem to mennesker (Our Happiness), Variengsler (Spring yearnings), Alnaes; Befreit, Du meines Harzens Kronelein, Wie sollten wir geheim sie halter, Strauss.

BOSTON SYMPHONY ORCHESTRA, Georges Enesco guest conductor, at 8:15 tomorrow and 3 Tuesday afternoon. Third program of Monday-Tuesday series. Mr. Enesco will perform his own Second Suite and First Rumanian Rhapsody, the "Haffner" Symphony by Mozart, and the "Chef cu lautari" of his fellow-Rumanian, Dinu Lipatti. This piece is the finale of a symphonic suite, "Satrarii" ("Gypsies"), and the title means "merry-making with fiddlers."

The concerts Friday afternoon at 2:30 and Saturday at 8:15 will be conducted by Richard Burgin, concertmaster and assistant conductor of the Boston Symphony. The Fifth Symphony by the Soviet Russian composer, Dmitri Shostakovitch, will be given first local performances. Shostakovitch wrote his Fifth Symphony in 1937, in which year it was performed as part of a celebration of the 20th anniversary of the Soviet Republic, restoring the composer to the artistic favor from which he had fallen. The work, still in manuscript, has been performed in Paris and at an N. B. C. radio concert last April. The program otherwise includes the Organ Toccata and Fugue in D minor (the so-called "Dorian"), by Bach, as orchestrated by Alexander Tansman; "Improvisations," a suite in four movements by Jacobus Langendoen, 'cellist of the Boston Symphony (the work will be given first American performances), and the symphonic poem, "Les Preludes," by Liszt.

be piano soloist in the Quintet by her husband, Roy Harris. The two remaining numbers will be the Second Quartet, by Hummel, and Schubert's posthumous Quartet in G minor.

ZIGHERA CHAMBER ORCHESTRA, Bernard Zighera conductor, Wednesday evening. Cleora Wood, soprano, will be soloist in two groups of songs with small orchestra—the "Songs of a Wayfarer," by Gustav Mahler, and five numbers by Hugo Wolf. She will also be heard in Beethoven's "scena," "Ah! Perfido." The purely orchestral pieces will be a sinfonia by Boccherini (first time in Boston), and Jean Francaix' Serenade, also new to this city.

ENESCO GIVES EXTRA CONCERT

Takes Symphony Through Monday Series

B. Post Jan. 17/39

BY WARREN STOREY SMITH

The programme which Georges Enesco prepared for the Symphony Concerts of last evening and this afternoon, with which he concluded his present visit to Boston, is drawn in part from the list offered by him at the regular concerts of last week and from the one that he presented here last March. With Mozart's "Haffner" Symphony for beginning it proceeded through Lipatti's "Chef cu lautari," or "Merrymaking with Fiddlers," and Mr. Enesco's own Second Suite, to his two Rumanian Rhapsodies, the first of which brought the end.

Once more Mr. Enesco conducted a sound performance of Mozart's Symphony, a work heard less often than it deserves. Once more Lipatti's strongly rhythmed, not too subtle composition, greatly pleased an audience, as did the composer-conductor's Rhapsodies and Suite. The Second Rhapsody, introduced to Boston at the concerts of last Friday and Saturday, was added as an afterthought and, truth to tell, the First would would have made a stronger impression had it been heard uncompanioned by its less interesting successor.

As for the Suite, which Mr. Enesco made known to us last spring, though it has effective moments, it can hardly be said to improve greatly on further acquaintance. We have here another instance of new wine in old bottles, the sort of thing attempted, and to happier result, in Ravel's "The Tomb of Couperin." The difference between the two works is, indeed, the difference between talent and genius.

B. Her. Jan. 17/39

MUSIC

MONDAY SYMPHONY

The third concert of the Monday-Tuesday series by the Boston Symphony orchestra, Georges Enesco conducting, was given last night in Symphony Hall. The program was as follows:

Symphony in D major, "Haffner," K. 385 . . . Mozart
"Chef cu lautari" . . . Lipatti
Suite for Orchestra No. 2 . . . Enesco
Rumanian Rhapsody No. 2 Op 11 . . Enesco
Rumanian Rhapsody No. 1 in A major, Op. 11 . . . Enesco

Mr. Enesco has had rather a full program of work during his current visit to Boston as guest-conductor of the orchestra. His programs at the Cambridge concert, the regular pair in Symphony Hall and the Monday-Tuesday series have, however, been much the same, with the exception that in last night's and this afternoon's concerts his Second Suite and First Rumanian Rhapsody have been substituted for his symphony. The change will not be regretted by those who heard the symphony, for Mr. Enesco's intensely romantic inspiration is better exemplified in a smaller form than a symphony, where his gifts tended to run to seed.

The suite, for example, which was heard here last year, may be cast in a classical, 18th century form; but its emotional content is remote from a set of stylized dances. Mr. Enesco has simply used a handy, ready-made form and poured into it his own, more exotic thought. The Second Rumanian Rhapsody again impressed us as music of remarkably poetic feeling. The rhythmic verve and popular brilliance of the familiar First Rhapsody is perhaps less typical of the pre-war period in music than its more nostalgic and romantic companion, though we must remember that this was a time when such composers as Stravinsky and Prokofieff were setting forth a newer and more incisive style. As a composer Mr. Enesco could not be considered a pioneer, though he has a right in view of the works played last night to be regarded as a creator of real talent.

Mr. Enesco's visit last year was so successful and the sincerity of his conducting so apparent, that it was only natural that he should have been asked to repeat it. With this afternoon's concert he brings that all too short visit to a close. He is also richly entitled to the evident spirit of cordiality that his audiences have clearly meant to express.

A. W. W.

B. Globe Jan. 17/39

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Subscribers to the Monday and Tuesday series of Boston Symphony concerts, as well as those who attend on Fridays and Saturdays, are privileged to hear Georges Enesco as guest conductor during his present visit to Boston. For the third program of the shorter series at Symphony Hall last evening, Mr. Enesco began with two works from his concerts of last week—Mozart's "Haffner" Symphony, and the "Chef cu Lautari" by the young Rumanian Dinu Lipatti. These he followed with his own Second Suite for Orchestra and, according to a late revision of the list, his two Rumanian Rhapsodies.

Both as composer and as an exceptionally modest and gifted conductor, Mr. Enesco again triumphed. The Monday audience, no less than those last week, accorded him gratifyingly warm applause. No doubt it is reasonable to claim that his rhapsodies, fascinating and altogether charming music, made a deeper popular impression than his Suite.

If the rhapsodies are less pretentious they are also, to one listener, fresher and more inspired than the Suite. The latter continues to interest because of its basic principle: Dissonant modern music cast in old forms. Yet it seems planned where the rhapsodies are a pure flow of melody, and abstractly intellectual while the evocations of the Rumanian folk spirit shed a friendly warmth.

Mr. Enesco will end his visit with this afternoon's program. The fourth concerts of the series, Feb. 20 and 21, will be conducted by Dr. Serge Koussevitzky. Myra Hess, pianist, will be soloist.—C. W. D.

PHILADELPHIA, PA.
NEWS

JAN 20 1939

CIVIC SYMPHONY

Arthur Fiedler, widely known as conductor of the famous Boston Symphony orchestra "pop" concerts, as well as through his recordings and radio broadcasts, and Louis Kazze, prominent Philadelphia pianist and composer, will be featured on a Philadelphia Civic Symphony orchestra concert program in Irvine auditorium, 34th and Spruce sts., tomorrow afternoon at 3.30 o'clock.

COLUMBUS, O.
CITIZEN

JAN 12 1939

'CELLIST INSPIRED BY KOUSSEVITZKY

No less a giant in the musical world than Serge Koussevitzky, conductor of the Boston Symphony Orchestra, started the Russian-born 'cellist, Raya Garbousova, on her career.

As a girl of seven, Miss Garbousova heard Koussevitzky, one of the few virtuosi of the string bass, give a recital on his great instrument. Fascinated beyond measure, little Raya pleaded with her father, a professor in the conservatory of her native Tiflis, to buy her a similar instrument.

At first Father Garbousova laughed down his daughter's request, but, after three years, yielded to her insistent desire. Raya entered the conservatory and at 14 graduated and began appearing as a precocious 'cellist in the musical capitals of Europe.

Monday and Tuesday evenings, Jan. 16 and 17, Miss Garbousova presents a pair of recitals in Capital University's Mees Hall as items on the university's concert course. Tickets for each recital are on sale at Heaton's, Long's book store (Bibliophile), and the Capital box office.

NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 15 1939

THE ORCH

E RNEST SCHELLING will r

Boston Symphony in Benefit

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will begin its next New York visit with a special concert in Carnegie Hall on Wednesday night, February 8, for the benefit of its pension fund. The regular subscription concerts will be held in Carnegie Hall on Friday night (instead of the usual Thursday), February 10, and Saturday afternoon, February 11.

In the pension fund concert Dr. Koussevitzky and the orchestra will wear eighteenth century costumes for Haydn's Farewell Symphony, in which Dr. Koussevitzky will impersonate the composer. The other numbers are Prokofieff's "Peter and the Wolf" for the first time here, with Richard Hale as narrator, Viennese waltzes by Lanner and Johann Strauss, Sibelius's "Valse Triste" and Ravel's "La Valse." The Boston Symphony's next concert at the Brooklyn Academy of Music will be Thursday night, February 9.

PROVIDENCE, R. I.
JOURNAL

JAN 11 1939

TOSCANINI DRAWS CHEERS IN BOSTON

Conservative Audience Breaks Out with Whistles After He Plays Brahms Third.

LEADS N. B. C. ORCHESTRA

Maestro of the Radio Will Play in Providence on February 7; Hall in Hub Is Packed

By G. Y. Loveridge

Boston, Jan. 10.—Arturo Toscanini descended from his Radio City Olympus to preside tonight at a concert with the N. B. C. Symphony Orchestra in Symphony Hall.

He will make only one other appearance in New England this season—in Providence the night of Feb. 7.

When Mr. Toscanini was here two years ago, he was the guest of Dr. Serge Koussevitzky, conductor of the Boston Symphony, which has Symphony ~~Hall as its~~ home grounds. Dr. Koussevitzky was on vacation in the South tonight, but there was no lack of welcome for the maestro of the air. Every seat in the auditorium was taken, at prices up to $10.

At first the conservative Bostonians were not overwhelming in their greeting, although they were sincere and cordial. But at the intermission, after the Brahms third, they called back the genius of the baton again and again, with handclapping, stamping and even whistling. He received the ovation with a dignified smile, and lifted his men to their feet twice to share the approval.

There to See the Man

There is little doubt that the audience was there more for the man than for the music, to see at work an almost legendary personage, in whose mind are stored millions of sounds and signs, all mysteriously in order, all waiting to be drawn forth and woven into significant patterns. Through Scarlatti, Brahms, Wagner el he moved, never referring ore—indeed, having no score to refer to—and yet always f his way.

A rather short man he is, aging and yet vigorous. A wreath of silver hair encircles his head. His intense eyes peer out from under dark brows. He stands facing the audience for a moment, bowing to applause, then turns and raises the baton in his right hand, gives the signal for the orchestra to play. The baton rises and falls vehemently, sometimes straight up and down, sometimes in an ellipse, sometimes sweeping back and forth in front of him, while his left hand molds the plastic sound. Now the index finger brings in a bassoon, or lingers in front of his lips to signify pianissimo, or the sensitive hand smooths the violins into a whisper. He does not seem excited himself, but he makes the music exciting.

Plays Scarlatti Sonata

Mr. Toscanini began his program with one of those early suites, arranged for orchestra, which he has shown liking for in his radio programs. This one was four sonatas by Domenico Scarlatti, orchestrated by Vincenzo Tommasini. A harpsichord and small orchestra were required. The suite was performed with great clarity and delicacy.

The full orchestra then took its place for the Brahms symphony in F-major, opus 90. This beautiful work, with its many lyrical utterances and its fine coloring, was brilliantly played. The woodwinds were notable in the andante, and throughout the symphony there was much to admire in the evenness and flexibility of tone. After this work, Mr. Toscanini and the orchestra were mightily applauded.

The second part of the concert brought two excerpts from Wagner—the "Waldweben," from Act II of "Siegfried," and Siegfried's death and funeral march, from Act III of "Die Gotterdammerung"—and the second suite from the ballet "Daphnis and Chloe," by Ravel.

Mr. Toscanini now let the orchestra out in earnest. The death and funeral march music, with its portentous drums and its stirring climaxes, and the delicate string murmurings of the "Waldweben" were marvellously done. The Ravel suite, one of the special wonders of the Boston Symphony, showed that the N. B. C. Symphony likewise has its magnificent solo voices, and that it can storm forth with a climax that rolls almost visible waves of sound down the auditorium.

This is an orchestra of which the leader is an acknowledged genius and each man a virtuoso, marvellous to hear. And yet, in our opinion, it is not the peer of the Boston Symphony. To reach that standard takes more than men and money. It also takes time.

NEW YORK, N. Y.
SUN

JAN 14 1939

Koussevitzky in Costume.

The Boston Symphony Orchestra will give a special concert for the benefit of its pension fund in Carnegie Hall on Wednesday, February 8, it was announced today. A most unusual program has been prepared for the occasion, not the least feature of which will be the appearance of Dr. Serge Koussevitzky and his men in eighteenth century costumes while they are playing Haydn's "Farewell" Symphony.

Other works scheduled are Louis Gruenberg's setting of Vachel Lindsay's "The Daniel of Jazz," and the first New York performance of Prokofieff's orchestral fairy-tale, "Peter and the Wolf." The second half of the program will be devoted to tracing the waltz from its early Viennese development to works in that form by Ravel and Sibelius.

New Bedford Mercury Jan 18/39

Georges Enesco Returns In Stimulating Nobility

After the fifth appearance in five days of Georges Enesco as guest conductor of the Boston Symphony Orchestra in programs nearly identical it seems superfluous for an outlander to offer remarks on the commuters' matinee which yesterday made the third of its series. But returning with one of those magic, salmon covered booklets (that even Mr. Chippendale would consider a dignified badge of Boston culture) scrawled all over with fresh impressions and a first experience of the admirable Roumanian composer, violinist and conductor, we feel we have something to contribute in praise of as stimulating a symphony concert as years of their following have offered.

It was only last March that Enesco was guest conductor with the orchestra in Symphony Hall. His return in less than a year and the cheers that it is said greeted his conducting in Cambridge last week are understood by evidence of the quickened response we joyously gave to all he offered. The man gets into one's affections the moment he takes the stage by his attractive face coupled with a slight suggestion of physical disability, but vigor for conducting he has without stint. For the Mozart (Haffner) symphony there was a lift of both hands in ever higher horizontal planes; an infinite descriptiveness of hands and fingers for shading; great arcs for sweeps of sound; a punch of decision and force. All was clear, and followed by the orchestra in general intent, but one felt that in the mind of the director there was more of subtlety than he received.

However, this rather sturdily classic exposition served as contrast—bringing out the magnificent romanticism, fire, folk beauty and originality of musical thought inherent in all three programed works of the composer-conductor. The addition of the Roumanian Rhapsody No. 2 in D major No. 11 to that in A major, No. 1 with his Suite for Orchestra No. 2 in C major, Op .20 gave comprehensively of his style—the flavorsome but discreetly used instrumentation, the freshness of themes; the compactly treated score, solidified with brass never stridently used, turning its corners with kettledrum accent that never encroached on the beauties of kindlier instruments. Perhaps it was the conductor's personal control of cymbals, triangles and drums that kept them in a felicitous balance quite unusual.

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A. C. R.

INFORMATION OBSCURED

Globe

MUSIC AND MUSICIANS

Jan. 15/39

CONCERTS THIS WEEK

Symphony Hall

KIRSTEN FLAGSTAD, the great Wagnerian soprano of the Metropolitan Opera, at 3:30 this afternoon in a song recital. She will be accompanied by Edwin McArthur in the following program:

Aria, Elsa's Traum (Lohengrin), aria, Euch Luften die mein Klagen balcony scene, Act 11, from Lohengrin), aria, Dich theure Halle (Tannhauser), Wagner; An die Musik, Die Forelle, Ave Maria, Liebestreu, An Ein Veilchen, Wei froh und frisch, Brahms; sung in Norwegian: Fra Monte Pincio (Mount Pincio), Med en vandlilje (A Waterlily), Grieg; Det var en deilig hane (There was a lovely rooster), Hurum; Lykken mellem to mennesker (Our Happiness), Variengsler (Spring yearnings), Alnaes; Befreit, Du meines Harzens Kronelein, Wie sollten wir geheim sie halter, Strauss.

BOSTON SYMPHONY ORCHESTRA, Georges Enesco guest conductor, at 8:15 tomorrow and 3 Tuesday afternoon. Third program of Monday-Tuesday series. Mr. Enesco will perform his own Second Suite and First Rumanian Rhapsody, the "Haffner" Symphony by Mozart, and the "Chef cu lautari" of his fellow-Rumanian, Dinu Lipatti. This piece is the finale of a symphonic suite, "Satrarii" ("Gypsies"), and the title means "merry-making with fiddlers."

The concerts Friday afternoon at 2:30 and Saturday at 8:15 will be conducted by Richard Burgin, concertmaster and assistant conductor of the Boston Symphony. The Fifth Symphony by the Soviet Russian composer, Dmitri Shostakovitch, will be given first local performances. Shostakovitch wrote his Fifth Symphony in 1937, in which year it was performed as part of a celebration of the 20th anniversary of the Soviet Republic, restoring the composer to the artistic favor from which he had fallen. The work, still in manuscript, has been performed in Paris and at an N. B. C. radio concert last April. The program otherwise includes the Organ Toccata and Fugue in D minor (the so-called "Dorian"), by Bach, as orchestrated by Alexander Tansman; "Improvisations," a suite in four movements by Jacobus Langendoen, 'cellist of the Boston Symphony (the work will be given first American performances), and the symphonic poem, "Les Preludes," by Liszt.

be piano soloist in the Quintet by her husband, Roy Harris. The two remaining numbers will be the Second Quartet, by Hummel, and Schubert's posthumous Quartet in G minor.

ZIGHERA CHAMBER ORCHESTRA, Bernard Zighera conductor, Wednesday evening. Cleora Wood, soprano, will be soloist in two groups of songs with small orchestra—the "Songs of a Wayfarer," by Gustav Mahler, and five numbers by Hugo Wolf. She will also be heard in Beethoven's "scena," "Ah! Perfido." The purely orchestral pieces will be a sinfonia by Boccherini (first time in Boston), and Jean Francaix' Serenade, also new to this city.

ENESCO GIVES EXTRA CONCERT

Takes Symphony Through Monday Series

B. Post Jan. 17/39

BY WARREN STOREY SMITH

The programme which Georges Enesco prepared for the Symphony Concerts of last evening and this afternoon, with which he concluded his present visit to Boston, is drawn in part from the list offered by him at the regular concerts of last week and from the one that he presented here last March. With Mozart's "Haffner" Symphony for beginning it proceeded through Lipatti's "Chef cu lautari," or "Merry-making with Fiddlers," and Mr. Enesco's own Second Suite, to his two Rumanian Rhapsodies, the first of which brought the end.

Once more Mr. Enesco conducted a sound performance of Mozart's Symphony, a work heard less often than it deserves. Once more Lipatti's strongly rhythmed, not too subtle composition, greatly pleased an audience, as did the composer-conductor's Rhapsodies and Suite. The Second Rhapsody, introduced to Boston at the concerts of last Friday and Saturday, was added as an afterthought and, truth to tell, the First would would have made a stronger impression had it been heard uncompanioned by its less interesting successor.

As for the Suite, which Mr. Enesco made known to us last spring, though it has effective moments, it can hardly be said to improve greatly on further acquaintance. We have here another instance of new wine in old bottles, the sort of thing attempted, and to happier result, in Ravel's "The Tomb of Couperin." The difference between the two works is, indeed, the difference between talent and genius.

COLUMBUS, O.
CITIZEN

JAN 12 1939

'CELLIST INSPIRED BY KOUSSEVITZKY

No less a giant in the musical world than Serge Koussevitzky, conductor of the Boston Symphony Orchestra, started the Russian-born 'cellist, Raya Garbousova, on her career.

As a girl of seven, Miss Garbousova heard Koussevitzky, one of the few virtuosi of the string bass, give a recital on his great instrument. Fascinated beyond measure, little Raya pleaded with her father, a professor in the conservatory of her native Tiflis, to buy her a similar instrument.

At first Father Garbousova laughed down his daughter's request, but, after three years, yielded to her insistent desire. Raya entered the conservatory and at 14 graduated and began appearing as a precocious 'cellist in the musical capitals of Europe.

Monday and Tuesday evenings, Jan. 16 and 17, Miss Garbousova presents a pair of recitals in Capital University's Mees Hall as items on the university's concert course. Tickets for each recital are on sale at Heaton's, Long's book store (Bibliophile), and the Capital box office.

NEW YORK, N. Y.
HERALD-TRIBUNE

JAN 15 1939

THE OR

ERNEST SCHELLING will r

Boston Symphony in Benefit

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will begin its next New York visit with a special concert in Carnegie Hall on Wednesday night, February 8, for the benefit of its pension fund. The regular subscription concerts will be held in Carnegie Hall on Friday night (instead of the usual Thursday), February 10, and Saturday afternoon, February 11.

In the pension fund concert Dr. Koussevitzky and the orchestra will wear eighteenth century costumes for Haydn's Farewell Symphony, in which Dr. Koussevitzky will impersonate the composer. The other numbers are Prokofieff's "Peter and the Wolf" for the first time here, with Richard Hale as narrator, Viennese waltzes by Lanner and Johann Strauss, Sibelius's "Valse Triste" and Ravel's "La Valse." The Boston Symphony's next concert at the Brooklyn Academy of Music will be Thursday night, February 9.

PROVIDENCE, R. I.
JOURNAL

JAN 11 1939

TOSCANINI DRAWS CHEERS IN BOSTON

Conservative Audience Breaks Out with Whistles After He Plays Brahms Third.

LEADS N. B. C. ORCHESTRA

Maestro of the Radio Will Play in Providence on February 7; Hall in Hub Is Packed

By G. Y. Loveridge

Boston, Jan. 10.—Arturo Toscanini descended from his Radio City Olympus to preside tonight at a concert with the N. B. C. Symphony Orchestra in Symphony Hall.

He will make only one other appearance in New England this season—in Providence the night of Feb. 7.

When Mr. Toscanini was here two years ago, he was the guest of Dr. Serge Koussevitzky, conductor of the Boston Symphony, which has Symphony ~~Hall as its~~ home grounds. Dr. Koussevitzky was on vacation in the South tonight, but there was no lack of welcome for the maestro of the air. Every seat in the auditorium was taken, at prices up to $10.

At first the conservative Bostonians were not overwhelming in their greeting, although they were sincere and cordial. But at the intermission, after the Brahms third, they called back the genius of the baton again and again, with handclapping, stamping and even whistling. He received the ovation with a dignified smile, and lifted his men to their feet twice to share the approval.

There to See the Man

There is little doubt that the audience was there more for the man than for the music, to see at work an almost legendary personage, in whose mind are stored millions of sounds and signs, all mysteriously in order, all waiting to be drawn forth and woven into significant patterns. [illegible] Scarlatti, Brahms, Wagner [illegible]d Ravel he moved, never referring [illegible] a score—indeed, having no score [illegible] hand to refer to—and yet always [illegible] of his way.

A rather short man he is, aging and yet vigorous. A wreath of silver hair encircles his head. His intense eyes peer out from under dark brows. He stands facing the audience for a moment, bowing to applause, then turns and raises the baton in his right hand, gives the signal for the orchestra to play. The baton rises and falls vehemently, sometimes straight up and down, sometimes in an ellipse, sometimes sweeping back and forth in front of him, while his left hand molds the plastic sound. Now the index finger brings in a bassoon, or lingers in front of his lips to signify pianissimo, or the sensitive hand smooths the violins into a whisper. He does not seem excited himself, but he makes the music exciting.

Plays Scarlatti Sonata

Mr. Toscanini began his program with one of those early suites, arranged for orchestra, which he has shown liking for in his radio programs. This one was four sonatas by Domenico Scarlatti, orchestrated by Vincenzo Tommasini. A harpsichord and small orchestra were required. The suite was performed with great clarity and delicacy.

The full orchestra then took its place for the Brahms symphony in F-major, opus 90. This beautiful work, with its many lyrical utterances and its fine coloring, was brilliantly played. The woodwinds were notable in the andante, and throughout the symphony there was much to admire in the evenness and flexibility of tone. After this work, Mr. Toscanini and the orchestra were mightily applauded.

The second part of the concert brought two excerpts from Wagner—the "Waldweben," from Act II of "Siegfried," and Siegfried's death and funeral march, from Act III of "Die Gotterdammerung"—and the second suite from the ballet "Daphnis and Chloe," by Ravel.

Mr. Toscanini now let the orchestra out in earnest. The death and funeral march music, with its portentous drums and its stirring climaxes, and the delicate string murmurings of the "Waldweben" were marvellously done. The Ravel suite, one of the special wonders of the Boston Symphony, showed that the N. B. C. Symphony likewise has its magnificent solo voices, and that it can storm forth with a climax that rolls almost visible waves of sound down the auditorium.

This is an orchestra of which the leader is an acknowledged genius and each man a virtuoso, marvellous to hear. And yet, in our opinion, it is not the peer of the Boston Symphony. To reach that standard takes more than men and money. It also takes time.

NEW YORK, N. Y.
SUN

JAN 14 1939

Koussevitzky in Costume.

The Boston Symphony Orchestra will give a special concert for the benefit of its pension fund in Carnegie Hall on Wednesday, February 8, it was announced today. A most unusual program has been prepared for the occasion, not the least feature of which will be the appearance of Dr. Serge Koussevitzky and his men in eighteenth century costumes while they are playing Haydn's "Farewell" Symphony.

Other works scheduled are Louis Gruenberg's setting of Vachel Lindsay's "The Daniel of Jazz," and the first New York performance of Prokofieff's orchestral fairy-tale, "Peter and the Wolf." The second half of the program will be devoted to tracing the waltz from its early Viennese development to works in that form by Ravel and Sibelius.

Georges Enesco Returns In Stimulating Nobility

New Bedford Mercury Jan 18/39

After the fifth appearance in five days of Georges Enesco as guest conductor of the Boston Symphony Orchestra in programs nearly identical, it seems superfluous for an outlander to offer remarks on the commuters' matinee which yesterday made the third of its series. But returning with one of those magic, salmon covered booklets (that even Mr. Chippendale would consider a dignified badge of Boston culture) scrawled all over with fresh impressions and a first experience of the admirable Roumanian composer, violinist and conductor, we feel we have something to contribute in praise of as stimulating a symphony concert as years of their following have offered.

It was only last March that Enesco was guest conductor with the orchestra in Symphony Hall. His return in less than a year and the cheers that it is said greeted his conducting in Cambridge last week are understood by evidence of the quickened response we joyously gave to all he offered. The man gets into one's affections the moment he takes the stage by his attractive face coupled with a slight suggestion of physical disability, but vigor for conducting he has without stint. For the Mozart (Haffner) symphony there was a lift of both hands in ever higher horizontal planes; an infinite descriptiveness of hands and fingers for shading; great arcs for sweeps of sound; a punch of decision and force. All was clear, and followed by the orchestra in general intent, but one felt that in the mind of the director there was more of subtlety than he received.

However, this rather sturdily classic exposition served as contrast—bringing out the magnificent romanticism, fire, folk beauty and originality of musical thought inherent in all three programed works of the composer-conductor. The addition of the Roumanian Rhapsody No. 2 in D major No. 11 to that in A major, No. 1 with his Suite for Orchestra No. 2 in C major, Op .20 gave comprehensively of his style—the flavorsome but discreetly used instrumentation, the freshness of themes; the compactly treated score, solidified with brass never stridently used, turning its corners with kettledrum accent that never encroached on the beauties of kindlier instruments. Perhaps it was the conductor's personal control of cymbals, triangles and drums that kept them in a felicitous balance quite unusual.

The Suite was, in this reviewer's opinion, the most exciting experience. Cast in the old dance form style, it had a novelty and fertility of musical expression that should shame the poverty of some of our modernists. The Sarabande went briefly like a waft from the rose fields of Central Europe; the Gigue, strange and stimulating in its content; the Menuet, opening majestically, had a percussion gravity of emphasis beyond mere social stateliness; the air, in andante mood of woodwinds carried with mournful, deep poeticism; while the Bourree, unusually long, frequent of pause, was unfailing of variations in its repetitive rhythms.

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A. C. R.

B. Her.

MUSIC

Jan. 17/39

MONDAY SYMPHONY

The third concert of the Monday-Tuesday series by the Boston Symphony orchestra, Georges Enesco conducting, was given last night in Symphony Hall. The program was as follows:

Symphony in D major, "Haffner," K. 385	Mozart
"Chef cu lautari"	Lipatti
Suite for Orchestra No. 2	Enesco
Rumanian Rhapsody No. 2 Op 11	Enesco
Rumanian Rhapsody No. 1 in A major, Op. 11	Enesco

Mr. Enesco has had rather a full program of work during his current visit to Boston as guest-conductor of the orchestra. His programs at the Cambridge concert, the regular pair in Symphony Hall and the Monday-Tuesday series have, however, been much the same, with the exception that in last night's and this afternoon's concerts his Second Suite and First Rumanian Rhapsody have been substituted for his symphony. The change will not be regretted by those who heard the symphony, for Mr. Enesco's intensely romantic inspiration is better exemplified in a smaller form than a symphony, where his gifts tended to run to seed.

The suite, for example, which was heard here last year, may be cast in a classical, 18th century form; but its emotional content is remote from a set of stylized dances. Mr. Enesco has simply used a handy, ready-made form and poured into it his own, more exotic thought. The Second Rumanian Rhapsody again impressed us as music of remarkably poetic feeling. The rhythmic verve and popular brilliance of the familiar First Rhapsody is perhaps less typical of the pre-war period in music than its more nostalgic and romantic companion, though we must remember that this was a time when such composers as Stravinsky and Prokofieff were setting forth a newer and more incisive style. As a composer Mr. Enesco could not be considered a pioneer, though he has a right in view of the works played last night to be regarded as a creator of real talent.

Mr. Enesco's visit last year was so successful and the sincerity of his conducting so apparent, that it was only natural that he should have been asked to repeat it. With this afternoon's concert he brings that all too short visit to a close. He is also richly entitled to the evident spirit of cordiality that his audiences have clearly meant to express.

A. W. W.

B. Globe

MUSIC

Jan. 17/39

SYMPHONY HALL

Boston Symphony Orchestra

Subscribers to the Monday and Tuesday series of Boston Symphony concerts, as well as those who attend on Fridays and Saturdays, are privileged to hear Georges Enesco as guest conductor during his present visit to Boston. For the third program of the shorter series at Symphony Hall last evening, Mr. Enesco began with two works from his concerts of last week—Mozart's "Haffner" Symphony, and the "Chef cu Lautari" by the young Rumanian Dinu Lipatti. These he followed with his own Second Suite for Orchestra and, according to a late revision of the list, his two Rumanian Rhapsodies.

Both as composer and as an exceptionally modest and gifted conductor, Mr. Enesco again triumphed. The Monday audience, no less than those last week, accorded him gratifyingly warm applause. No doubt it is reasonable to claim that his rhapsodies, fascinating and altogether charming music, made a deeper popular impression than his Suite.

If the rhapsodies are less pretentious they are also, to one listener, fresher and more inspired than the Suite. The latter continues to interest because of its basic principle: Dissonant modern music cast in old forms. Yet it seems planned where the rhapsodies are a pure flow of melody, and abstractly intellectual while the evocations of the Rumanian folk spirit shed a friendly warmth.

Mr. Enesco will end his visit with this afternoon's program. The fourth concerts of the series, Feb. 20 and 21, will be conducted by Dr. Serge Koussevitzky. Myra Hess, pianist, will be soloist.—C. W. D.

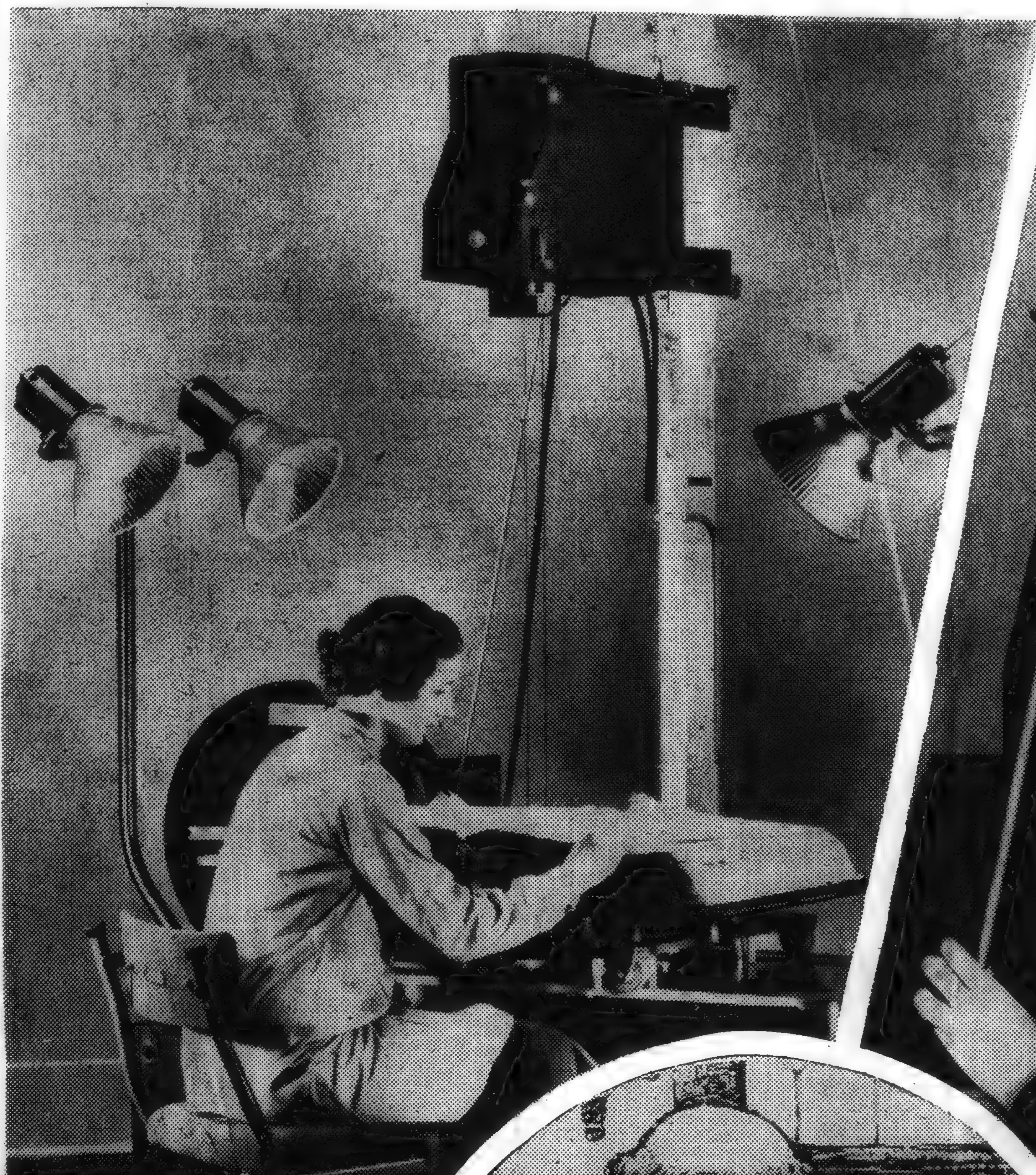
PHILADELPHIA, PA.
NEWS

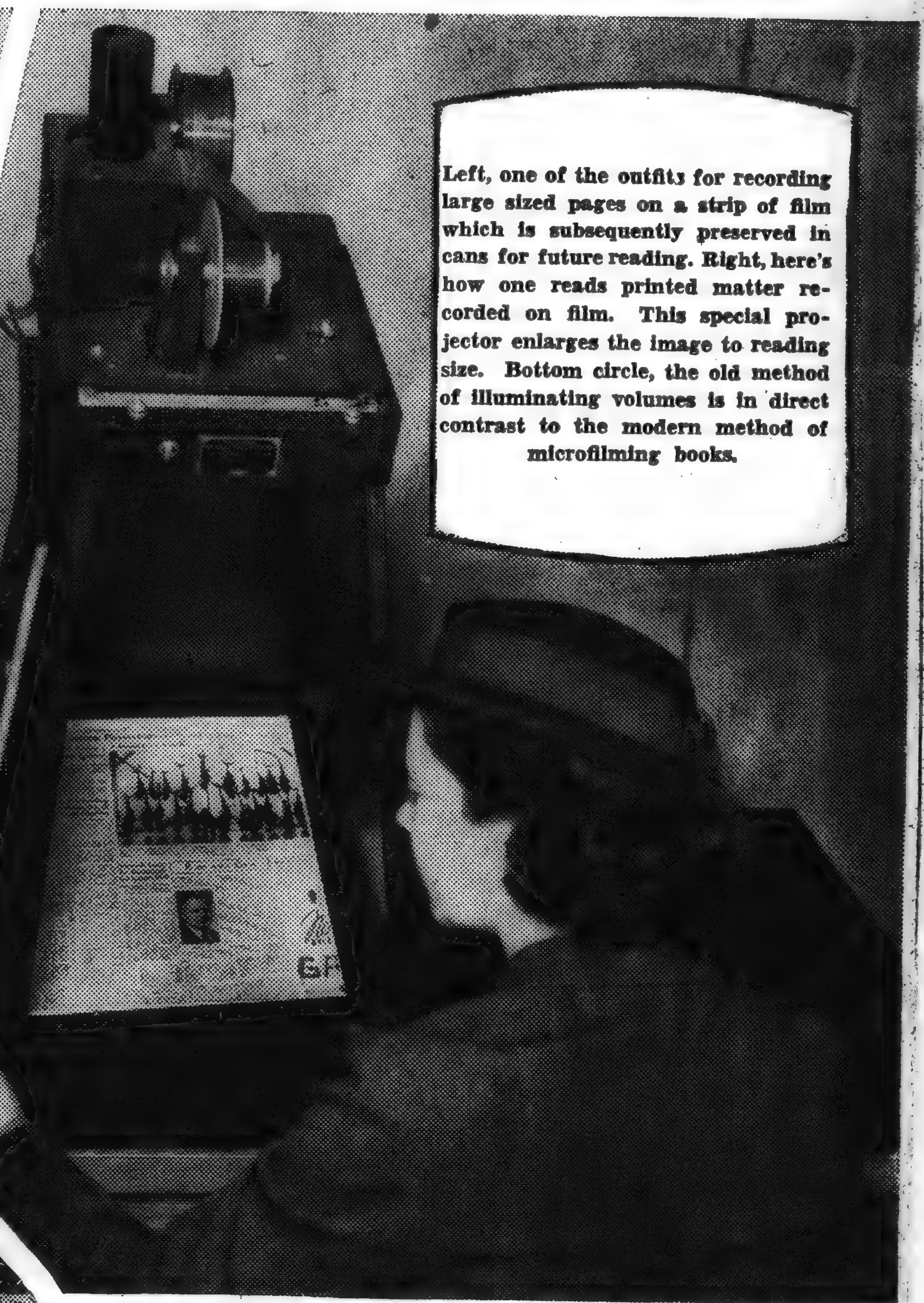
JAN 20 1939

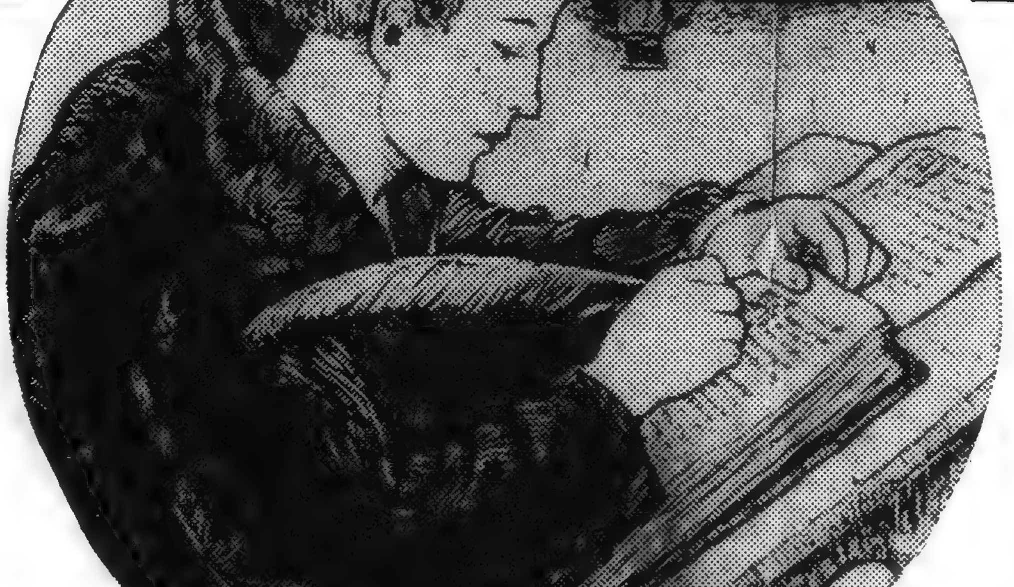
CIVIC SYMPHONY

Arthur Fiedler, widely known as conductor of the famous Boston Symphony orchestra "pop" concerts, as well as through his recordings and radio broadcasts, and Louis Kazze, prominent Philadelphia pianist and composer, will be featured on a Philadelphia Civic Symphony orchestra concert program in Irvine auditorium, 34th and Spruce sts., tomorrow afternoon at 3.30 o'clock.

Canned Reading







Left, one of the outfits for recording large sized pages on a strip of film which is subsequently preserved in cans for future reading. Right, here's how one reads printed matter recorded on film. This special projector enlarges the image to reading size. Bottom circle, the old method of illuminating volumes is in direct contrast to the modern method of microfilming books.

Microfilm Is The Latest In Library Aids

Complete Book Preserved In Tins on Tiny Film For Future Perusal by Special Projector

By A. M. HALPERN

In the space no larger than that occupied by a postage stamp the page of the future dictionary, telephone book, popular magazine, newspaper page or best seller will be compressed without the loss of a letter or the blurring of a single detail!

Newspaper files, out-of-print and rare books, permanent records and documents are regularly being reduced to miniature proportions for storage and preservation by libraries and government agencies.

Microfilm, the medium of the microscopic page, announces the dawn of a new era in the publication field. Hailed by educators as the vehicle for a "democracy of brains," this new style of presenting and preserving the printed word is expected to have as far-reaching significance in spreading thought and knowledge as the invention in 1450 of movable type by Gutenberg, the father of modern printing.

Here in Massachusetts the Boston Public and the Harvard University libraries have already adopted this new form, and both institutions possess library projectors by which the miniature pages are magnified to readable dimensions. Both at Harvard and the Boston Public Library, filmbooks are replacing the old style bound newspaper files.

Of 30-odd newspapers being regularly microfilmed by libraries in 1937, Boston accounted for 13. The library was among the first in the world to adopt this form for preserving newspaper files, starting the project two years ago.

At Harvard a project photographing 35 foreign newspapers is in process. Rare and valuable books from the treasure rooms of the Boston Public and Widener libraries—not available to readers in the original—are being copied and made available for use. The Bay Psalm book (1640), first book printed in America, is being put on film at the Boston library.

TAKES SMALL SPACE

Over 12,000 volumes of bound newspapers, including a rare collection of colonial and early American newspapers, are housed in the main building of the Boston Public Library. The Copley square structure, one of the finest in the nation, was built in 1895 and has had one addition since. Storage space is coming of increasing premium with the room demanded for preservation and storage of newspaper files requiring immediate attention.

Bound newspaper volumes—the continuing record of a city, state, nation, world held in trust for future historians and contemporary reference—give these custodians of the world's diary no end of worry.

In the customary form they are heavy, awkward to handle, the paper is of wood pulp and perishable, occupies too much valuable space when not in use, pages are easily torn, mutilated or removed. The application of microphotography to this department solved both problems: storage and preservation.

In the space that two bound volumes of a daily paper covering a six months period requires, it is possible to get between 45 and 50 years of the same paper in film cartridges. A library of 1,000,000 volumes—the strength of the Boston public—is estimated to weigh about 750 tons and take a four-story building to house the collection. The same on microfilm would demand only a fraction of the room and weigh about one-hundredth of the original. By this process the capacity of libraries is infinitely increased.

LITTLE PHOTOSTATS

W. Llewelyn Raney, director of the libraries of the University of Chicago, in discussing "Microphotography for Libraries" pointed out its effect on education. He said in part:

"The application of the camera to the production of literature ranks next to that of the printing press.

"Here is the cure for the newspaper's crumbling, and the substitute for its bulk or any bulk. Your future dictionary and telephone directory may be read on film. Here is the way to get cheaply—and keep—the distant periodical article or chapter in a book, without robbing the distant reader. A rarity in possession can thus be spared much handling.

"Here is the way the scientist can command the whole journal output of his specialty—he can maintain his mastery wherever he lives.

"For a cent a page you will be able to have miniature photostats you can read comfortably with a hand or desk lens. Thus a late-born institution can bring the out-of-print to life again and gather localized source material without change of ownership. Here is the opportunity for even the smallest libraries, by copied page and scene, to record the community's life of today for the reader of tomorrow. Here's the way you get what you want when you want it without first demonstrating that others want it, too—the edition of one is yours for the price of a type-set copy.

DEVELOPMENT

"The young impecunious doctor of philosophy may find here the way to present his dissertation, and the specialist in general has thus a medium for his message to the smallest circle. The reader, whether general or particular, has in this process an invaluable ally.

"This is the democracy of brains."

Microphotography has had an interesting development. It was first put to use during the siege of Paris in 1870, when the first city of France, hungry for news and food, cut off from the outside by the enemy, sent aloft two balloons carrying photographers and carrier pigeons. One of the bird messengers reached Mont St. Sulpice, where Photographer Dagron was concealed to effect a linking of the beleagued city with the outside.

He was successful in getting many thousand film messages of official and news significance through by carrier pigeons during the siege. In this book, "The Post by Travelling Pigeons," he retells his experiences.

It was not until 52 years later, in 1932, that microfilm was to become important. The Empire Trust Company of New York at that time started to photograph checks and bank records for permanent files to determine the practicability of microfilm. In the decade before, however, private scholars going to foreign museums and libraries for research and study copied rare material with the camera for re-examination and close study on return home.

The candid camera was not practical and too expensive for large scale microfilming. The ideal of microfilming scholarly material was born. With the perfection of special lens and developers and projectors capable of returning the miniature film to the original size without loss of any of its readability, the libraries went into the field.

Early in 1930 two camera companies applied themselves to perfecting machines to microfilm and project film. Now banks, department stores, government bureaus and libraries have found increasing use for this new industry. New inventions are constantly increasing the application and uses of microfilm. Firms are currently working on machines that will be available for home use and in the popular price range.

The principle on which this new conception rests is summed up in the slogan, "When not in use, reduce."

Books, documents, in fact any pages that have been or can be printed, are squeezed down to microscopic size for storage and transportation with the original, full-sized pages reduced in area from 150 to 400 times by the most accurate kind of microphotography, recorded imperishably on especially treated film, then housed in sealed cartridges, ready for reading.

The reading is accomplished by returning these tiny pages to normal or larger size on reading devices. By inserting a filmbook in the projector, turning on light source, the chosen lines or page appear full size on a reading screen. Pressing a button or turning a selector handle is, in this method, the equivalent of "turning the page" in the old manner.

MUSIC

Globe B. Jan 21/39

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin, conducting the Boston Symphony Orchestra during the second half of Dr. Serge Koussevitzky's midseason vacation, yesterday gave the first Boston performance of the Fifth Symphony by Dmitri Shostakovitch. For the remainder of a program which, it must be confessed, was distinctly on the dullish side, Mr. Burgin assembled the orchestral transcription by Alexander Tansman of Bach's D minor Organ Toccata and its accompanying "Dorian" Fugue; Liszt's "Les Preludes," and a work new to this country, the "Improvisations for Orchestra" by Jakobus Langendoen, cellist of the Boston Symphony.

A few years ago Dmitri Shostakovitch was much in the public eye, because the young composer of Soviet Russia had written a First Symphony that augured a brilliant future. Later he created that controversial opera "Lady Macbeth of Mzensk." And then, reportedly because his music had ceased to express the esthetic ideology of the Soviet state, Shostakovitch fell from public approval.

The Fifth Symphony, first performed in Russian during the festivities of 1937, commemorating the establishment of the Bolshevik Government, proved the means of returning him to favor. Whether a composer ought to write music as he feels it inwardly, or whether the tonal art may be used to express political and other ideas, is a long and not very profitable argument. John N. Burk, in his truly admirable note on the Fifth Symphony in the program book, has written shrewd words on the subject.

Purely as music, the Fifth Symphony turned out a sad disappointment, agreeable in some pages—notably the slow movement—but prevailingly unoriginal, longwinded and banal. Though written for orchestra with obvious technical skill, the work served only to exemplify the axiom that no amount of technic can make up for lack of genuine inspiration.

Mr. Langendcen was called from his seat in the cello section to respond to the hearty applause bestowed upon his "Improvisations." His music, falling in four sections, may not be highly individual, but it is imaginative and full of substance. Mr. Gillet was likewise singled out for fine playing of his exacting part for oboe.

Tansman's version of the Bach Toccata and Fugue is a musicianly job that has provided a brilliant orchestral dress without unduly inflating the original. Nor did Tansman seek out spurious "organ effects." This transcription ought to be heard again. Liszt's grand old tone poem, however pompous is may seem in this casual age, is exciting music. Once again, because of sheer gusto, it brought evident pleasure to an audience.

That the conducting of Mr. Burgin was of high order hardly needs to be said. Upon each occasion that he occupies the conductor's stand, the versatility of his musicianship is emphasized anew. C. W. D.

Costume by Jones

Monitor Jan 20/39

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CUE
NEW YORK, N. Y.

JAN 21 1939

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B. Post Jan. 21/39

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NEW YORK, N. Y.
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Globe Jan 21/39

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin, conducting the Boston Symphony Orchestra during the second half of Dr. Serge Koussevitzky's midseason vacation, yesterday gave the first Boston performance of the Fifth Symphony by Dmitri Shostakovitch. For the remainder of a program which, it must be confessed, was distinctly on the dullish side, Mr. Burgin assembled the orchestral transcription by Alexander Tansman of Bach's D minor Organ Toccata and its accompanying "Dorian" Fugue; Liszt's "Les Preludes," and a work new to this country, the "Improvisations for Orchestra" by Jakobus Langendoen, cellist of the Boston Symphony.

A few years ago Dmitri Shostakovitch was much in the public eye, because the young composer of Soviet Russia had written a First Symphony that augured a brilliant future. Later he created that controversial opera "Lady Macbeth of Mzensk." And then, reportedly because his music had ceased to express the esthetic ideology of the Soviet state, Shostakovitch fell from public approval.

The Fifth Symphony, first performed in Russian during the festivities of 1937, commemorating the establishment of the Bolshevik Government, proved the means of returning him to favor. Whether a composer ought to write music as he feels it inwardly, or whether the tonal art may be used to express political and other ideas, is a long and not very profitable argument. John N. Burk, in his truly admirable note on the Fifth Symphony in the program book, has written shrewd words on the subject.

Purely as music, the Fifth Symphony turned out a sad disappointment, agreeable in some pages—notably the slow movement—but prevailingly unoriginal, long-winded and banal. Though written for orchestra with obvious technical skill, the work served only to exemplify the axiom that no amount of technic can make up for lack of genuine inspiration.

Mr. Langendoen was called from his seat in the cello section to respond to the hearty applause bestowed upon his "Improvisations." His music, falling in four sections, may not be highly individual, but it is imaginative and full of substance. Mr. Gillet was likewise singled out for fine playing of his exacting part for oboe.

Tansman's version of the Bach Toccata and Fugue is a musicianly job that has provided a brilliant orchestral dress without unduly inflating the original. Nor did Tansman seek out spurious "organ effects." This transcription ought to be heard again. Liszt's grand old tone poem, however pompous is may seem in this casual age, is exciting music. Once again, because of sheer gusto, it brought evident pleasure to an audience.

That the conducting of Mr. Burgin was of high order hardly needs to be said. Upon each occasion that he occupies the conductor's stand, the versatility of his musicianship is emphasized anew. C. W. D.

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THE CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, JANUARY 23/39

Boston Amusements — Symphony Concert,

About Music and Politics; Novelties From Mr. Burgin

By L. A. Sloper

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Much of the debate over Soviet music is misdirected. It is impossible for a man to write music without reflecting his background and environment. There is nothing inherently wrong, or inimical to international morality, in the writing by Shostakovitch of music representative of Soviet Russia any more than there was in the writing by Elgar of music representative of Tory England. You may say that you do not approve of the Communist Party. A Russian may retort that he does not approve of the British Conservative Party. You are both within your rights, but your disagreement is on extra-musical grounds.

Nevertheless, there is a difference. Elgar spoke for Tory England because he belonged to Tory England. The Government of his day did not order him to write Tory music, and reprimand him publicly if he did not do so. The Soviet Government does just that with Shostakovitch and Marxist music. Elgar could have written music exalting communism if he had wanted to. But under the Soviet Government, or any other totalitarian government, a composer writes as he is told to write. What a pity that a composer of Shostakovitch's talent could not have been brought up in a country where freedom is granted to artists.

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Both his talent and the effect of governmental restriction on it are evident in his Fifth Symphony, which Richard Burgin, substituting for Dr. Koussevitzky, introduced at the season's thirteenth pair of concerts by the Boston Symphony Orchestra, given last week in Symphony Hall. In this score pages of great beauty stand side by side with pages of rubbish. It is as if Shostakovitch had written for a time under the guidance of his own imagination, then suddenly had remembered that if he was going to write at all, or at least if his music was to be heard at all, he must celebrate the virtues of communism; whereupon he put in a cheap military march, or a bombastic coda in the manner of Liszt. And he had his reward in the form of official approbation.

It is possible, of course, that he would have done no better if he had been let alone, but it does not seem likely. The good parts are too good, and the bad parts too bad; there is too obvious a gulf between them. The first movement on a first hearing seemed sterile. Its melodic material had more length than shape, and its development sounded cerebral. But the second movement, which is a Scherzo, has humor and even some wit, rather in the Prokofieff manner, and the Largo which follows sets a real atmosphere worthy of Rimsky-Korsakoff, which is unhappily dissipated by an incursion of Puccini-esque stuff evidently designed for consumption by the commissars. The Finale pretty well sells out to them. It's too bad. Shostakovitch has an individual talent good enough to be given its head. The symphony was applauded cordially by the Friday afternoon audience.

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PITTSFIELD, MASS.
EAGLE
JAN 11 1939

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Democrat-Chronicle
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American Mercury
NEW YORK, N. Y.
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DEC - - 1938

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GAZETTE
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AUSTIN, TEXAS
TEXAN

JAN 15 1939

130

❖ Recent Records ❖

Jean Sibelius, though he is still very much alive and hard at work somewhere in Finland on his eighth symphony, has already found a place in concert repertoires practically as stable as Beethoven, Grahms, and other important Nineteenth Century composers.

Concert-goers in the large musical centers have even become nearly as weary of some of the works of this 78-year-old Finn as they have of the war-horses like the Tschaikowsky "Pathetique." Radio broadcasts and phonograph records are allowing us of the hinterland to become thoroughly familiar with Sibelius, too.

And nothing could be better to in or extend this acquaintance the "Symphony No. 5 in E Major, Op. 82," which Serge Koussevitsky and the Boston Symphony Orchestra recently recorded. This work is grand music; compacted into three movements, it represents a condensation by Sibelius of the longer original with something important happening every minute and no loose ends left hanging. Worthwhile, too, are the three record faces in the album devoted to the moody tone poem, "Pojhola's Daughter."

Koussevitzsky and his men have been responsible for introducing much of Sibelius to America, and they continue to do excellent "missionary work" on discs which can be called superlatively played and finely recorded.

Marian Anderson, phenomenal contralto, turns to the classics for her latest record. Without tricks she sings Bach's "Come, Sweet Death" and Handel's "Siciliana" as they should be sung. The great control which she has over a flawless voice makes all her singing an awe-inspiring experience.

In the "sweetness and light" classification is the recording of Weber's "Invitation to the Dance," played with grace and spirit by Stokowski and the Philadelphia Orchestra. Ballet lovers should go for this.—J. OLCUTT SANDERS.

NEW YORK, N. Y.
EVENING POST

JAN 21 1939

Records: News and Reviews

A Ten-Inch Recording Holds Its Own Among Weighty Albums—Ballet Music

Elizabeth Schumann, so the story goes, so cleverly imitated the voice of the absent Lotte Lehmann during a recording of a scene from "Rosenkavalier" that the result fooled even the Marschallin herself. Mme. Schumann owns up to a more recent vocal deception. In a slight recording (Victor) of three pieces from "Hansel and Gretel" she sings not only Hansel and Gretel in a duet but the Sandman as well. This is only a ten-inch record, with piano accompaniment, including the "Evening Prayer" duet, (turn) the Folk Song, (breath) and the Sandman's Song, but it is so charmingly and artistically done that it holds its own among anything records have to offer.

• • •

Speaking of Women in Music, Myra Hess makes her Victor debut playing the Schumann A minor Piano Concerto with an orchestra conducted by Walter Goehe. The nameless "orchestra" conducted by Mr. Goehe has a chilly sound on the label but the accompaniment is handled adequately, which is a lot to say about anybody's accompaniment. As far as tempi go, Mme Hess takes charge.

She plays this concerto with the delicacy and finesse which are her trademarks and the engineers have captured them with the accuracy which is theirs.

• • •

A really domestic recording this month is the five-record album of Strauss' "Domestic Symphony." For this orchestral tour-de-force Victor has commandeered the Philadelphia Orchestra, with Eugene Ormandy conducting. Among orchestra nuts this is a comparatively hard one to crack, but it seems that orchestra and conductor gave the piece more than half a chance in the rehearsal hall.

From the opening oboe solo to the Falstaffian double-fugue the orchestra and composer prove that they are worthy of each other's steel. The unbelievably expert blowing of the taxing horn parts suggests that they were "berved."

• • •

If the Ballet Russe has had no other effect on music, it has at least pushed part of the Tchaikovsky "Fifth," Schumann's "Carnival" and some Chopin pieces into the ballet section of the catalogue. Four definitely black-seal records from Victor have corralled these and about a dozen other ballet tidbits into an album. The eight sides include tuneful Rossini, Respighi, Ravel, Strauss (Johann, of course), Scarlatti, Delibes, Weber, Borodin, Stravinsky and Rimsky-Korsakoff.

Victor atones for the routine lack of flavor in this one with a first-class recording of Delibes' "Coppelia" Ballet Suite by Arthur Fiedler and the Boston "Pops" Orchestra. Mr. Fiedler puts his finger down on the only tempo in every instance and the orchestra responds to what must have been spirited and accurate stick-waving.

Antal Dorati and the London Philharmonic grip the balletomane's attention with the first groove of Chabrier's "Cotillon" and continue to do so for the complete four sides. Columbia is responsible for this recording and also for the four-record album of excerpts from Tchaikovsky's "Swan Lake," played by the same conductor and orchestra.

PROVIDENCE, R. I.
JOURNAL

JAN 22 1939

Boston Symphony Program

At the Metropolitan Theatre Tuesday night, Dr. Serge Koussevitsky will lead the Boston Symphony Orchestra in works of Haydn, Debussy and Sibelius arranged in the following sequence:

Symphony in B-flat, No. 102 ...... Haydn
I. Largo: Allegro vivace
II. Adagio
III. Menuetto: Allegro: Trio
IV. Finale: Presto
"La Mer," Three Symphonic Sketches............................... Debussy
I. "De l'aube a midi sur la mer"
II. "Jeux de vagues"
III. "Dialogue du vent et de la mer"
Symphony No. 5 in E-flat major, opus 83.............................. Sibelius
I. Tempo molto moderato
II. Allegro moderato, ma pocco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

DAVENPORT, IA.
DEMOCRAT-LEADER

JAN 22 1939

The BOSTON SYMPHONY

. . . is planning its annual benefit concert for its pension fund. The members of the orchestra will appear in 18th century costumes for Haydn's Farewell Symphony in which Serge Koussevitsky will impersonate the composer. Koussevitsky has planned several novelty numbers, including Prokofieff's "Peter and the Wolf" for the first time with Richard Hale as narrator.

PROVIDENCE, R. I.
JOURNAL

JAN 22 1939

Today—Public lecture, Mr. John B. Archer on Boston Symphony Orchestra concert, auspices Monday Morning Musical Club, Providence Public Library, 4. Meeting and musicale, Shepherdess Association, Catholic Training School on Eaton street, 3. Reception, Blackfriars Guild, Guildhall.

PROVIDENCE, R. I.
JOURNAL
JAN 22 1939

AUDIENCE CALLED AID TO ORCHESTRA

Reviews of Symphony Concerts in 1890's Show Success Depends on Auditors.

ATTENDANCE GROWS HERE

Celebrated Boston Organization Largely Supported by Gifts from Friends

By G. Y. Loveridge

Among other essentials, an orchestra must have an audience. Providence generally has responded to Boston Symphony concerts by sending appropriate numbers of listeners, although the graph has had its valleys.

In the Providence Journal of Jan. 22, 1891, the day after the fourth concert of the 1890-1891 series, it is reported: "Of the present actuality of that 'musical growth' which has so long elusively twinkled like a will-of-the-wisp in the dream of the music cult of this city, there is a most trustworthy indication in the great increase in patronage given the Symphony concerts, which is double that of any other winter. Last night in Infantry Hall the Boston Symphony Orchestra played to its largest, and the most enraptured, Providence audience. There were elements of distinction, too, which marked it above any previous Symphony assembly. The applause was unconfined."

Attendance Drops

A few years later, on Dec. 29, 1898, the Evening Bulletin told of a different situation.

"In spite of the attractive programme and the superb playing," the reviewer said, "the audience was the smallest one that has been seen in years at a symphony concert.

"There are unmistakable signs that musical entertainments of a high class are not wanted in Providence. ". . . It is to be feared that Conductor Gericke does not know how to cater to our taste. . . . What is needed to arouse our enthusiasm is six trombones in a row blowing 'Comrades' or 'After the Ball' for all they are worth. It is a mistake, too, that the programmes are so arranged that encores cannot be given. Room for at least three after each number should be provided. For there is no use going to a concert unless you can get your money's worth."

Largest Audience Cited

However, attendance at the concerts nowadays has been increasing steadily. As has been mentioned, the largest audience ever attracted by the orchestra here was that attending the last concert, in Metropolitan Theatre. Under the leadership of Dr. Koussevitzky, which has been of longer continuous duration than that of any other conductor of the orchestra, the Boston Symphony has come to be acknowledged one of the best in the world. Its concerts are heard here and in Boston, but in Hartford, New Haven, Brooklyn, New York, Rochester, Buffalo, Ann Arbor, Toledo, Cleveland, Pittsburgh, Cambridge, Philadelphia, New Brunswick and Northampton. Also, there is the summer festival in Stockbridge, which is attended by persons from all over the country.

Never Makes Expenses

In spite of all this activity and the crowds of persons who go to the concerts, the Boston Symphony, like all other big orchestras, never makes expenses; but so great is the interest in it and so affectionately is it regarded throughout New England and elsewhere, that an organization called Friends of the Boston Symphony Orchestra has been formed to help overcome the deficits.

At the last meeting of the Friends, Edward A. Taft, chairman, reported an enrollment of 1319. Although a gift of $100 was formerly required for membership in the Friends, a gift of any amount now is welcomed.

The cost of supporting such an orchestra is more than $600,000 a year, Mr. Taft said. Of this amount, all but 15 per cent. is received in operating revenues, a larger percentage than any other orchestra receives. He estimated that more than 200,000 persons every season attend one or more concerts sponsored by the orchestra each of these persons a potential Friend.

Activities Expanded

Bentley W. Warren, treasurer of the Board of Trustees, said at the same meeting: "The orchestra has expanded its activities a good deal in recent years. This year (1938) we have taken over the management and responsibility of the Esplanade concerts. These concerts cost about $14,000. And $5000, fellow members, was contributed by the Commonwealth of Massachusetts. That, I think, is recognition of the importance of this orchestra."

The Berkshire festival last summer was attended by 36,000 persons, he announced.

It had been the intention of Col. Higginson, who founded the orchestra, to establish a million-dollar fund to insure the continued life of the organization. Because of the large amounts he had to provide every year for the orchestra and because of the unstable condition of his own affairs during the early years of the war, he was unable to accumulate the fund.

The Friends of the Boston Symphony Orchestra, in this State and elsewhere, carry on the work for music to which the founder devoted himself.

(This is the last of three articles on that phase of the history of the Boston Symphony Orchestra concerning Providence.)

Quincy Patriot Ledger

Symphony to Give Pension Fund Concert

Jan. 25/39

The Boston Symphony orchestra and Serge Koussevitzky, its conductor, will dress in 18th century finery and powdered wigs for the first number of the Concert Extraordinaire, to be given in Symphony hall, Boston, on Feb. 1, and in Carnegie hall, New York, on Feb. 8, for the benefit of the orchestra's pension fund.

At the opening of the concert, the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and be-wigged orchestra seated in 18th century chairs, with candle lighted music racks before them.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell symphony in very much the same way that the composer might have done. The fact that Dr. Koussevitzky bears marked facial resemblance to the composer will help to bear out the illusion that this is indeed Papa Haydn leading his orchestra before a court audience 200 years ago.

"Daniel Jazz," the next number on the program, will present the greatest possible contrast to the grace and courtliness of the Hadyn symphony which precedes it. This modern piece was composed as a background for Vachel Lindsay's poem about the Old Testament character. The words will be sung by Colin O'More. "Jazz" is the keynote in the staging of this particular number, but complete secrecy surrounds the actual plans for its presentation.

There is still another novelty on the program, and that is Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composer. Richard Hale will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.

Dr. Koussevitzky has assembled a galzxy of famous waltzes for the second half of the program. They range from Lanner's gay "Die Schonbrunner" to Ravel's choreographic poem "La Valse." Others to be played are the always popular Strauss waltzes "Vienna Blood" and "Voices of Spring," as well as Sibelius' best known work, "Valse Triste."

Great care is being taken with the settings and costumes which some of the numbers call for. Dr. Koussevitzky's costume as Papa Haydn has been designed by Robert Edmond Jones, who is known for his pioneering with color movies in Hollywood as well as for his work in the New York theater.

Decorations of the stage for the concerts are being supervised by Jock Munro, young playwright and director, who has come to Boston from New York for the purpose.

The complete program is as follows:

Haydn .... Farewell Symphony
(Performed in costume)
Gruenberg .... The Daniel Jazz
(After the poem by Vachel Lindsay)
(Tenor: Colin O'More)
Prokofeiff .... Peter and the Wolf
(Narrator: Richard Hale)
THE WALTZ
Lanner .... Die Schonbrunner
Strauss .... Vienna Blood
Voices of Spring
Sibelius .... Valse Triste
Ravel .... La Valse

Gregor Piatigersky, cellist, who will be soloist with the Boston Symphony Orchestra at the regular Friday afternoon and Saturday evening concerts this week. He will play in the Saint-Saens Concerto and Bloch's "Solomon."

THE BOSTON HERALD, THURSDAY, JANUARY 26/39

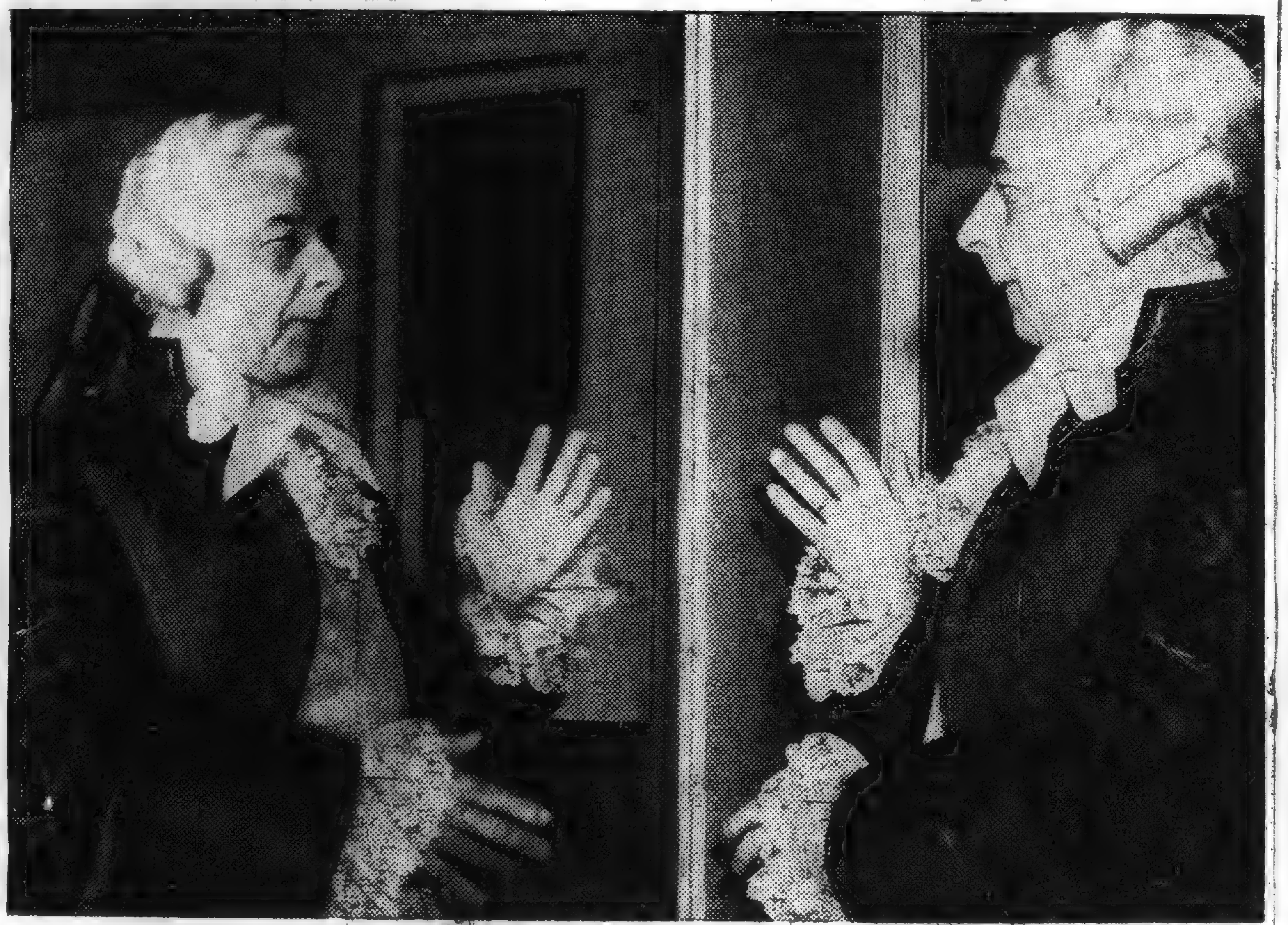
SYMPHONY LEADER IN 18TH CENTURY COSTUME

(AP Photo)

The conductor of the Boston Symphony Orchestra, Serge Koussevitzky, and members of the orchestra will take to 18th century finery in a "concert extraordinaire" Feb. 1. Here Conductor Koussevitzky, dressed as the composer, Haydn, to whom experts say he bears a remarkable likeness, tries a few conducting movements before a mirror—at the same time concentrating on holding his mouth in the Haydn fashion.

Jan. 26/39 THE EVENING BULLETIN, PROVIDENCE.

Koussevitzky Dresses as Haydn



—Associated Press photo

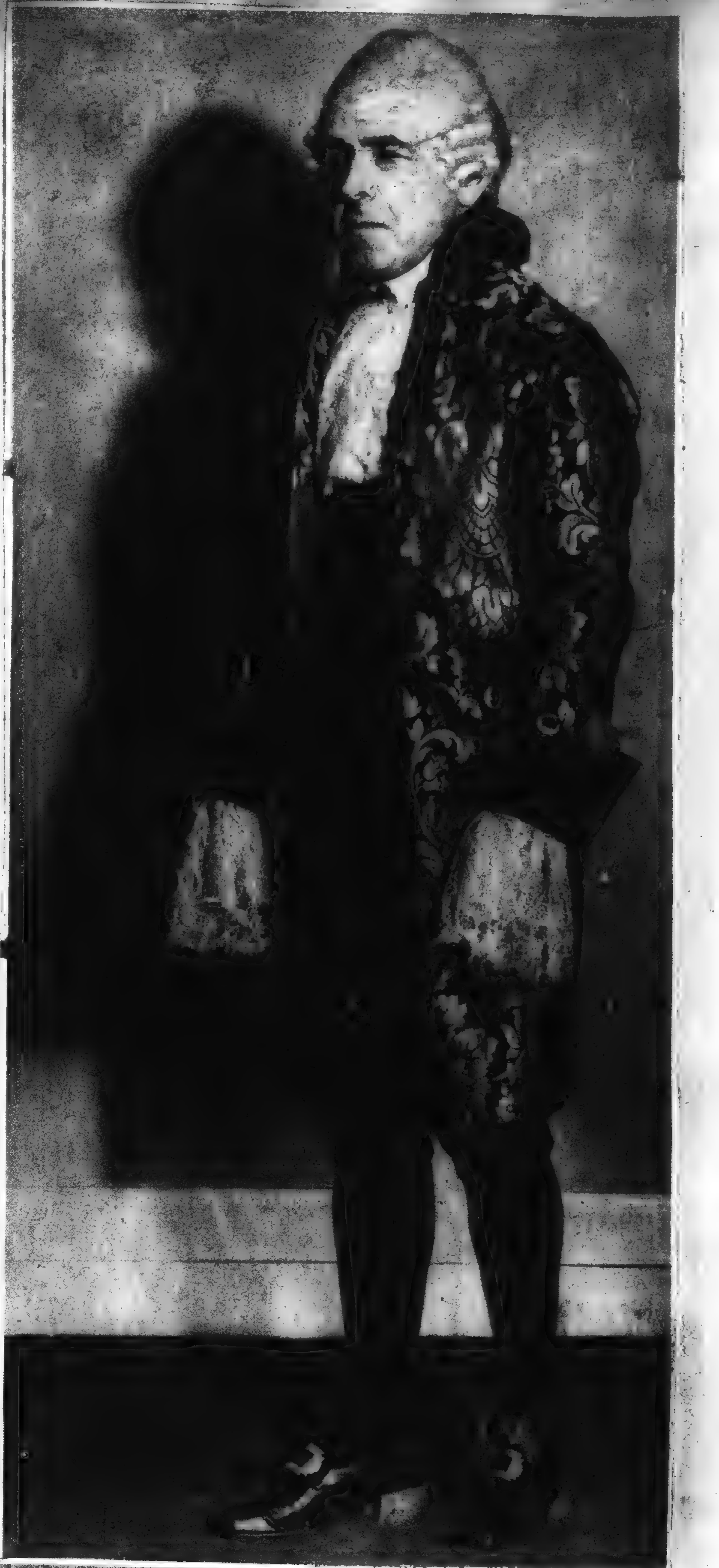
Something new in concerts will be presented by the Boston Symphony Orchestra when they dress in 18th century finery for their next appearance, in Boston, Feb. 1. Here the noted conductor, Serge Koussevitzky, dresses as the composer Haydn, to whom experts say he bears a remarkable resemblance and tries a few movements before the mirror, holding his mouth in typical Haydn fashion.

B. Protagonist for 'Schelomo'

Jan. 24/39

GREGOR PIATIGORSKY

Solo 'cellist with the Boston Symphony Orchestra under Serge Koussevitzky next Friday afternoon and Saturday evening.



HAYDN IN BOSTON

Serge Koussevitzky as he will appear in the guise of Joseph Haydn, conducting the Boston Symphony Orchestra—its members also in 18th century costume—in Haydn's "Farewell Symphony." The performance will be on Wednesday evening, Feb. 1, as a "Concert Extraordinaire" for the benefit of the orchestra's pension fund.

Symphonic Activity During the Week; Pension Fund

The arts, visual, dramatic and poetic, will be combined with music at the Concert Extraordinaire to be given by the Boston Symphony orchestra, Serge Koussevitzky, conductor, for the benefit of its pension fund, in Symphony hall, next Wednesday evening, Feb. 1, at 8:30. Stage settings and costumes are under preparation for the first two numbers—Haydn's "Farewell" Symphony and Louis Gruenberg's "The Daniel Jazz," a setting for small orchestra, with tenor (Colin O'More) of Vachel Lindsay's poem. Robert Edmond Jones has designed a new 18th century costume for Dr. Koussevitzky based upon existing pictures of Joseph Haydn. Richard Hale will narrate the misfortunes and ultimate triumph of Peter in his encounter with the wolf, in the Russian fairy tale which Serge Prokofieff has set for speaker and orchestra. Prokofieff's score is notable for the identification of each character with a separate instrument and motif.

A procession of waltzes from early Vienna to late Paris will constitute the second part of the program, which will be as follows: Lanner's "Die Schonbrunner," Waltzes; Strauss' "Wiener Blut," Waltzes and "Fruhlingstimmen" Waltzes; Sibelius' "Valse Triste"; and Ravel's "La Valse."

Two numbers will constitute the 15th program of the Boston Symphony Orchestra in its longer series to be performed in Symphony Hall next Friday afternoon and Saturday evening. Serge Koussevitzky will present the Eighth Symphony of Anton Bruckner in the first part of the program. It will be followed by Moussorgsky's "Picture at an Exhibition." Bruckner's symphony was last performed at these concerts in April, 1937, and Moussorgsky's score in 1934. The "Pictures at an Exhibition" will be played in the orchestration which Maurice Ravel made at the suggestion of Koussevitzky. There have been three other orchestrations: by Sir Henry Wood, Leonidas Leonardi, and Lucien Cailliet.

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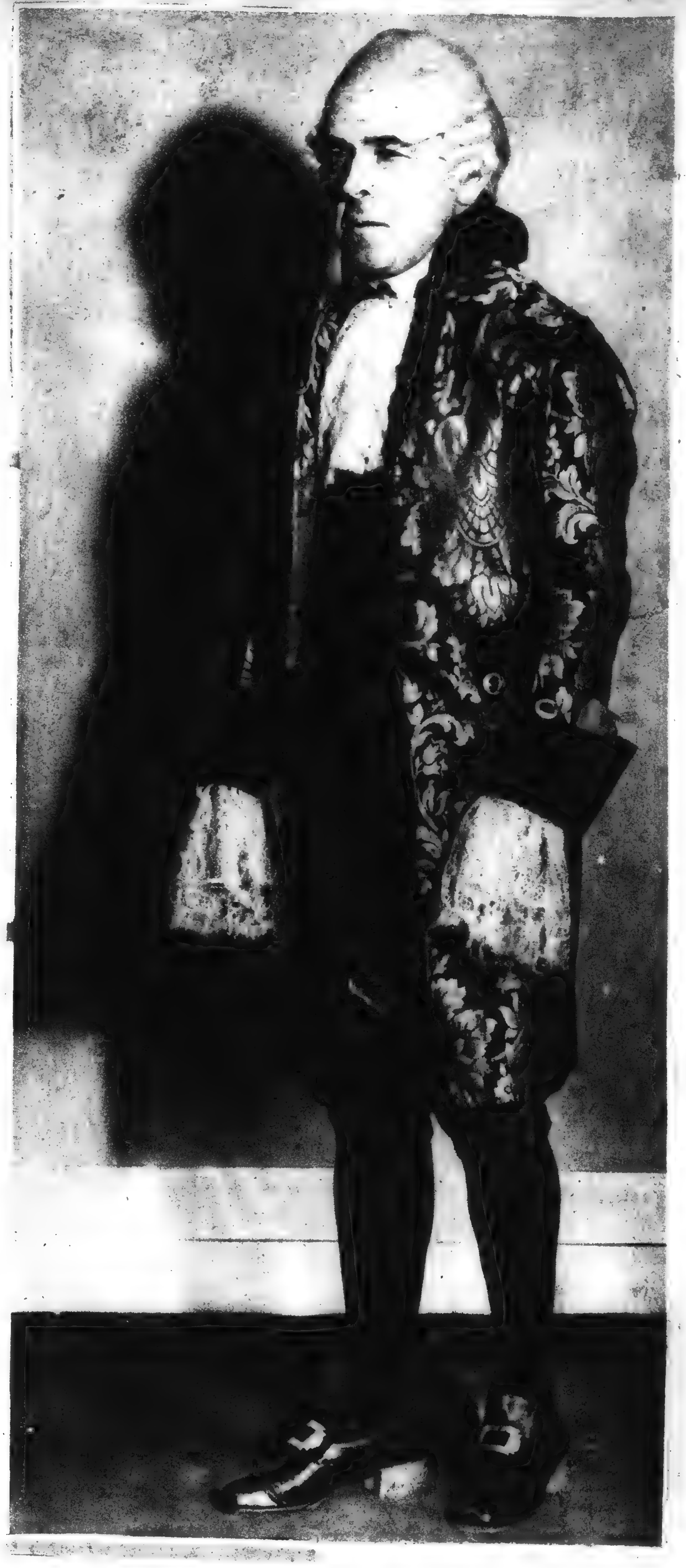

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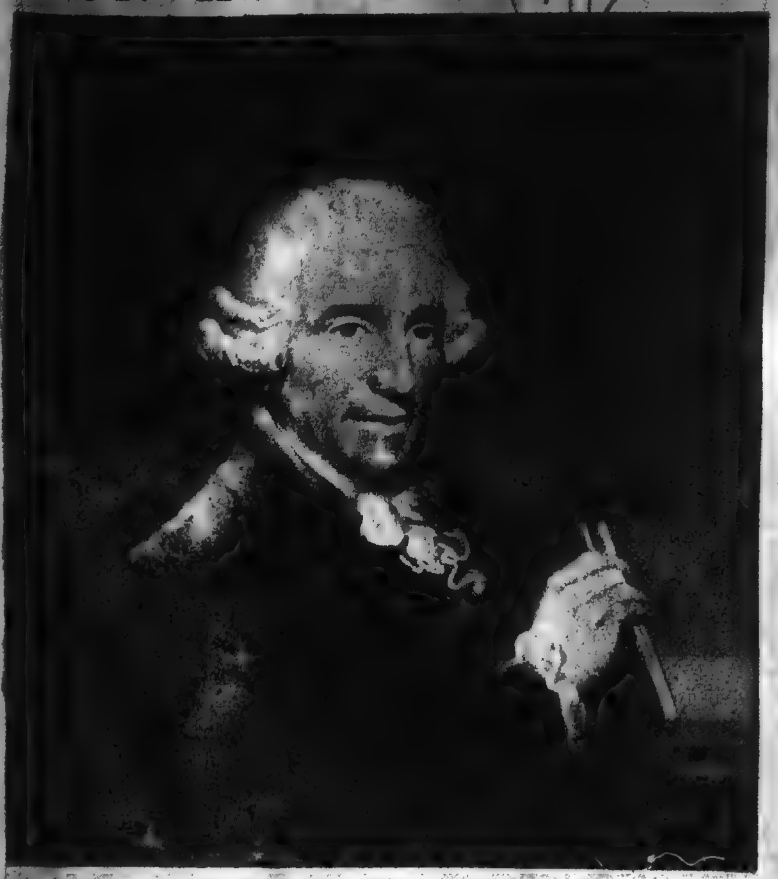
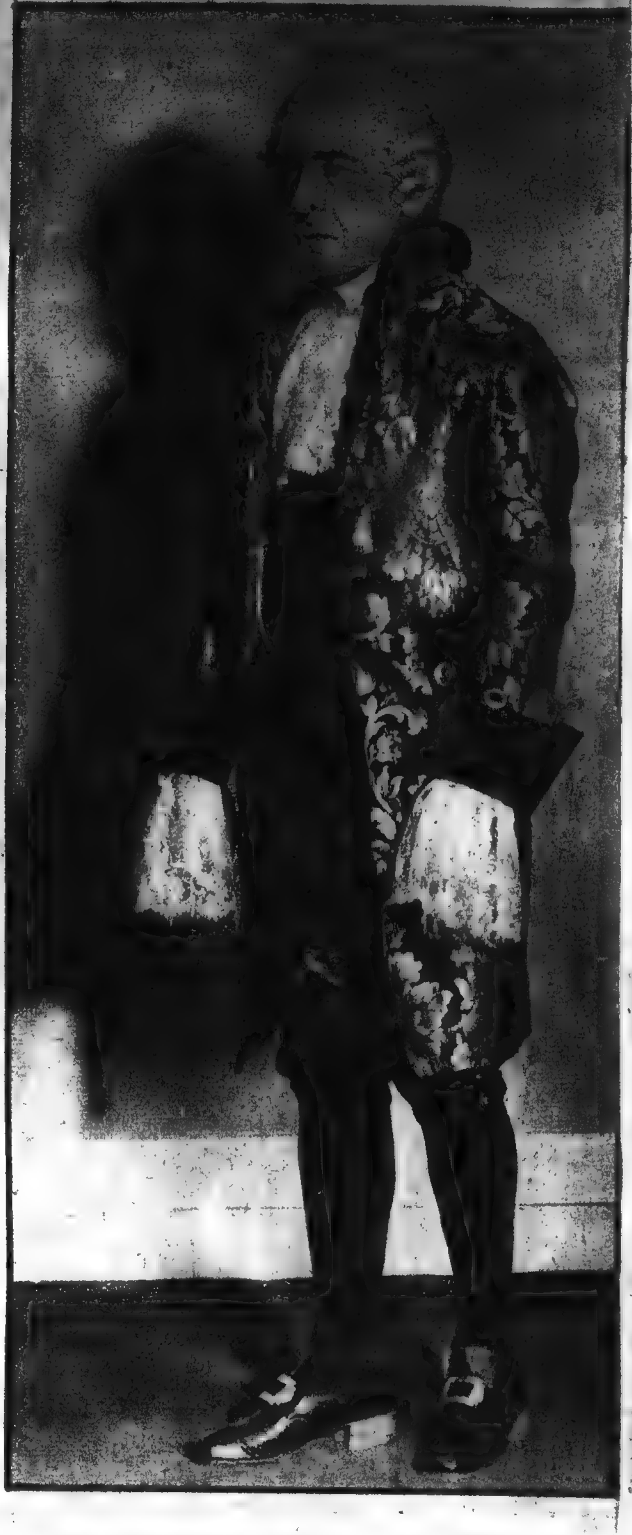
TON HERALD





THIS REALISTIC representation of Josef Haydn, "Father of the Symphony," at the right, is actually Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. In a special program on Wednesday evening, February 1st, at Symphony Hall, for the benefit of the orchestra's pension fund, Koussevitzky and his musicians will don such costumes to recreate the atmosphere of the original performance of Haydn's "Farewell" Symphony. The music stands will be lighted by candles. In the final movement of the symphony, the musicians, a few at a time, will blow out their candles and leave the stage while the others continue playing, until at last everyone has stopped playing and quit the stage. The real Josef Haydn is shown in the above photo of a contemporary portrait.

BOSTON TRAVELER, FRIDAY, JANUARY 27, 1939

DOES THE WIG FOOL YOU?

(AP Photo)

Don't be fooled by the wig, this is a picture of Dr. Serge Koussevitsky, leaders of the Boston Symphony Orchestra. The conductor donned this 18th century finery to show cameramen how he will look when he conducts a series of concerts "extraordinaire" at Boston, Feb. 1, and in New York Feb. 8. He will impersonate the Composer Haydn, to whom he hears a remarkable resemblance.

Orchestra to Be Costumed for Program

Boston Symphony Members to Wear Eighteenth Century Finery for Playing of Haydn Piece Feb. 1.

The Boston Symphony orchestra and Serge Koussevitzky, its conductor, will dress in 18th century finery and powdered wigs for the first number of the Concert Extraordinaire, to be given in Symphony Hall, Boston, Feb. 1, and in Carnegie Hall, New York, Feb. 8, for the benefit of the orchestra's pension fund.

At the opening of the concert the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and be-wigged orchestra seated in 18th century chairs, with candle-lighted music racks before them.

Koussevitzky at Spinet.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done. The fact that Dr. Koussevitzky bears marked facial resemblance to the composer will help to bear out the illusion that this is indeed Papa Haydn leading his orchestra before a court audience 200 years ago.

"Daniel Jazz," the next number on the program, will present the greatest possible contrast to the grace and courtliness of the Haydn Symphony which precedes it. This modern piece was composed as a background for Vachel Lindsay's poem about the Old Testament character. The words will be sung by Colin O'More. "Jazz" is the keynote in the staging of this particular number, but complete secrecy surrounds the actual plans for its presentation.

Russian Novelty.

There is still another novelty on the program, and that is Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composer. Richard Hale will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.

Dr. Koussevitzky has assembled a galaxy of famous waltzes for the second half of the program. They range from Lanner's gay "Die Schonbrunner" to Ravel's choreographic poem "La Valse." Others to be played are the always popular Strauss waltzes, "Vienna Blood" and "Voices of Spring," as well as Sibelius's best known work, "Valse Triste."

Decorations of the stage for the concerts are being supervised by Jock Munro, young playwright and director, who has come to Boston from New York for the purpose.

MUSIC AND

CONCERTS THIS WEEK

Symphony Hall

BOSTON SYMPHONY ORCHESTRA, Dr. Serge Koussevitzky conductor, at 8:30 Wednesday evening in an "Extraordinary Concert" for the benefit of the pension fund. A calculated departure from conventionality lends to this concert promise of an unusual evening. To begin, Dr. Koussevitzky will lead a portion of the orchestra in Haydn's "Farewell" Symphony, during which conductor and players will be dressed in 18th Century costume. Special stage settings are being prepared for this number, and for Louis Gruenberg's "The Daniel Jazz." Gruenberg's music is a setting for small orchestra and tenor voice, of Vachel Lindsay's poem. Colin O'More will be the soloist. Richard Hale will have the spoken role of the Narrator in Prokofieff's charming musical version of a Russian fairy tale, "Peter and the Wolf." The second half of the program will consist of waltzes from early Vienna to modern Paris, as follows: "Die Schoenbrunner," Lanner; "Vienna Blood" and "Voices of Spring," Strauss; "Valse Triste," Sibelius, and "La Valse," Ravel.

There will be but two numbers—Bruckner's Eighth Symphony and the Ravel-Moussorgsky "Pictures at an Exhibition"—on the program for the "regular" concerts Friday at 2:30 and Saturday at 8:15. Dr. Koussevitzky last presented the Bruckner work at the Boston Symphony concerts in April, 1937. Ravel's orchestral version of Moussorgsky's piano pieces—undertaken at the suggestion of Dr. Koussevitzky—has not been heard here since 1934.

Boston Symphony Benefit

Serge Koussevitzky and the members of the Boston Symphony Orchestra will wear eighteenth century costumes and the players will sit on eighteenth century chairs before candle-lighted music racks for Haydn's Farewell Symphony, which opens the program of a "concert extraordinaire" for the benefit of the orchestra's pension fund at Carnegie Hall on Wednesday night, Feb. 8. Dr. Koussevitzky will represent the composer. Louis Gruenberg's "The Daniel Jazz," which follows, with Colin O'More as tenor soloist, also is to have a special stage setting, the details of which have not been disclosed. Richard Hale will be the narrator in the first New York performance of Prokofieff's "Peter and the Wolf." Five waltzes, including Lanner's "Die Schönbrunner," Johann Strauss's "Wiener Blut" and "Frühlingsstimmen," Sibelius's "Valse Triste," and Ravel's "La Valse" will follow.

Robert Edmond Jones has designed Dr. Koussevitzky's Haydnesque costume, and Jock Monroe is supervising the stage preparations for this concert. The Boston Symphony's next regular subscription concerts here will be on Friday night and Saturday afternoon, Feb. 10 and 11, in Carnegie Hall, and Thursday night, Feb. 9, at the Brooklyn Academy of Music.

Dr. Koussevitzky's Friday program consists of Bruckner's eighth symphony and Ravel's "Pictures at an Exhibition." For the Saturday matinee he will conduct Mozart's symphony in A (K. 201), Sibeliu's seventh symphony, Bloch's "Schelomo" with Jean Bedetti, first cellist of the orchestra, as the soloist, and Scriabin's "Poeme de l' Extase." Richard Burgin, the orchestra's concertmaster, will conduct the Brooklyn program, with Mr. Bedetti as soloist in the Saint-Saens A minor concerto. The Mozart symphony in A and Tchaikovsky's fourth symphony will be the other numbers.

BOSTON SYMPHONY IN THEATRICAL EVENT

The Boston Symphony Orchestra, in planning a Concert Extraordinaire to be given in Boston Feb. 1, and in New York Feb. 8, for the benefit of the pension fund, has abandoned stiff collar symphony tradition and gone theatrical to provide a good show.

Robert Edmond Jones, famous for his work in the New York theater and with color movies in Hollywood, is designing for Dr. Koussevitzky a costume in the period of Josef Haydn to be worn when he leads the orchestra through that composer's Farewell Symphony. To insure complete theatrical illusion during the piece, the costume is being executed by Eaves, famous costumer to the New York theater at large, while Dr. Koussevitzky's wig is being made by Barris. Costumes for the remainder of the orchestra are being prepared by Hayden of Boston and supervised by Jock Munro, director and playwright of New York.

"The Daniel Jazz" comes second on the program. It is a modern piece by Gruenberg based on the poem written by Vachel Lindsay about the Old Testament character. The words will be sung by Colin O'Moore. The next piece is a Russian nursery tale, "Peter and the Wolf," as conceived by Serge Prokofieff, the eminent composer. Each character in the story has a theme and a special instrument to play it; while the whole story is told against the background of the music by a narrator, Richard Hale.

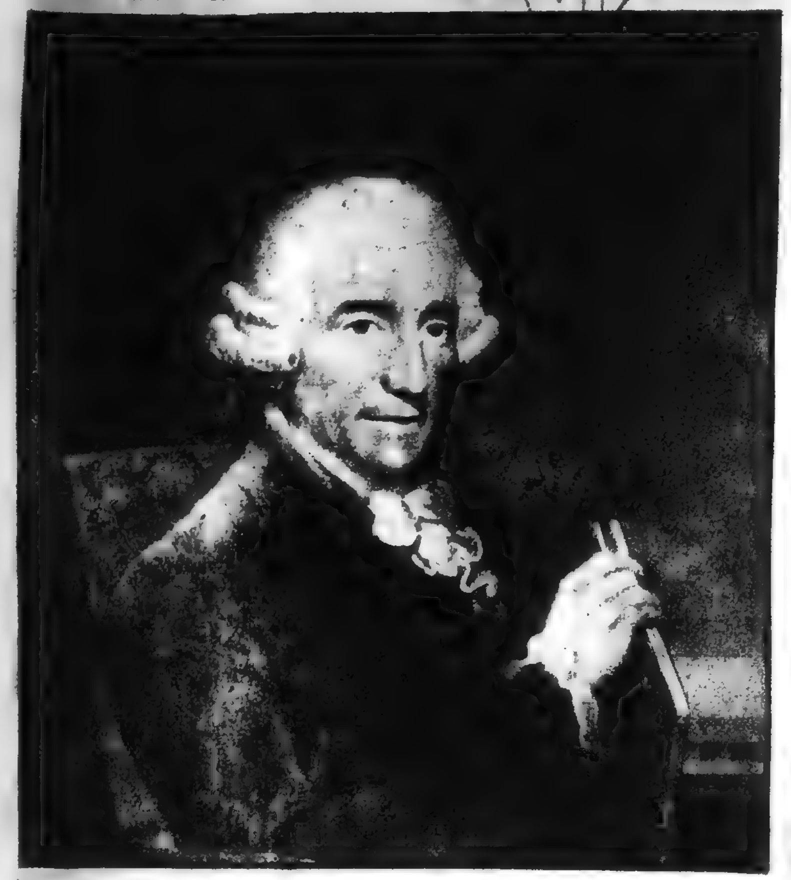
The theatrical side of the program lessens after "Peter and the Wolf." Dr. Koussevitzky has planned a group of well-known waltzes for the second half of the program. They will include Strauss' Vienna Blood, Voices of Spring, Ravel's La Valse, Lanner's Schonbrunner and Sibelius' Valse Triste.

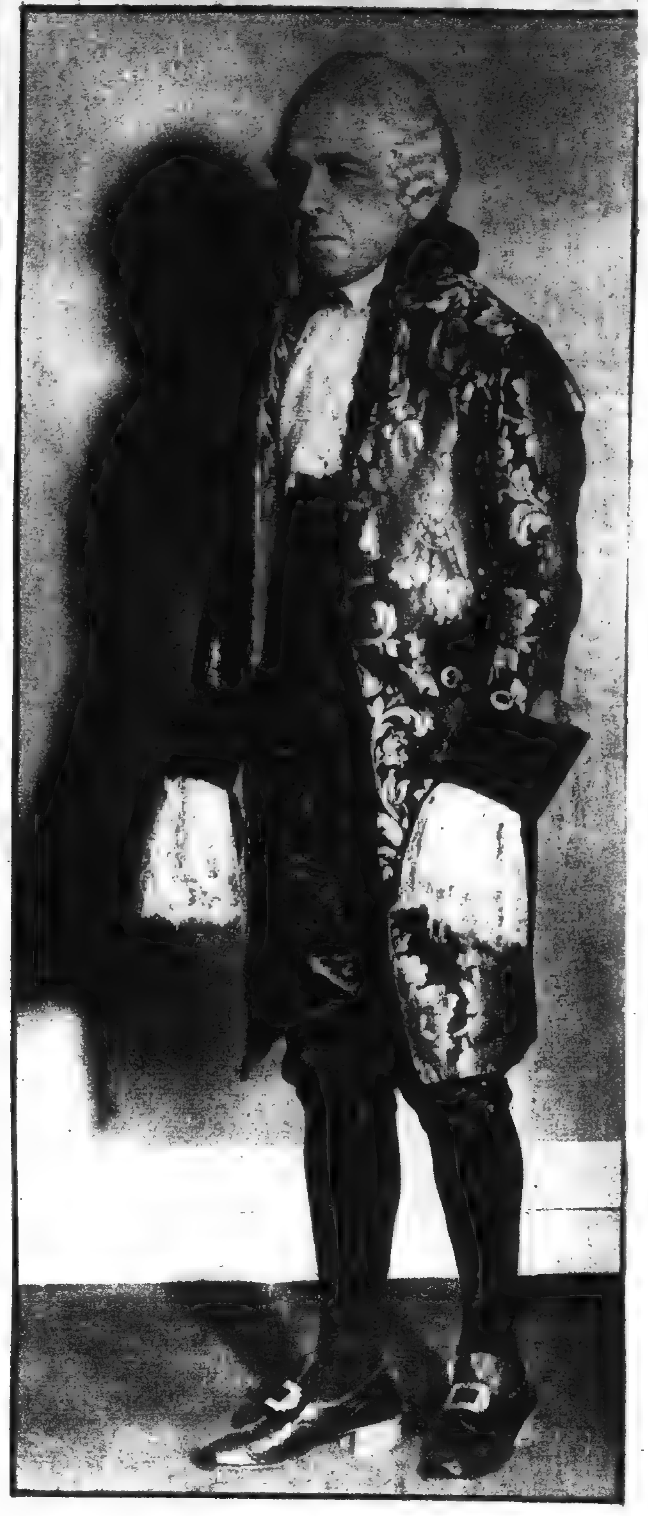
MEMORIAL CONCERT FOR ALBERT SNOW

The New England Conservatory orchestra, conducted by Wallace Goodrich, director, will give a concert Wednesday evening, Jan. 25, in Jordan hall at 8:15. The Adagio from Saint-Saens' Symphony in C minor, No. 3, for orchestra and organ, will be played in memory of Albert W. Snow, a member of the faculty from 1924 to 1939. Carl McKinley of the faculty will be the organist. The orchestra concerts at the New England Conservatory are open to the public without charge, tickets obtainable at the conservatory. The program is as follows:

Adagio from Symphony in C minor No. 3 for orchestra and organ.. Saint-Saens
Symphonie Espagnole for violin and orchestra (soloist, Elizabeth Crouse)..Lalo
Two entr'actes from "Pelleas et Melisande" ....Debussy
Overture and Baacchanale from "Tannhaeuser" ....Wagner

TON HERALD 31

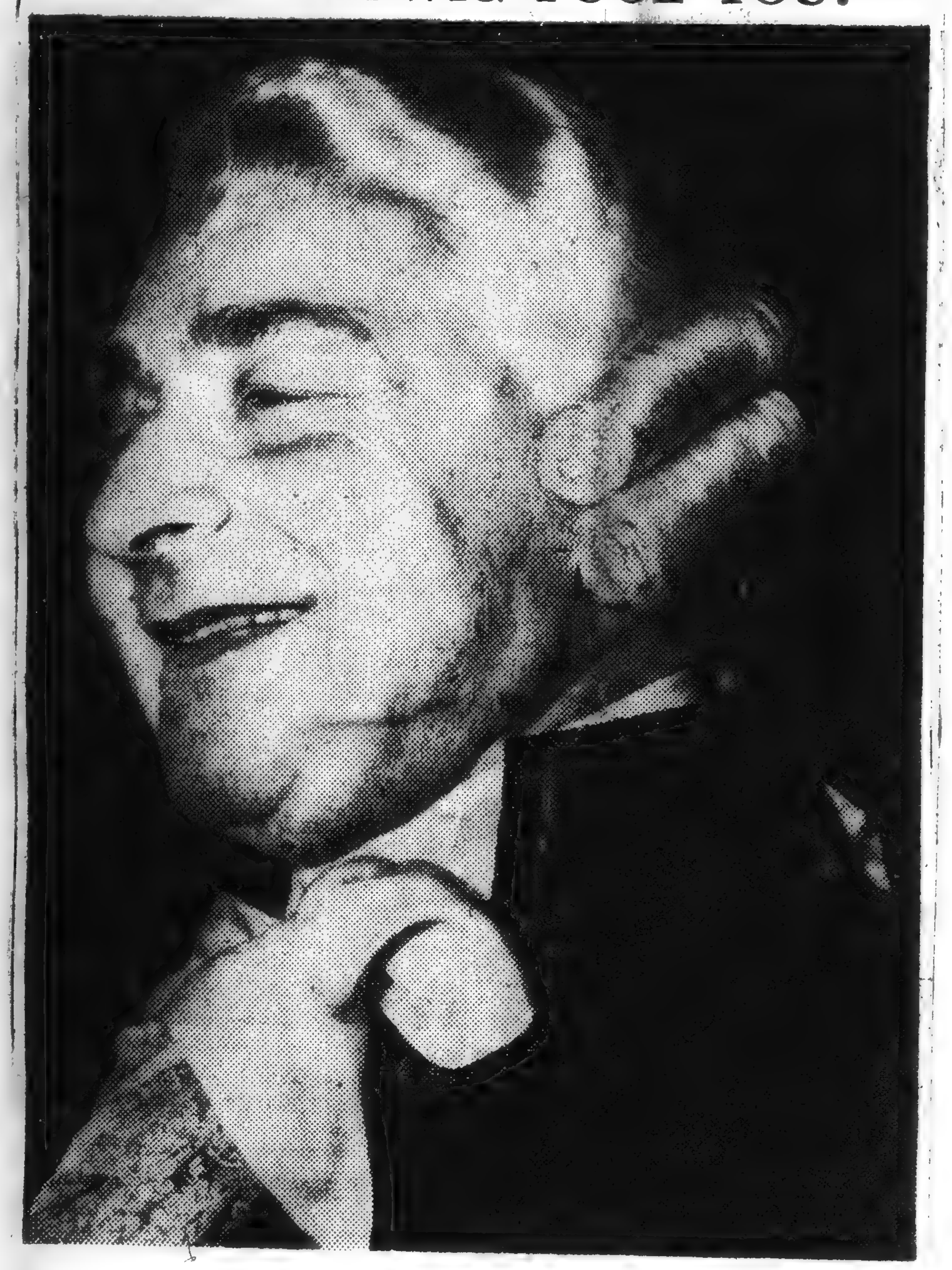




THIS REALISTIC representation of Josef Haydn, "Father of the Symphony," at the right, is actually Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. In a special program on Wednesday evening, February 1st, at Symphony Hall, for the benefit of the orchestra's pension fund, Koussevitzky and his musicians will don such costumes to recreate the atmosphere of the original performance of Haydn's "Farewell" Symphony. The music stands will be lighted by candles. In the final movement of the symphony, the musicians, a few at a time, will blow out their candles and leave the stage while the others continue playing, until at last everyone has stopped playing and quit the stage. The real Josef Haydn is shown in the above photo of a contemporary portrait.

BOSTON TRAVELER, FRIDAY, JANUARY 27, 1939

DOES THE WIG FOOL YOU?



(AP Photo)

Don't be fooled by the wig, this is a picture of Dr. Serge Koussevitsky, leaders of the Boston Symphony Orchestra. The conductor donned this 18th century finery to show cameramen how he will look when he conducts a series of concerts "extraordinaire" at Boston, Feb. 1, and in New York Feb. 8. He will impersonate the Composer Haydn, to whom he hears a remarkable resemblance.

Orchestra to Be Costumed for Program

Boston Symphony Members to Wear Eighteenth Century Finery for Playing of Haydn Piece Feb. 1.

The Boston Symphony orchestra and Serge Koussevitzky, its conductor, will dress in 18th century finery and powdered wigs for the first number of the Concert Extraordinaire, to be given in Symphony Hall, Boston, Feb. 1, and in Carnegie Hall, New York, Feb. 8, for the benefit of the orchestra's pension fund.

At the opening of the concert the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and be-wigged orchestra seated in 18th century chairs, with candle-lighted music racks before them.

Koussevitzky at Spinet.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done. The fact that Dr. Koussevitzky bears marked facial resemblance to the composer will help to bear out the illusion that this is indeed Papa Haydn leading his orchestra before a court audience 200 years ago.

"Daniel Jazz," the next number on the program, will present the greatest possible contrast to the grace and courtliness of the Haydn Symphony which precedes it. This modern piece was composed as a background for Vachel Lindsay's poem about the Old Testament character. The words will be sung by Colin O'More. "Jazz" is the keynote in the staging of this particular number, but complete secrecy surrounds the actual plans for its presentation.

Russian Novelty.

There is still another novelty on the program, and that is Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composer. Richard Hale will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.

Dr. Koussevitzky has assembled a galaxy of famous waltzes for the second half of the program. They range from Lanner's gay "Die Schonbrunner" to Ravel's choreographic poem "La Valse." Others to be played are the always popular Strauss waltzes, "Vienna Blood" and "Voices of Spring," as well as Sibelius's best known work, "Valse Triste."

Decorations of the stage for the concerts are being supervised by Jock Munro, young playwright and director, who has come to Boston from New York for the purpose.

MUSIC AND

CONCERTS THIS WEEK

Symphony Hall

BOSTON SYMPHONY ORCHESTRA, Dr. Serge Koussevitzky conductor, at 8:30 Wednesday evening in an "Extraordinary Concert" for the benefit of the pension fund. A calculated departure from conventionality lends to this concert promise of an unusual evening. To begin, Dr. Koussevitzky will lead a portion of the orchestra in Haydn's "Farewell" Symphony, during which conductor and players will be dressed in 18th Century costume. Special stage settings are being prepared for this number, and for Louis Gruenberg's "The Daniel Jazz." Gruenberg's music is a setting for small orchestra and tenor voice, of Vachel Lindsay's poem. Colin O'More will be the soloist. Richard Hale will have the spoken role of the Narrator in Prokofieff's charming musical version of a Russian fairy tale, "Peter and the Wolf." The second half of the program will consist of waltzes from early Vienna to modern Paris, as follows: "Die Schoenbrunner," Lanner; "Vienna Blood" and "Voices of Spring," Strauss; "Valse Triste," Sibelius, and "La Valse," Ravel.

There will be but two numbers—Bruckner's Eighth Symphony and the Ravel-Moussorgsky "Pictures at an Exhibition"—on the program for the "regular" concerts Friday at 2:30 and Saturday at 8:15. Dr. Koussevitzky last presented the Bruckner work at the Boston Symphony concerts in April, 1937. Ravel's orchestral version of Moussorgsky's piano pieces—undertaken at the suggestion of Dr. Koussevitzky—has not been heard here since 1934.

Boston Symphony Benefit

Serge Koussevitzky and the members of the Boston Symphony Orchestra will wear eighteenth century costumes and the players will sit on eighteenth century chairs before candle-lighted music racks for Haydn's Farewell Symphony, which opens the program of a "concert extraordinaire" for the benefit of the orchestra's pension fund at Carnegie Hall on Wednesday night, Feb. 8. Dr. Koussevitzky will represent the composer. Louis Gruenberg's "The Daniel Jazz," which follows, with Colin O'More as tenor soloist, also is to have a special stage setting, the details of which have not been disclosed. Richard Hale will be the narrator in the first New York performance of Prokofieff's "Peter and the Wolf." Five waltzes, including Lanner's "Die Schönbrunner," Johann Strauss's "Wiener Blut" and "Frühlingsstimmen," Sibelius's "Valse Triste," and Ravel's "La Valse" will follow.

Robert Edmond Jones has designed Dr. Koussevitzky's Haydnesque costume, and Jock Monroe is supervising the stage preparations for this concert. The Boston Symphony's next regular subscription concerts here will be on Friday night and Saturday afternoon, Feb. 10 and 11, in Carnegie Hall, and Thursday night, Feb. 9, at the Brooklyn Academy of Music.

Dr. Koussevitzky's Friday program consists of Bruckner's eighth symphony and Ravel's "Pictures at an Exhibition." For the Saturday matinee he will conduct Mozart's symphony in A (K. 201), Sibeliu's seventh symphony, Bloch's "Schelomo" with Jean Bedetti, first cellist of the orchestra, as the soloist, and Scriabin's "Poeme de l' Extase." Richard Burgin, the orchestra's concertmaster, will conduct the Brooklyn program, with Mr. Bedetti as soloist in the Saint-Saens A minor concerto. The Mozart symphony in A and Tchaikovsky's fourth symphony will be the other numbers.

BOSTON SYMPHONY IN THEATRICAL EVENT

The Boston Symphony Orchestra, in planning a Concert Extraordinaire to be given in Boston Feb. 1, and in New York Feb. 8, for the benefit of the pension fund, has abandoned stiff collar symphony tradition and gone theatrical to provide a good show.

Robert Edmond Jones, famous for his work in the New York theater and with color movies in Hollywood, is designing for Dr. Koussevitzky a costume in the period of Josef Haydn to be worn when he leads the orchestra through that composer's Farewell Symphony. To insure complete theatrical illusion during the piece, the costume is being executed by Eaves, famous costumer to the New York theater at large, while Dr. Koussevitzky's wig is being made by Barris. Costumes for the remainder of the orchestra are being prepared by Hayden of Boston and supervised by Jock Munro, director and playwright of New York.

"The Daniel Jazz" comes second on the program. It is a modern piece by Gruenberg based on the poem written by Vachel Lindsay about the Old Testament character. The words will be sung by Colin O'Moore. The next piece is a Russian nursery tale, "Peter and the Wolf," as conceived by Serge Prokofieff, the eminent composer. Each character in the story has a theme and a special instrument to play it; while the whole story is told against the background of the music by a narrator, Richard Hale.

The theatrical side of the program lessens after "Peter and the Wolf." Dr. Koussevitzky has planned a group of well-known waltzes for the second half of the program. They will include Strauss' Vienna Blood, Voices of Spring, Ravel's La Valse, Lanner's Schonbrunner and Sibelius' Valse Triste.

MEMORIAL CONCERT FOR ALBERT SNOW

The New England Conservatory orchestra, conducted by Wallace Goodrich, director, will give a concert Wednesday evening, Jan. 25, in Jordan hall at 8:15. The Adagio from Saint-Saens' Symphony in C minor, No. 3, for orchestra and organ, will be played in memory of Albert W. Snow, a member of the faculty from 1924 to 1939. Carl McKinley of the faculty will be the organist. The orchestra concerts at the New England Conservatory are open to the public without charge, tickets obtainable at the conservatory. The program is as follows:

Adagio from Symphony in C minor No. 3 for orchestra and organ.. Saint-Saens
Symphonic Espagnole for violin and orchestra (soloist, Elizabeth Crouse)..Lalo
Two entr'actes from "Pelleas et Melisande" .... Debussy
Overture and Baacchanale from "Tannhaeuser" .... Wagner

THE BOSTON GLOBE—SATURDAY, JANUARY

28/39

Today IN SOCIETY

Ovations Punctuate Symphony Program

Familiar Friday Audience Enthralled at Music

Ovation after ovation punctuated yesterday's symphony program—a rising one for Dr. Koussevitzky, returned from a brief visit to New York, another for the appearance of the distinguished Russian soloist of the afternoon, Gregor Piatigorsky, and yet another for his notable performance in the Saint-Saens Concerto, and still more beating storms of applause after both the Bloch, for which Mr. Piatigorsky was again the soloist, and the concluding Scriabin.

In that vast familiar Friday audience, many of whom have listened together for more than a quarter of a century of Friday afternoons—Mrs. Richard Sears, white orchids on her green and yellow tailleure; Mrs. Alvan T. Fuller and her daughter Mary, a spray of tiny exquisite yellow orchids on Mary's mink coat; Mrs. Richard King Thorndike in becoming steel blue; Mrs. Augustus Rantoul and her daughter Charlotte, both with wine red dresses under their furs.

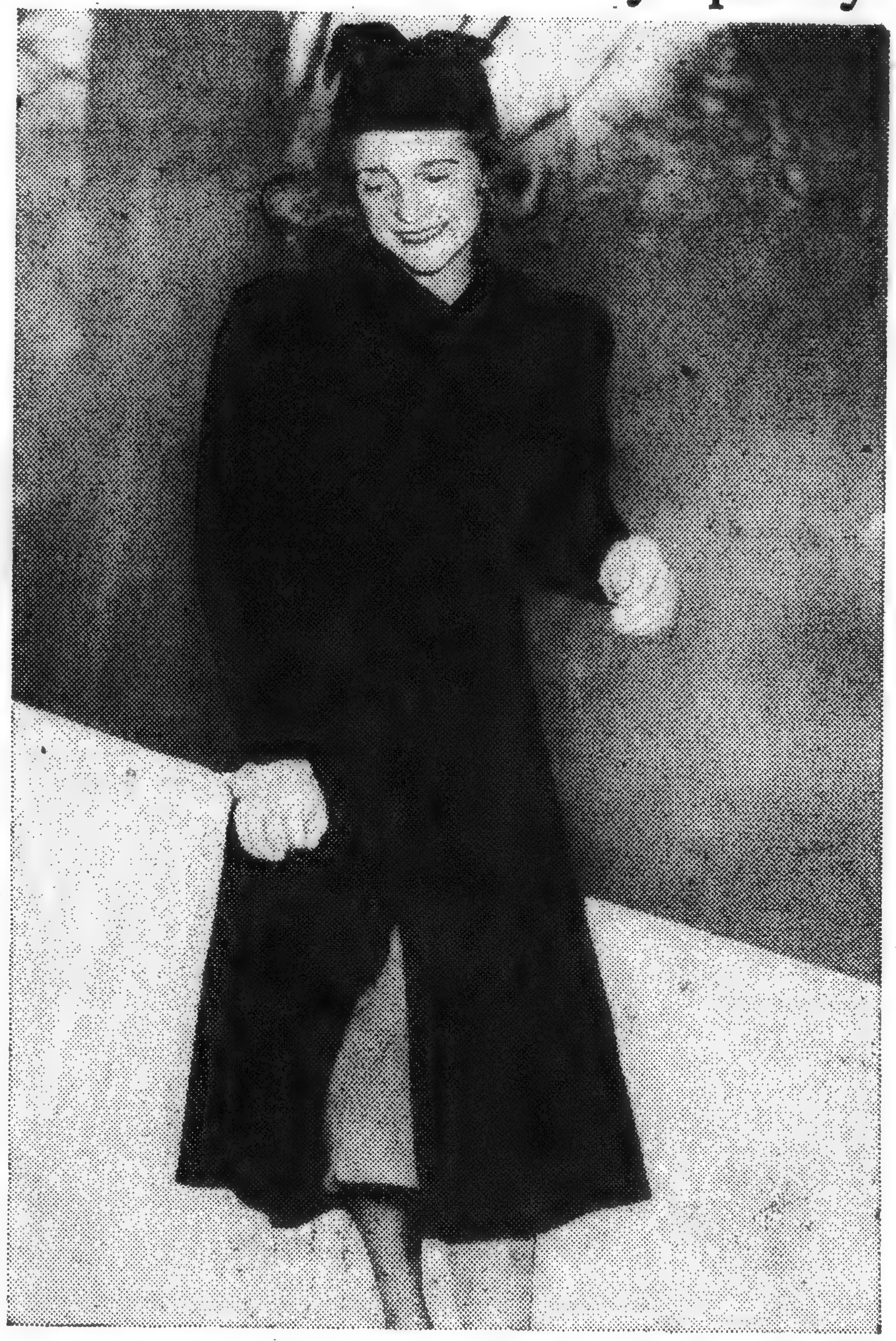
Dark-haired Diana Bird, pretty as a picture in her dark furs and little veiled hat, attended with her father, Charles Sumner Bird, and strolling with them at intermission was Diana's aunt, Mrs. Oliver Wolcott. Mr. and Mrs. Roger Wolcott were also in yesterday's fortunate audience, touches of American beauty on her smart little black hat, and also strolling together were Mrs. Russell Burrage and Mrs. Albert Cameron Burrage Jr., Mrs. Russell in suave simple black and silver foxes, Mrs. "A. C." in decorative plum color, a little circlet of diamonds sparkling at her throat.

Mrs. James Dean, who yesterday announced the engagement of her daughter, Dorothea, to Robert Parkinson of Dover, was in her usual seat, accompanied by Dorothea, whose fetching checked tweeds had a matching cap. Mrs. Dean's good-looking suit was made of the new English violet tweed and her cavalier hat of bright rose had a wide violet band to match.

Others of the many there, Mrs. Francis P. Sears, a little ostrich-feathered toque setting off the severe simplicity of her hem-length black broadtail cape; Mrs. Robert H. Stevenson, lovely in her soft grays; Mrs. C. Bertram Currier and her sister, Peggy Blake, Peggy's fair hair shining above a wine-color frock; Mrs. John Lavalle, a little chic toque of black perched above her beaver coat, and Mrs. Roger Merriman, white flowers pinned to the collar of her mink coat.

Mrs. Charles F. Ayer wore a flat Parisian sailor of fuchsia velvet and ribbon tipped above her mink coat, and Mrs. Philip Stockton also topped her mink with a small gray hat. Mrs. Harrison Reynolds was also among the mink-wrapped audience yesterday, and others glimpsed were Mrs. Allan Forbes, silver foxes over her black, accompanied by her daughter, Phyllis, whose beautifully tailored dress was of gray tweed; Mrs. Irvin Garfield (Elinor Fay), Mrs. John Bishop, a striped suede cap gay above her black frock; Mrs. Fuller Halsey and her debutante daughter, Hope, the latter's fetching emerald-color pillbox with its little snood very becoming; Gerry Field, taking time off from her many Junior League activities for the symphony, her simple blue-green very smart; Barbara Bremer, Frances Hovey, debutantes Katharine Ladd, Alice Jaques and Nancy Blumer; Mary West with a mink coat over her saffron wool; Josephine Murray, her English tweeds mink-trimmed; Mrs Frederic C. Church Jr., with a luxurious square mink muff to match her short jacket, spending intermission with Mrs. Wallace Goodrich; Lucy Pope and Dorothy Wightman, both with braids wound round their heads; Mrs. Herbert Jaques Jr., Mrs. Franklin W. Hobbs and many more.

Debutante Attends Symphony



Attractive Katharine Ladd was among yesterday's capacity audience at Symphony Hall for the memorable 14th program of this season. A member of the Junior League and the Vincent Club, Katharine is the daughter of Dr. and Mrs. William E. Ladd of Milton and a debutante of the season.

Symphony Concert

Koussevitzky Resumes Direction, With Piatigorsky Doubly as Soloist

B. Trans BY MOSES SMITH Jan. 28/39

The Boston Symphony Orchestra's assistant conductors, a fairly numerous and voluble brood who function in the lobby just before the beginning and during the intermission of the concerts, had their inning again yesterday. With the concerts returned more or less to normal, that is, with Serge Koussevitzky again in his familiar place after an absence of three weeks, the assistant conductors nevertheless found opportunity for indulging their talents by adversely criticizing the choice and assembly of the program-numbers.

As usual, the criticism was a personal affair. If you don't like Sibelius, whose Seventh Symphony began the program, you probably like him less when he compresses an entire symphony into a single long movement. If you reason by categories you automatically damn Saint-Saens as old-fashioned, and pay scant attention to his A minor Concerto, even with an eminent 'cellist like Gregor Piatigorsky to play the solo part. Nor is Bloch a fashionable composer at the moment. Besides, "Schelomo," the third number on the program, with Piatigorsky again for protagonist of the rhapsodic solo part, was written almost 23 years ago; and matter of such vintage is in far poorer repute than something written two hundred years ago. As to the final number, "The Poem of Ecstasy" by Scriabin, the accepted verdict is that no good could come out of a composer obsessed with a religious mania.

The difficulty in meeting these objections is that, from this look-out, they seem to be partly sound and thus more readily conceal vulnerability. One may dispose most quickly of Sibelius because, as you find in a perpetual round of concerts, the discussion almost invariably comes down to personal taste. How impulsive is the basis of opinions on the subject may be realized from the behavior of one of the afore-mentioned assistant conductors. Before the concert began he found this Seventh Symphony unworthy serious attention, the themes insignificant, and so forth. During the intermission he had a different story to tell. Very likely, as he himself said, the splendid performance had changed his mind.

After the performance of the Concerto I could almost agree with all its detractors. But the performance had really not been fair. Saint-Saens was not all bad. He had something of the Gallic refinement that was his birthright, as might have been noted in the second section of the Concerto if it had been played with a less heavy hand than Piatigorsky set to it. In the first movement, particularly, there is a good deal of sound that signifies little. The thing to do is to get over it as gracefully as possible, not bear down, in Piatigorsky's manner, as if ultimate verities were being expounded. Much of the sentiment, if not explicitly false, is at least by implication feeble.

The Concerto, in short, will not bear too close inspection, and that is exactly what Piatigorsky brought to it, as he seized every legitimate—and many an illegitimate—opportunity for broadening out a phrase, adding excitement and over-refining delicacy of statement. Here was a superb virtuoso in command, but scarcely a discerning musician. The pity was that Dr. Koussevitzky, instead of directing a neat accompaniment, did not take matters into his own hands.

"Schelomo" was another affair, lending itself more to Piatigorsky's expansive style. Furthermore, the conductor's duty loomed more largely here; and Dr. Koussevitzky clearly has the warmth and understanding for Bloch's Hebraic, passionate score. The result was the unfolding, once more, of a profoundly moving, beautiful work; music of an infinite variety of colors and an infinite variety of emotions. It has now been played on only four programs here since it was introduced in 1923—an average of about once in five years. It can stand more frequent revival.

* * *

The "Poem of Ecstasy," completed in 1907, had been presented here at only three pairs of concerts until Dr. Koussevitzky took over the Boston Symphony Orchestra. It appeared on his first program on Oct. 10, 1924; and yesterday's was his seventh presentation at a Friday matinee concert. It is a work with which he clearly has sympathy. And listening to such an eloquent performance as yesterday's one could be, at least for the moment, convinced. Not by the puerile, adolescent sighs and agonies or by the rank and decadent voluptuousness, but by the sheer sensuous beauty of the orchestral sounds, the original (if limited and monotonous) harmonic palette, by the evidence of the presence of a genuine though diseased creative spirit.

We are used to being reminded that Scriabin owed much to Chopin and Wagner, as if that told the whole story. It does not. Listen to the "Poem of Ecstasy" and you will observe that Stravinsky probably listened to it before he wrote such a work as "Fire-Bird." Scriabin had something to give him as he still has to give us. He would have given more effectively if. . . But the speculation is fruitless.

B. Globe Jan 28/39

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Gregor Piatigorsky, Russian cellist whose artistry matches his virtuosity, is soloist at the Boston Symphony concerts this week in the A minor Concerto of Saint-Saens and the Hebrew Rhapsody, "Solomon," by Ernest Bloch. For the remainder of a longish and somewhat curious program, Dr. Serge Koussevitzky has chosen the Seventh Symphony of Sibelius and Scriabin's "The Poem of Ecstasy."

Returning from his annual mid-season respite, Dr. Koussevitzky was cordially greeted yesterday afternoon by orchestra and audience. The concert was, in general, one of orchestral magnificence that, for the thousandth time, revealed players and leader at their best.

If, for a single exception, there was some unevenness between soloist and orchestra in the course of Saint-Saens' work, the performance was nevertheless brilliant and proved again how technical skill and sensitive interpretation can restore lustre to music hackneyed or second rate. This Concerto has suffered from both complaints. What is essentially a showpiece, cleverly written for the solo instrument, emerged under Mr. Piatigorsky's fingers as seemingly vital and striking.

Throughout the music of Bloch—who, by the way, is announced in the program book as guest conductor of five Boston Symphony concerts in March—Mr. Piatigorsky, Dr. Koussevitzky and the orchestra collaborated upon an irresistibly emotional performance. "Solomon," with its broad sweep of melody, its vivid colors and dramatic mood, offers a technical and interpretative tour de force to imaginative musicians. All concerned yesterday made the most of this opportunity.

Yet despite the manifold beauties of performance in Saint-Saens, Bloch, and Scriabin's rather banal flights of poetry, the high point of the afternoon was, to one listener, the last Symphony that Jean Sibelius has thus far given us. The Seventh Symphony is still new enough to present at each repetition vistas that one has overlooked before. It is also sufficiently young to arouse disparate opinions. Some consider it a masterpiece, others do not.

This reviewer commits himself to the first point of view. The remarkably elegiac work might, without making too fine a point, be termed a summation of Sibelius' career as a symphonist; his ultimate achievement in the development of one of the most individual styles of expression known to music; perfection in that process of condensing form, orchestration and material which began as far back as his Second Symphony.

The Seventh is an amazing compression into a single movement of characteristic Sibelian devices. The Seventh also reveals that the composer's melodic and harmonic individuality has remained constant; the man who wrote the First Symphony is recognizably he who penned the Seventh, except that passing years have trimmed away the romantic decoration of his early music, leaving what might be called Sibelius' fundamental classicism.

Next week Dr. Koussevitzky will conduct Bruckner's Eighth Symphony and the Moussorgsky "Pictures at an Exhibition" as orchestrated by Ravel. C. W. D.

PIATIGORSKY PLAYS AT BEST

Solo 'Cellist in "Schelomo" at Symphony

B. Post Jan 28/39

BY WARREN STOREY SMITH

By an interesting coincidence, the announcement that Ernest Bloch would appear as guest-conductor of the Symphony Orchestra in March accompanied the superb performance yesterday of his "Schelomo" ("Solomon") with Gregor Piatigorsky as the solo 'cellist. Mr. Piatigorsky also lent his phenomenal abilities to the A minor Concerto of Saint-Saens; while the Seventh Symphony of Sibelius and Scriabin's "Poem of Ecstacy" made the two extremes of one of the season's most rewarding symphony concerts.

Admittedly, music cannot be better than it sounds—as Artemus Ward said of Wagner—but it is not altogether certain that music cannot be made to sound better than it is. The performance of Saint-Saens' Concerto yesterday made that somewhat specious work almost engrossing. And whether it was a matter of transfiguration or merely of revelation in the case of the other numbers on the programme, a ticklish point to discuss, the resulting eloquence was incontestable. Evidently, Dr. Koussevitzky's brief winter vacation has left him in the best of health and spirits; the orchestra, apparently revelled in the varying opportunities offered it by Sibelius, Bloch and Scriabin; and to say that Mr. Piatigorsky was at his best is merely to say that nothing in the way of 'cello playing could possibly have been better.

With performances every two years since 1931, the Sibelius Seventh has become a common experience at Symphony Hall, while the "Poem of Ecstacy" and "Schelomo" had gone respectively (and roughly) three and five years without a hearing there. Both were welcome: the "Schelomo" for its passionate earnestness, its frequent magnificence, its imaginative re-creation of a great figure and a vanished day; and "The Poem of Ecstacy" for its agreeable voluptuousness, its febrile excitements and its overpoweringly sonorous close. Of late, Dr. Koussevitzky's inclinations in programme-making have leaned a bit in the direction of asceticism. The more to be enjoyed then, was the chance to revel with Scriabin in sound for its own sake. Surely an occasional musical debauch does us no harm.

Even with such frequent hearings, the Sibelius Seventh remains a baffling work. Somehow its impressiveness, which is undeniable, seems to lie not so much in the musical ideas as in their orchestral presentation and in the general texture of the music. Motives as salient and gripping as those in the first five Symphonies are not to be met with. And from the expression of the first two to the conscious repression of the Sixth and Seventh is a long step. Fortunately, it is not for us to decide whether the earlier or the later Sibelius possesses the greater vitality. We can take our pleasure in both. Also, while on the subject of Sibelius, it is pertinent to suggest that the relatively neglected Third, Fourth and Sixth Symphonies are about due for a reappearance on Dr. Koussevitzky's programmes.

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Water Colors at Symphony

By Dorothy Adlow

In the first balcony foyer of Symphony Hall there will be on view this week and next a generous selection of pictures by a young Boston water colorist, C. Crawford Livingston.

Aquarelle has been emphatically in the foreground this season, and the gallery trotter may be growing a bit restive in encountering repetitions of washes ably and stenographically swept upon white backgrounds. We have a well-rooted tradition, some excellent prototypes, and our water colorists today are enjoying their fling of the paint pot. After seeing dozens and dozens of water colors in the galleries, we yearn for certain qualities which bear up under repetition. Such characteristics are discerned in many of the pictures by Mr. Livingston at Symphony Hall.

He divides his attention between portraiture, landscapes and genre themes. The portraits aim for individual traits in the models and they do not hold to a single pose, or color scheme, or formula, as is so common in water color likenesses. We are thinking of the direct characterizations of "Chick Marston" and "Sir Cedric Hardwicke." In some there could be further condensation of details, with stress of the more salient.

Mr. Livingston finds pictorial material wherever he turns and that is an excellent faculty. He can paint winding streams and the hills of New Hampshire, or lumbermen in Waterville, Maine; but he can also move along Back Bay streets of Boston and discover a most engaging composition which includes the New England Conservatory, or the railroad station. The design of the Bach organ in the Germanic Museum proved a tantalizing subject, while he sought the same vertical motives while watching the roof tops of Back Bay apartment houses.

The painting is not uniform. Sometimes it is executed in an impetuous manner, with a slightly scrambled result; but at other times with impact and clarity which delight the eye. Many of the landscapes find him at his best in technical skill and articulation of feeling. And yet there are other engaging features which attract us to themes such as the dramatic "Hurricane" and "Deserted Mill."

Music Notes

At next week's pair of Boston Symphony subscription concerts Dr. Koussevitzky will present the Eighth Symphony of Anton Bruckner and Moussorgsky's "Pictures at an Exhibition," orchestrated by Ravel. Bruckner's symphony was last performed at these concerts in April, 1937, and Moussorgsky's score in 1934.

* * *

More Youth Concerts

A second series of three Youth Symphony Concerts will be given in Symphony Hall, with Wheeler Beckett again conducting 70 members of the Boston Symphony Orchestra. As before, 3:30 o'clock on Wednesday afternoons has been chosen for the hour. The dates being Feb. 15, March 29 and April 12. The concerts are not open to the general public. Adults (with the exception of sustaining members of the Association) may attend only if accompanying young people, and those young people are to be of junior high and high school age.

SYMPHONY PROGRAMME

Lowell Telegram Jan 29/39

Two numbers will constitute the fifteenth programme of the Boston Symphony orchestra in its longer series to be performed in Symphony hall, next Friday afternoon and Saturday evening. Serge Koussevitzzky will present the Eighth Symphony of Anton Bruckner in the first part of the programme. It will be followed by Moussorgsky's "Pictures at an Exhibition." Bruckner's Symphony was last performed at these concerts in April, 1937, and Moussorgsky's score in 1934. The "Pictures at an Exhibition" will be played in the orchestration which Maurice Ravel made at the suggestion of Koussevitzky. There have been three other orchestrations: by Sir Henry Wood, Leonidas Leonardi and Lucien Cailiet.

Boston Symphony Pension Fund Concert Wednesday, February 1

Lowell Sun. Telegram - January 29/39

The Boston Symphony orchestra and Serge Koussevitzky, its conductor, will dress in eighteenth century finery and powdered wigs for the first number of the Concert Extraordinaire, to be given in Symphony hall, Boston, on February 1, and in Carnegie hall, New York, on February 8, for the benefit of the Orchestra's Pension Fund.

At the opening of the concert, the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and be-wigged orchestra seated in 18th Century chairs, with candle lighted music racks before them.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done.

"Daniel Jazz", the next number on the program, will present the greatest possible contract to the grace and courtliness of the Haydn Symphony which precedes it.

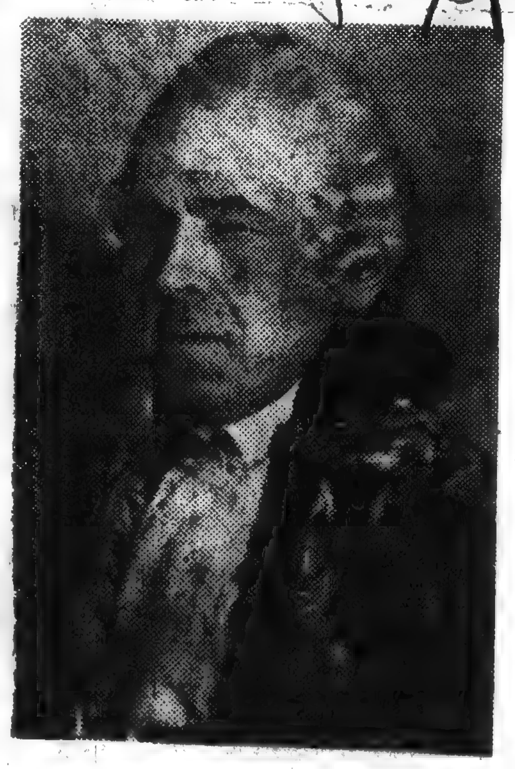
There is still another novelty on the program, and that is Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composer. Richard Hale will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.

The complete program is as follows:

Haydn....... Farewell Symphony
(performed in costume)
Gruenberg ....The Daniel Jazz
(after the poem by Vachel Lindsay)
(Tenor: Colin O'More)
Prokofieff....Peter and the Wolf
(Narrator: Richard Hale)

THE WALTZ

Lanner ....Die Schonbrunner
Strauss ....Vienna Blood
Voices of Sprinf
Sibelius .... Valse Triste
Ravel .. .. La Valse



SERGE KOUSSEVITZKY,
Conductor of the Boston Symphony Orchestra.

THE BOSTON HERALD, SATURDAY, JANUARY 28, 1939

Gregor Piatigorsky Is Soloist with Symphony

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 14th regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Gregor Piatigorsky, 'cellist, was the soloist. The program was as follows:

Symphony No. 7, Op. 105........Sibelius
'Cello Concerto No. 1 in A minor, Op. 33..................Saint-Saens
Schelomo (Solomon), Hebrew rhapsody for 'cello and orchestra...........Bloch
The Poem of Ecstasy, Op. 54......Scriabin

For the most part this was a concert of singularly voluptuous music. This was certainly true of the exotic and somewhat bloated tone poem of Scriabin, true to some extent of the quite differently exotic rhapsody of Bloch and not inappropriate to passages of the Saint-Saens concerto. Emphatically it was not applicable to Sibelius' remarkable symphony.

In the 7th Symphony, as has frequently been pointed out, Sibelius carried to the most successful extreme his method of creating a world of musical art out of shreds and wisps of melody to begin with and doing all this with extraordinary conciseness. The 7th Symphony is a work that grows on you. Its depths are imponderable; it expands in a miraculous fashion, like Japanese paper flowers in water. Dr. Koussevitzky has played it here enough, happily, so that its perfection and beauty may be recognized without strain. The performance, which brought Dr. Koussevitzky back to Symphony Hall after his winter vacation, was admirably achieved.

Mr. Piatigorsky is, of course, a 'cellist so expert technically that he can toss off a couple of pieces like these yesterday without apparent effort beyond the mannerism of rhythmic exertion. He was in capital form at this concert, and his playing in both the Saint-Saens and the Bloch was nothing short of marvellous. Sometimes the emotional violence of his temperament has in the past marred the performance of a work that stood in no need of too much stimulation. But the Bloch Solomon is exactly suited to him, and the Concerto can stand a little "gingering up" to make it more effective.

It is not unjust to regard the Saint-Saens Concerto as music that distinctly dates, and the second movement is tiresomely sugary into the bargain. We concentrate, then, on the skill of the performer and get what pleasure we can out of virtuosity. There are alarmingly few really fine works for 'cello and orchestra, and Saint-Saens' is by no means the poorest. No one would dream of saying that it was great music or even, after the lapse of years, interesting. It is, plainly, a suitable vehicle whereby to hear an unusually expert musician display his art.

Bloch's Rhapsody does not date, however, though it must have been tempting when it was first played to predict such a fate for it. Its strength lies in the originality of its thought, in the naturalness of the composer's imagination when grappling with this essentially Jewish material. The result is magnificence without tawdriness and a lament that is not bathos. Mr. Piatigorsky was cordially received after both his appearances and especially so, to the credit of the audience, after the Bloch. There was also applause for the excellent orchestral playing under Dr. Koussevitzky.

Scriabin's music is not everybody's dish, with a reservation as far as his piano music is concerned. The orchestral works are to some listeners too repetitious and too overblown. Others find in them splendid emotional power. It is obviously a matter of personal opinion, on which everyone is competent to judge for himself. And at that we may leave it.

The concert will be repeated tonight. Next week Bruckner's 8th Symphony and Moussorgsky's "Pictures at an Exhibition," in Ravel's orchestration, will be heard.

Symphony Hall

THE BOSTON HERALD,

Crowded with

SATURDAY, JANUARY 28, 1939

Members of Greater Boston Society

Many Debutantes in Audience At Regular Friday Symphony

Miss Katharine Ladd and Miss Nancy Blumer Arrive Together—Miss Nancy Meyer and Miss Rhoda Belknap Also Noted

By ALISON ARNOLD

As usual on Friday afternoons during the winter season, Boston society attended the Symphony concert. Luncheon is planned a bit earlier on Fridays and tea is at a slightly later hour in order not to interfere with this important red letter event, and no hostess would be so thoughtless as ever to think of entertaining at a time that would coincide with the Symphony. Even the youngsters are brought up with the thought that Friday afternoons are sacred to these concerts and occasionally, as a very special treat, they are permitted to attend. By the time they are debutantes they join their parents at Symphony Hall and allow nothing less than week-ends of skiing to keep them from being present.

Yesterday, there was quite a representation of debutantes in the audience. Miss Katharine Ladd and Miss Nancy Blumer, her green hat and coat trimmed with mink, arrived together, and Miss Nancy Meyer wore a mink coat. Miss Rhoda Belknap, in a gay frock of plaid wool and a jaunty Scotch cap, was accompanied by her mother, Mrs. Robert E. Belknap, who wore a cape of silky black caracul with her black gown and carried a matching muff. Miss Hope Halsey was very pretty in a black wool frock that had a bodice of emerald green, and her tiny green pill-box hat was held to her blonde hair by a black mesh snood Stopping to greet her was her cousin, Miss Mary Fuller, a cluster of yellow orchids adorning her mink coat.

Chatting together in the lobby during the intermission were Mrs. Russell Burrage, who wore twin silver foxes with her smart black ensemble, and her sister-in-law, Mrs. Albert Cameron Burrage, Jr., who topped her plum-colored frock with a mink coat. Mrs. Francis P. Sears wore a fetching little hat trimmed with a green and violet ostrich plume with her long black caracul cape.

With Mrs. Allan Forbes, in black with a silver fox scarf, was her daughter, Miss Phyllis Forbes, in a good-looking beige tweed frock, and with Mrs. Augustus N. Rantoul, in wine red, was her daughter, Miss Charlotte Rantoul, who wore a slim black coat with her frock of dusty rose which exactly matched the bow on the chic little hat perched atop her upswept locks. Sitting just in front of them was Miss Josephine Murray, sub-debutante daughter of Dr. and Mrs. Henry A. Murray.

Mrs. H. Nickerson Sears, who was accompanied by her mother, Mrs. Roland Nickerson, was discussing with Mrs. William Dana Orcutt the marvelous playing of Gregor Piatigorsky, who was the guest artist yesterday. Also enthusing over the concert were Mrs. Theodore L. Eliot, in all-black, and Mrs. J. Brooks Fenno, Jr., who wore a mink coat. Mrs. Richard K. Thorndike's teal blue crepe frock had a finely pleated skirt and sleeves, and also in teal blue was Mrs. Robert Cushman.

With Mrs. Howard Turner was her daughter-in-law, Mrs. Jackson Turner (Mary Pentecost), in black brightened by the scarlet wings on her hat. Miss Jane Megrew's black frock was belted with red and her hat was trimmed with two small black ostrich tips. In gun metal gray were Miss Aimee Lamb and Miss Anne Peabody, and Miss Barbara Bremer's raspberry red suit had a Peter Pan collar of Persian lamb.

Arriving a bit late were Miss Mary Elizabeth Sears, in a leopard coat with which she carried a muff of the same fur, and Mrs. Harris J. Nelson in a gray astrakhan coat and turban. Still others we noted in the large audience were Mrs. Channing Cox, Mrs. Richard Sears, Miss Lucy Pope, Mr. Augustus P. Loring, Miss Dorothy West, Mrs. Hugh Bancroft, Miss Joan Dick, Mrs. Frank H. Stewart, Mrs. Roswell Parish, Miss Amy Sacker, Mrs. John Scott, Mrs. Edwin D. Brooks, Miss Jeannie Robinson, Mrs. Charles Gaston Smith, Mrs. Adolph Leeds, Mrs. George Talbot, Miss Elizabeth C. Leland, Mrs. Franklin W. Hobbs, Mrs. James J. Phelan and Mrs. Frederick Blodgett.

NIAGARA FALLS, N. Y.
GAZETTE
JAN 21 1939

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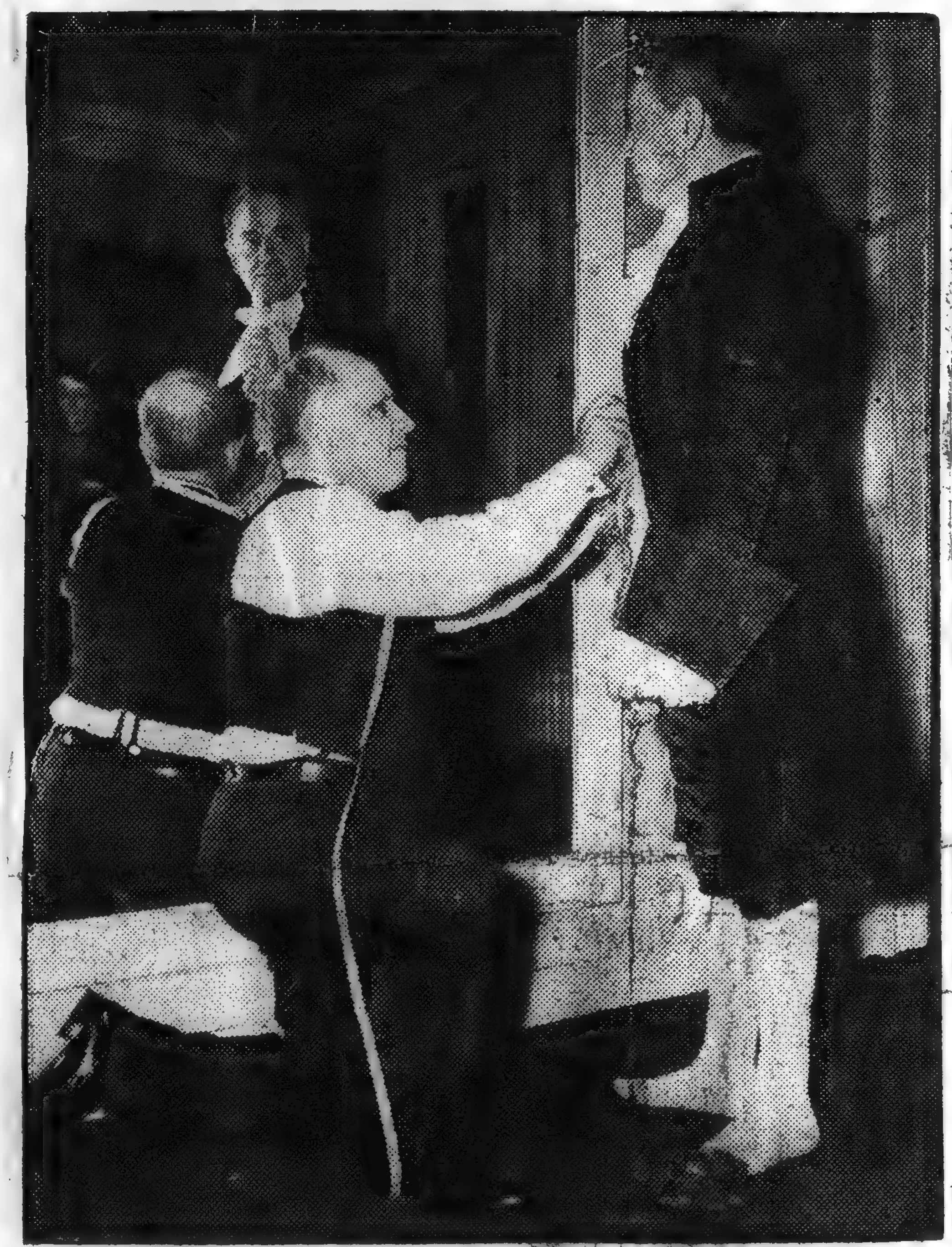
SCHEDULED for February 8 is a concert by the Boston Symphony which will be held in New York and will introduce its dignified conductor in costume! The unusual event is to take place at a concert for the benefit fund of the orchestra. The entire organization, led by Dr. Koussevitsky, will wear eighteenth century costumes while playing Haydn's "Farewell" Symphony.

Koussevitzky 'Out of Character'

N. Bedford Times - Jan. 29/39

Serge Koussevitzky, powdered and be-wigged, will impersonate the composer Haydn when he conducts the Boston Symphony Orchestra in concerts "extraordinaire" at Boston Feb. 1 and in New York Feb. 8. He is shown here getting a laugh from his outfit.



—Associated Press Photos

A tailor busily takes the measure of Koussevitzky for the 18th Century outfit he will wear at the Feb. 1 and 8 concerts to benefit the Boston Symphony's pension fund.

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POWDERED WIGS FOR ORCHESTRA

Boston Symphony to Don 18th Century Garb For Concerts

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At the opening of the concert, the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and be-wigged orchestra seated in 18th Century chairs, with candle lighted music racks before them.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done. The fact that Dr. Koussevitzky bears marked facial resemblance to the composer will help to bear out the illusion that this is indeed Papa Haydn leading his orchestra before a court audience two hundred years ago.

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Dr. Koussevitzky has assembled a galaxy of famous waltzes for the second half of the program. They range from Lanner's gay "Die Schonbrunner" to Ravel's choreographic poem "La Valse." Others to be played are the always popular Strauss waltzes "Vienna Blood" and "Voices of Spring," as well as Sibelius' best known work, "Valse Triste."

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Pension Fund Concert

(Photo by John B. Sahroma)

Dr. Serge Koussevitzky in the guise of Papa Haydn, whose "Farewell Symphony" will be a feature of the "Concert Extraordinaire," which will be given for the pension fund of the Boston Symphony Orchestra at Symphony Hall on Wednesday evening.

SUNDAY, JANUARY 29, 1939. = N.Y. Times

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N.Y. Times

Dr. Koussevitzky in Unusual Musical Performance

Jan. 29/39

BY WARREN STOREY SMITH

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The rest of a concert, which will unite the various arts, will offer Prokofieff's "Peter and the Wolf," with Richard Hale returning as the Narrator, and a galaxy of waltzes, from Lanner ("Die Schoenbrunner"), Johann Strauss ("Wiener Blut" and "Freuhlingstimmen"), Sibelius ("Valse Triste") and Ravel ("La Valse").

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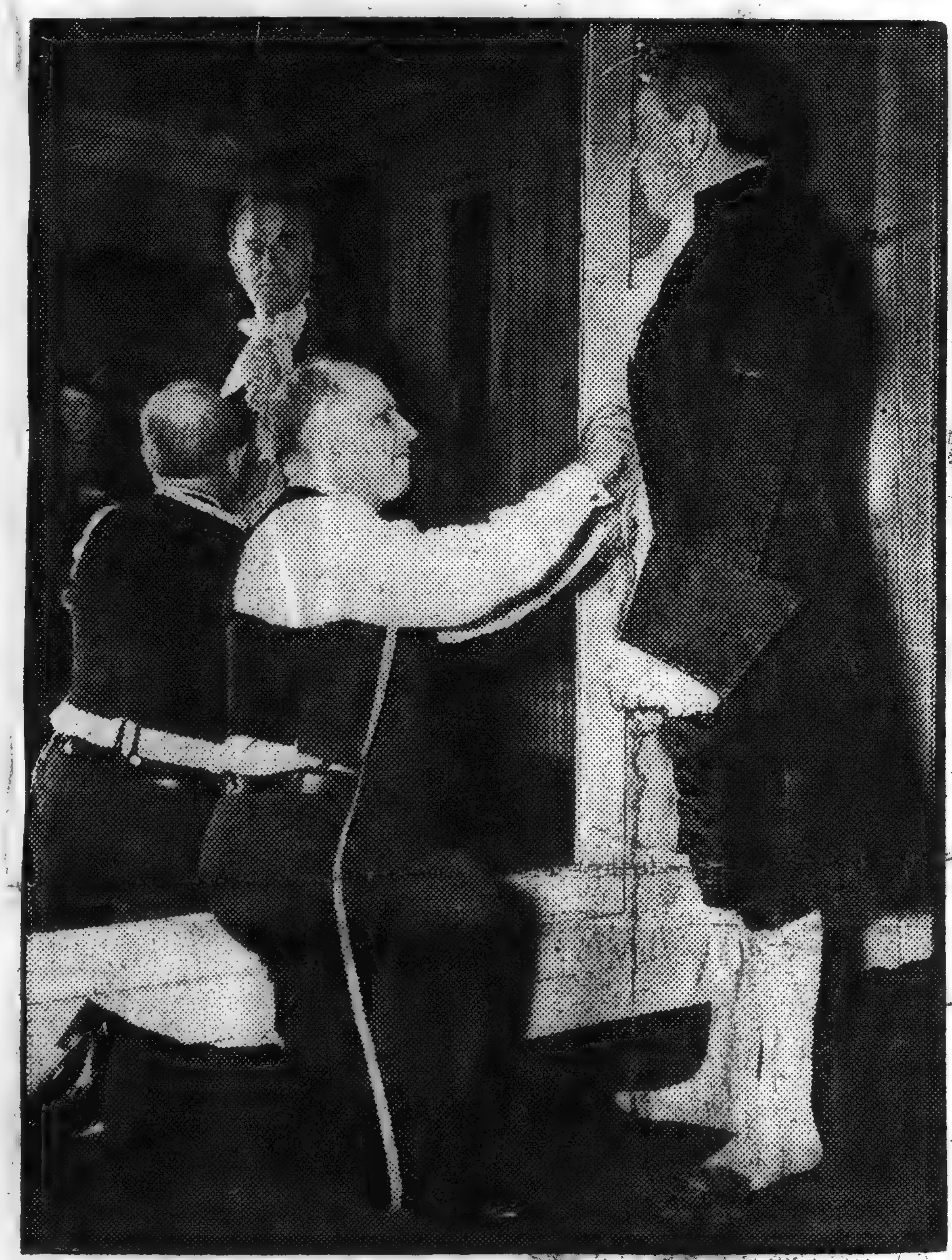

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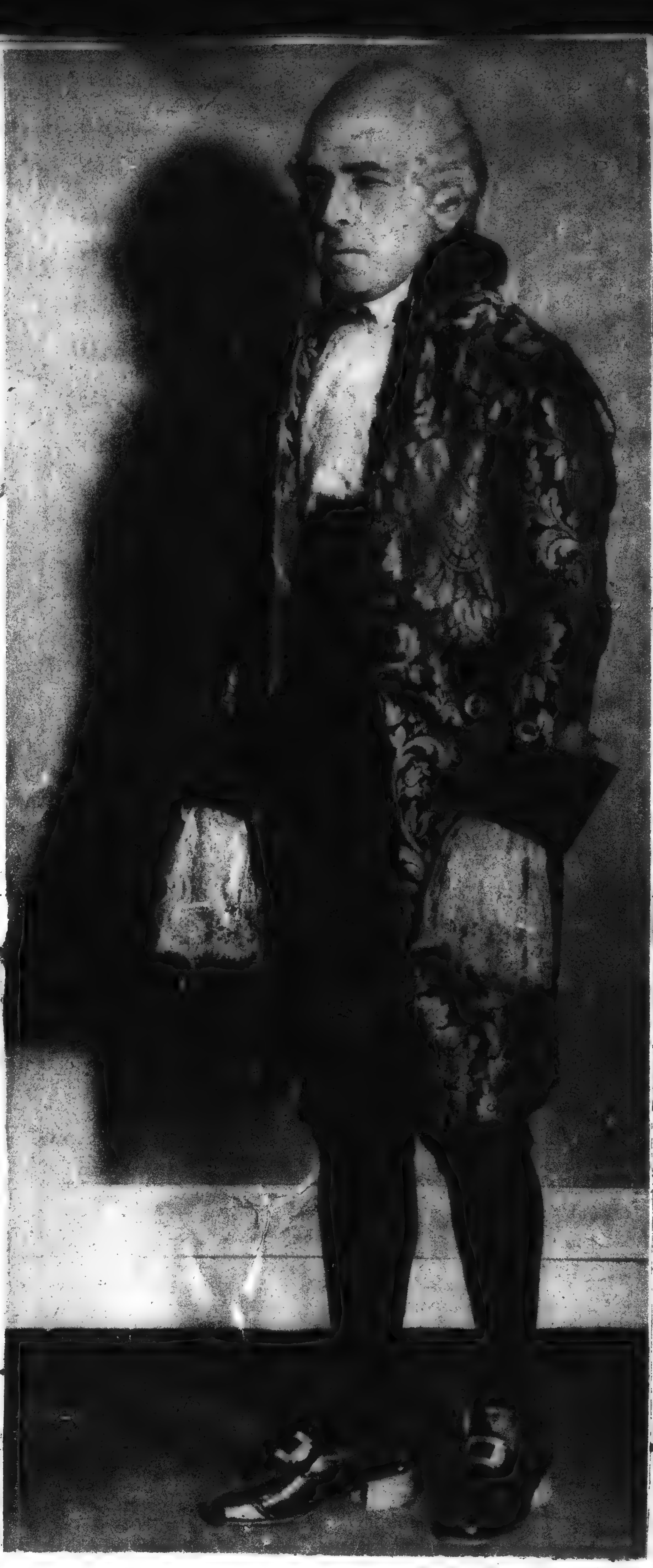

HAYDN IN BOSTON

Serge Koussevitzky as he will appear in the guise of Joseph Haydn, conducting the Boston Symphony Orchestra—its members also in 18th century costume—in Haydn's "Farewell Symphony." The performance will be on Wednesday evening, Feb. 1, as a "Concert Extraordinaire" for the benefit of the orchestra's pension fund.

Feb 2/39

Koussevitzky In Gay Mood

By RUTH MARSTERS
Music Editor

White wigs shimmering in candlelight, lace ruffles cuffing hands about to devote themselves to Haydn's "Farewell" Symphony, Serge Koussevitzky (alias Haydn) ready at the spinet—such the scene presented last evening in Symphony Hall when the curtains parted for the opening of the "Concert Extraordinaire."

The Boston Symphony Orchestra hasn't been so frolicksome in years and years—ever since the "Farewell" Symphony was performed for the benefit of the Pension Fund that other time when Dr. Koussevitzky joined the double bass section, and that was a long time ago.

Last evening Haydn, the prankster, was again most effectively exhumed when each instrumentalist as his part was completed blew out the candle lighting his music stand and sauntered out. As was inevitable, it remained in the end for the conductor to blow out his candle and depart likewise.

Eighteenth century comedy completed, the curtains parted for the second time to allow a sliding stage to come forward carrying a band wearing red carnations in white Eton jackets, the music stands bearing in this instance satin shields inscribed with a glittering B. S. O.

The backdrop, designed and painted by John Holabird, most skillfully depicted the legend set forth by Gruenberg in "The Daniel Jazz," a musical setting of Vachel Lindsay's poem. (It goes, "Then he showed them Daniel in a cage, Daniel standing still, the lions in a rage.")

Richard Burgin conducted, and the orchestra responded in a manner which proved everybody concerned the reverse of being averse to the performance of jazz while Colin O'More recounted the tale in a manner which makes him our favorite comedian of the year.

There followed Prokofieff's orchestral fairy tale for children, "Peter and the Wolf," Nathan Hale doing a customarily good job as narrator.

Dr. Koussevitzky reappeared after the intermission (in plain clothes) to conduct a sequence of waltzes from Lanner's "Die Schonbrunner" waltzes through Strauss' "Wiener Blut" and "Fruhlingstimmen" waltzes, Sibelius' "Valse Triste" and finally Ravel's "La Valse."

This he did with esprit, and everyone was delighted.

Her. Feb 2/39

MUSIC

PENSION FUND CONCERT

By ALEXANDER WILLIAMS

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave a concert last night in Symphony hall for the benefit of the orchestra's pension fund. Colin O'More, tenor, was a soloist; and Richard Hale, narrator, assisted. The program was as follows:

Haydn—"Farewell" Symphony No. 45.
Gruenberg—"The Daniel Jazz" from a poem of Vachel Lindsay.
Prokofieff—"Peter and the Wolf," an orchestral fairy tale.
Lanner—'Die Schoenbrunner," Waltzes.
J. Strauss—"Wiener Blu," Waltzes; "Fruehlingstimmen," Waltzes.
Sibelius—Valse Trieste.
Ravel—"La Valse," Choreographic Poem.

In the interests of its Pension Fund the Boston Symphony performed some unheard-of high jinks last night. Not only was 18th century dress, complete with bag wig, de rigeur for the Haydn Symphony, but also Gruenberg's "Daniel Jaz" was played on a movable platform in mess jackets and carnations by Richard Burgin and his merry men. There was also a mildly surrealist backdrop and, for the Haydn, more credits in the program than would serve a high school performance of "The Merchant of Venice." Like all good times, this one may have been more enjoyable in anticipation than in the actual event; but there could be no denying the spirit and good will that went into all the varied proceedings.

The 18th century atmosphere was most agreeably contrived, and Haydn was no less and no more Haydn because of it. It made a charming picture that did not err in the matter of taste. Dr. Koussevitzky was a much more authentic figure than he was when he appeared in this garb some years ago; and the orchestra has certainly not deteriorated in the meanwhile! The Gruenberg dates a bit, since we have met with and endured far stranger horrors of jazz since its period. Mr. O'More sang with a will, even if the effect was not as amusing as it was obviously intended to be.

The most interesting part of this concert was to observe what Dr. Koussevitzky did with "Peter and the Wolf." It was a much sprucer performance than that which Prokofieff, himself, conducted last year. The tempo was quicker, there were no drags, and the whole piece was enormously improved by being coordinated in this alert fashion. It was also apparent that Dr. Koussevitzky had had something to do with simplifying Mr. Richard Hale's narration of the story. At least that is a fair assumption, for great slices of affectation have been carved off of this aspect of the performance. A certain irreverent joy has gone from our appreciation of Prokofieff's delightful work, as of the time we first heard it; but undoubtedly the work itself is the gainer.

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B. Her. Feb 2/39

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HAYDN IN BOSTON

Serge Koussevitzky as he will appear in the guise of Joseph Haydn, conducting the Boston Symphony Orchestra—its members also in 18th century costume—in Haydn's "Farewell Symphony." The performance will be on Wednesday evening, Feb. 1, as a "Concert Extraordinaire" for the benefit of the orchestra's pension fund.

Page 24—BOSTON EVENING AMERICAN

1-Feb 2/39

Koussevitzky In Gay Mood

By RUTH MARSTERS
Music Editor

White wigs shimmering in candlelight, lace ruffles cuffing hands about to devote themselves to Haydn's "Farewell" Symphony, Serge Koussevitzky (alias Haydn) ready at the spinet—such the scene presented last evening in Symphony Hall when the curtains parted for the opening of the "Concert Extraordinaire."

The Boston Symphony Orchestra hasn't been so frolicksome in years and years—ever since the "Farewell" Symphony was performed for the benefit of the Pension Fund that other time when Dr. Koussevitzky joined the double bass section, and that was a long time ago.

Last evening Haydn, the prankster, was again most effectively exhumed when each instrumentalist as his part was completed blew out the candle lighting his music stand and sauntered out. As was inevitable, it remained in the end for the conductor to blow out his candle and depart likewise.

Eighteenth century comedy completed, the curtains parted for the second time to allow a sliding stage to come forward carrying a band wearing red carnations in white Eton jackets, the music stands bearing in this instance satin shields inscribed with a glittering B. S. O.

The backdrop, designed and painted by John Holabird, most skillfully depicted the legend set forth by Gruenberg in "The Daniel Jazz," a musical setting of Vachel Lindsay's poem. (It goes, "Then he showed them Daniel in a cage, Daniel standing still, the lions in a rage.")

Richard Burgin conducted, and the orchestra responded in a manner which proved everybody concerned the reverse of being averse to the performance of jazz while Colin O'More recounted the tale in a manner which makes him our favorite comedian of the year.

There followed Prokofieff's orchestral fairy tale for children, "Peter and the Wolf," Nathan Hale doing a customarily good job as narrator.

Dr. Koussevitzky reappeared after the intermission (in plain clothes) to conduct a sequence of waltzes from Lanner's "Die Schonbrunner" waltzes through Strauss' "Wiener Blut" and "Fruhlingstimmen" waltzes, Sibelius' "Valse Triste" and finally Ravel's "La Valse."

This he did with esprit, and everyone was delighted.

Her. Feb. 2/39

MUSIC

PENSION FUND CONCERT

By ALEXANDER WILLIAMS

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave a concert last night in Symphony hall for the benefit of the orchestra's pension fund. Colin O'More, tenor, was a soloist; and Richard Hale, narrator, assisted. The program was as follows:

Haydn—"Farewell" Symphony No. 45.
Gruenberg—"The Daniel Jazz" from a poem of Vachel Lindsay.
Prokofieff—"Peter and the Wolf," an orchestral fairy tale.
Lanner—'Die Schoenbrunner," Waltzes.
J. Strauss—"Wiener Blu," Waltzes; "Fruehlingstimmen," Waltzes.
Sibelius—Valse Trieste.
Ravel—"La Valse," Choreographic Poem.

In the interests of its Pension Fund the Boston Symphony performed some unheard-of high jinks last night. Not only was 18th century dress, complete with bag wig, de rigeur for the Haydn Symphony, but also Gruenberg's "Daniel Jaz" was played on a movable platform in mess jackets and carnations by Richard Burgin and his merry men. There was also a mildly surrealist backdrop and, for the Haydn, more credits in the program than would serve a high school performance of "The Merchant of Venice." Like all good times, this one may have been more enjoyable in anticipation than in the actual event; but there could be no denying the spirit and good will that went into all the varied proceedings.

The 18th century atmosphere was most agreeably contrived, and Haydn was no less and no more Haydn because of it. It made a charming picture that did not err in the matter of taste. Dr. Koussevitzky was a much more authentic figure than he was when he appeared in this garb some years ago; and the orchestra has certainly not deteriorated in the meanwhile! The Gruenberg dates a bit, since we have met with and endured far stranger horrors of jazz since its period. Mr. O'More sang with a will, even if the effect was not as amusing as it was obviously intended to be.

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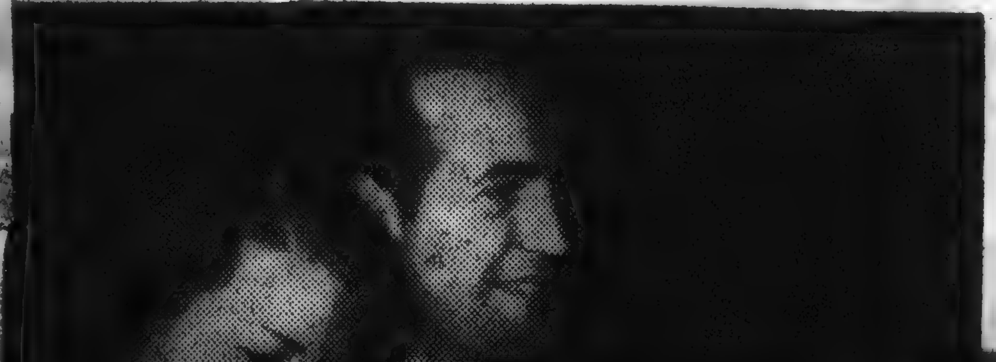
WATERBURY REPUBLICAN'S
PICTURE NEWS



KING'S ENGLISH is being mastered by Russian-born Mrs. Bryan Grover (above), now a student in a London night school. Mrs. Grover recently came from Russia after English engineer-husband had braved Soviet wrath to rejoin her.

BOOK LEARNIN' for congressmen has its own special arrangement in Washington, D. C., where a tunnel such as this in which H. S. Lincoln of the congressional library stands, speeds books and papers to the offices of waiting legislators. A carrier takes the books along a trolley rail in this tunnel, which is one-fourth of a mile long and 40 feet underground.

learns some of his own friends are thus trying to bring pressure on him.

Papa certainly won't like it.

CAN NEVER
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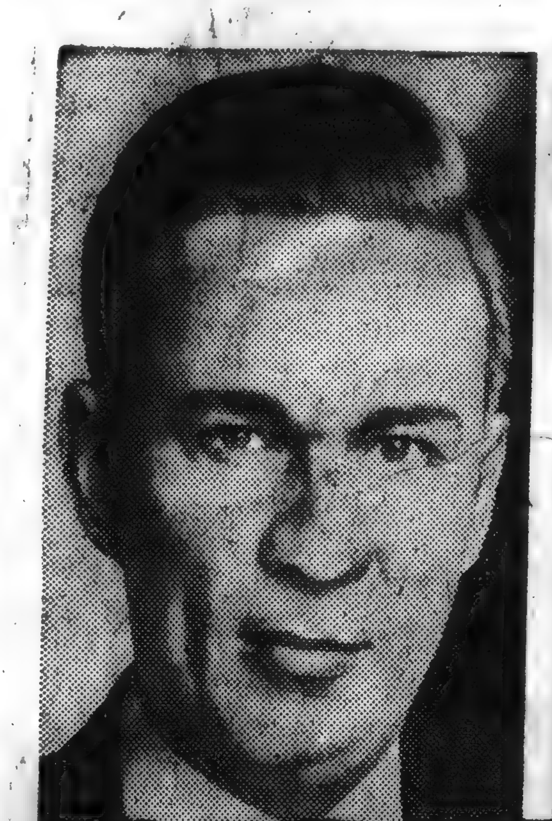
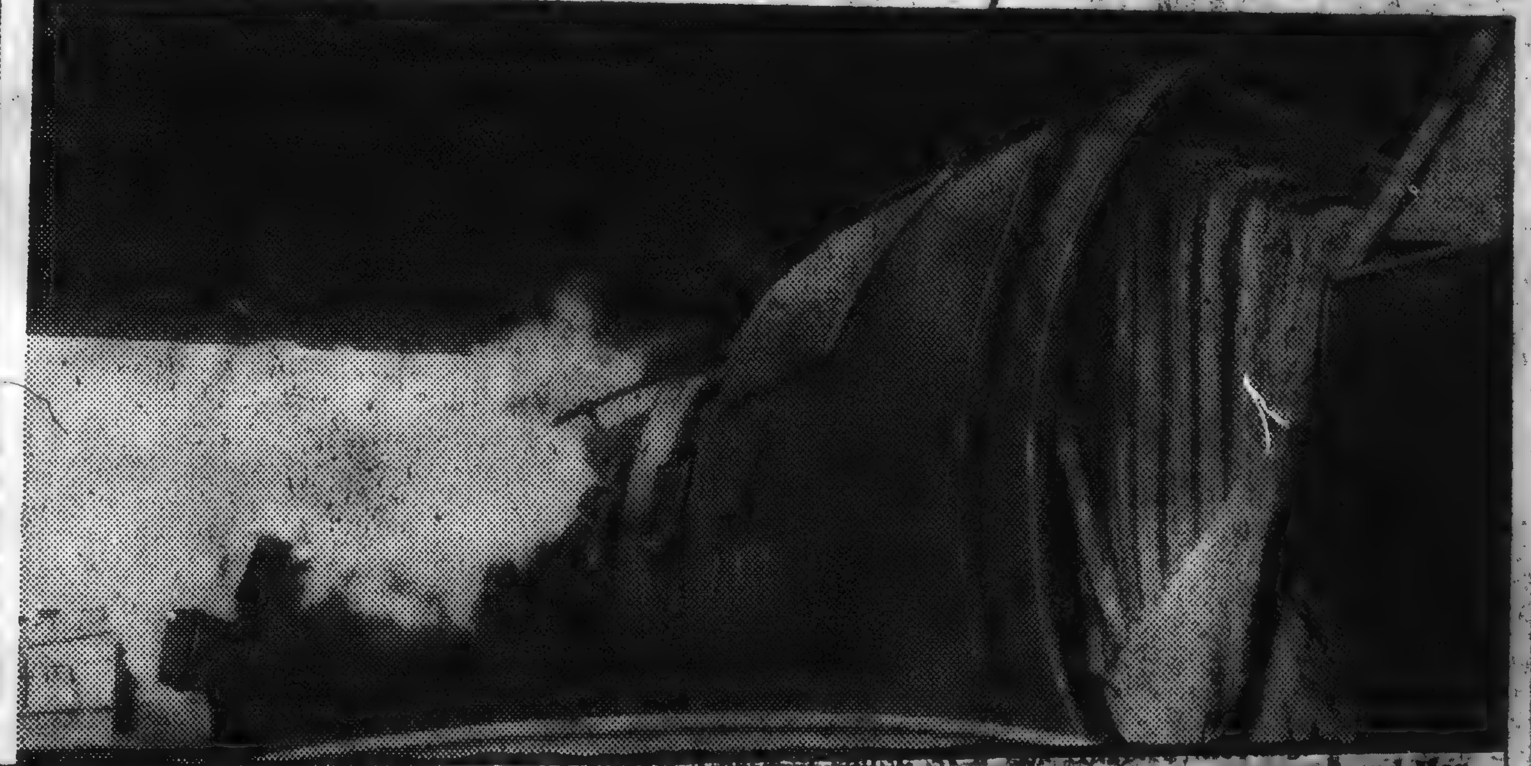


march toward their planes for a cross-country flight, wearing the parachutes that serve as cushions during flights. Most cadets are college graduates from 20 to 27 years old. Sixty-four instructors conduct the training period which is in three 4-month stages.



described the group as a defender of "true democracy," and Herman Schwinn (left), Pacific coast bund leader, charged a "bunch of aliens in Hollywood" with persecuting the bund in Los Angeles.

HANDS ACROSS THE BORDER were clasped by Gov. Robert T. Jones (left) of Arizona and Gov. Roman Yocupicio of Sonora, Mexico, shown at international border at Nogales, Ariz., and Nogales, Sonora. They exchanged expressions of good will and discussed plans for a highway as well as the 400th observance of the first trip into Arizona by a white man.

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Berkshire Festival Plans Announced

Conservative programs will again mark the Berkshire Festival of the Boston Symphony Orchestra, it is indicated by the preliminary announcement of the 1939 season. Six concerts will be given in the "shed" at Tanglewood, in Stockbridge, the first series on Aug. 3, 5, and 6, the second on Aug. 10, 12, and 13.

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While directing their immediate attention to the program for 1939 they have not forgotten the objective of a musical center for 1940. The trustees of the Boston Symphony Orchestra and trustees of the Berkshire Symphonic Festival are giving thought to the development of the physical plant at Tanglewood in anticipation of the next step in expansion.

Membership lists closed Nov. 1 with the result that audiences of more than 2,000 are assured for each of the six concerts. Ninety per cent of the boxes have been taken. Subscriptions are being received for the series of each week. Complete information may be obtained by writing to the Berkshire Symphonic Festival, Inc., at Stockbridge, Mass.

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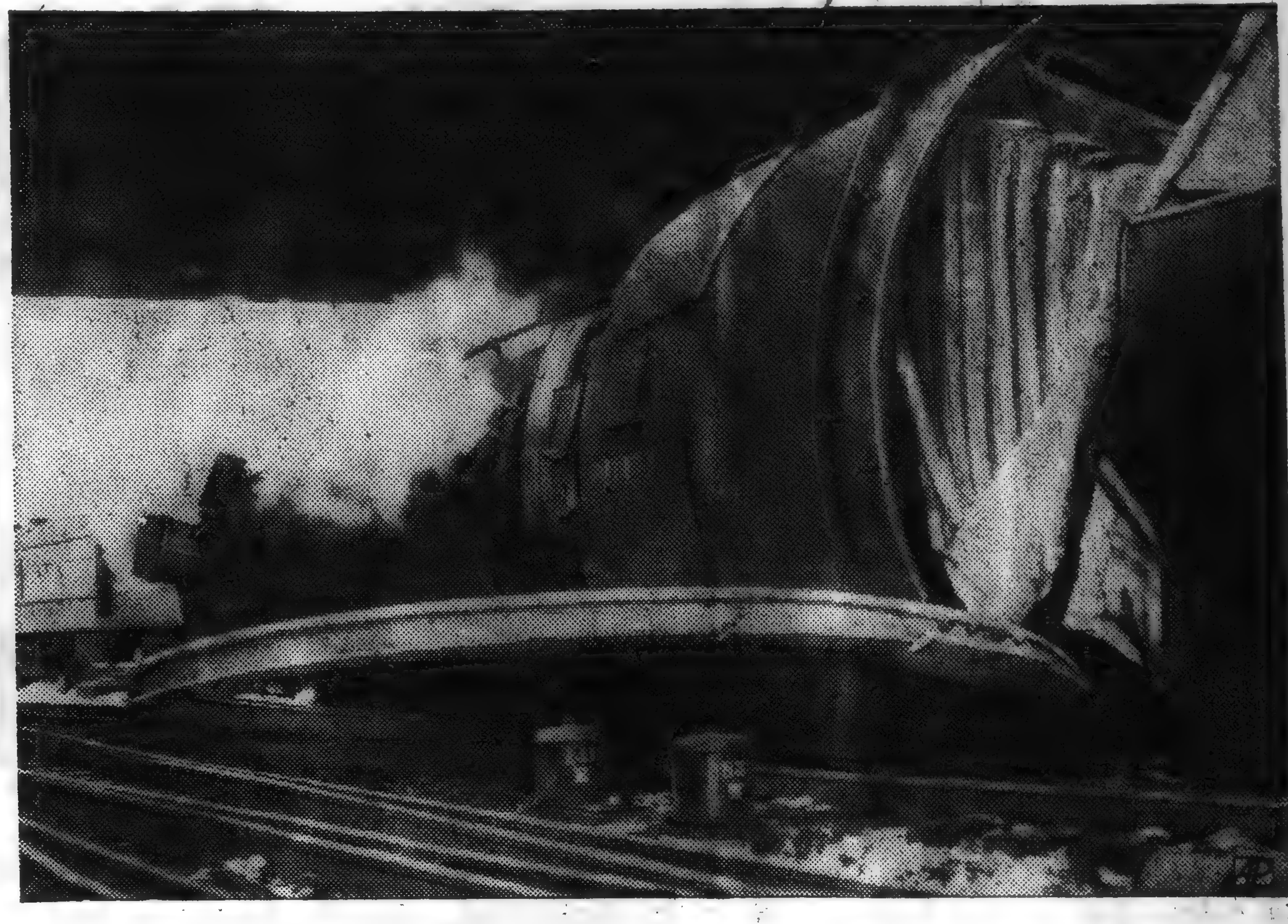
WATERBURY REPUBLICAN'S PICTURE NEWS

PEANUTS—POPCORN! Horace Lurd, Argentine sportsman, and Patricia Wilder, movie actress, had a circus in their own way, stringing peanuts at a Hollywood night club. Lurd is known among racing circles for his introduction of well known Argentine horses to American race tracks. One of these is "Ligaroti," owned by Bing Crosby and Lin Howard.

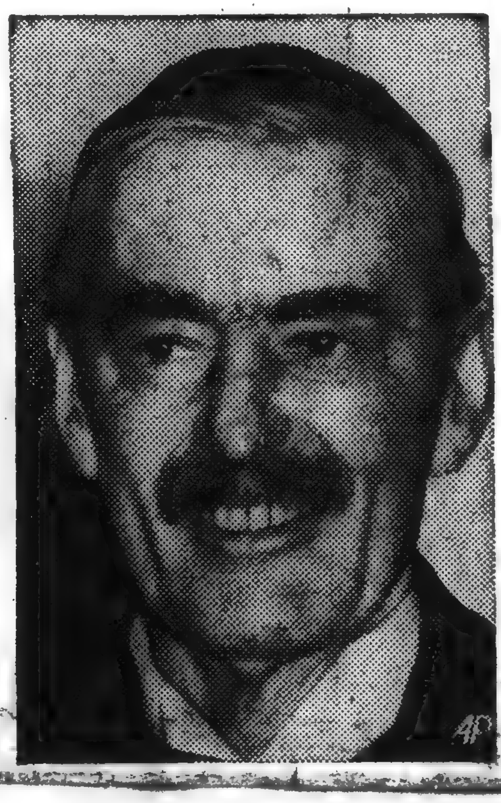
TOUCH OF A MASTER was needed to put Mrs. Vincent Astor's curls in place when this social leader of Manhattan prepared for her role in a costume dinner concert staged at the Waldorf for the benefit of the musicians emergency fund. Samuel L. M. Barlow, who also appeared in the east, watches appreciatively while Walter, Mrs. Astor's hairdresser, tends to her locks.

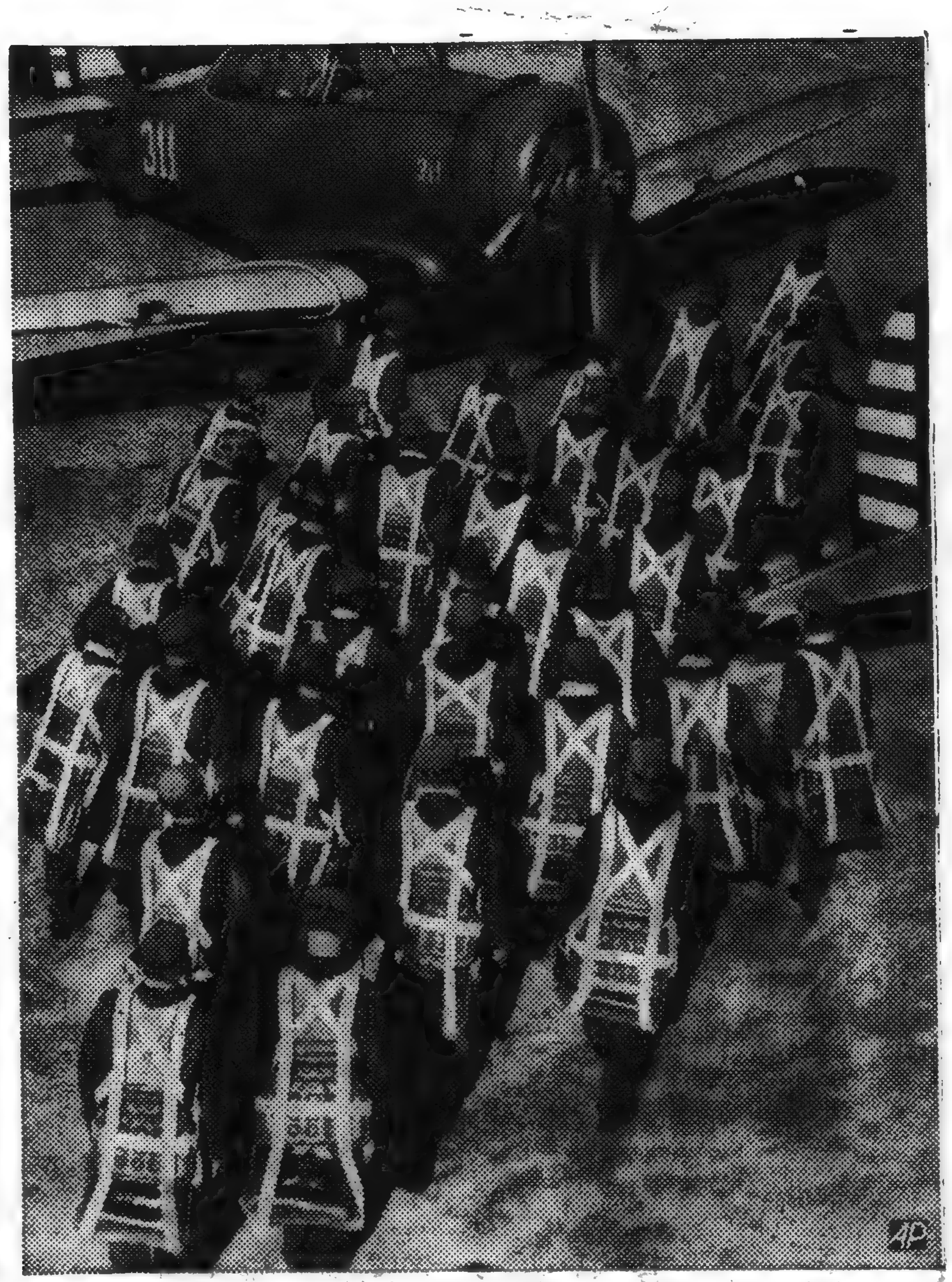
OPPOSITION to Thomas Amlie (above) as member of the interstate commerce commission is forecast in U. S. senate. After his name was offered by F.D.R., the Wisconsin legislature passed resolutions calling him unfit for the appointment.



AN ENGINE TOOK THE CURVE at Kansas City when a Kansas City-to-Denver passenger train rolled over in the yards and bent the rail in this fashion. No one was hurt.

Berkshire Festival





BACKBONE OF U. S. AIR FORCE, these cadets at [illegible] Randolph field, Texas, the "West Point of the air."

BUND DEFENDS CONSTITUTION' declared Wilhelm Kunze (right), national public relations director for the [illegible] Los Angeles meeting. He further

INFORMATION OBSCURED

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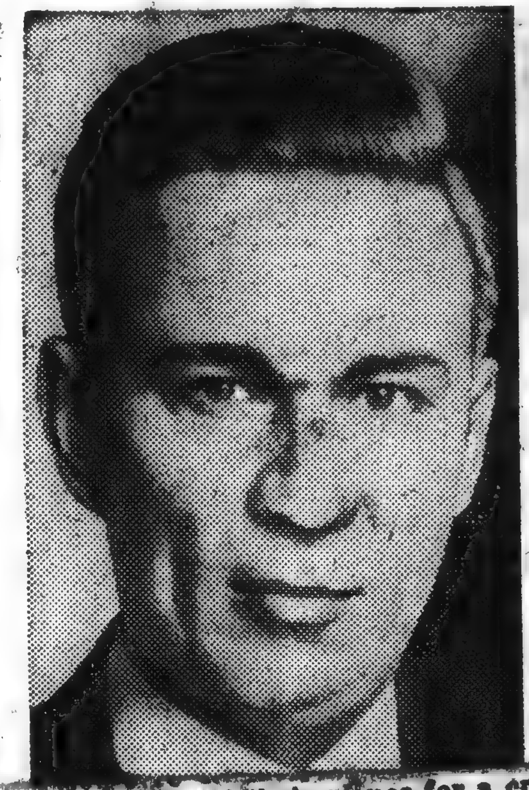

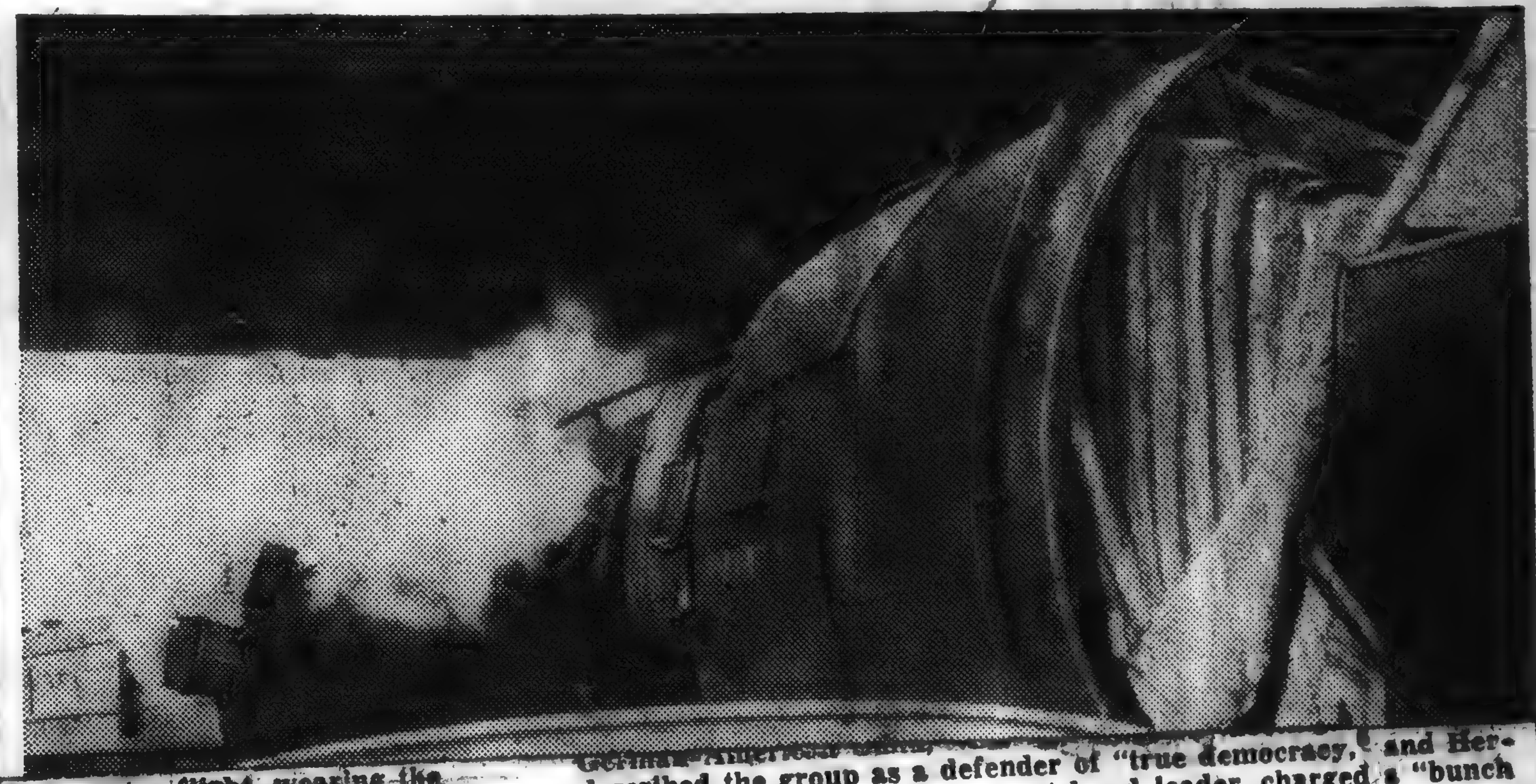

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Post Feb 2

SYMPHONY CONCERT

BY WARREN STOREY SMITH

In aid of its pension fund the Boston Symphony Orchestra staged a show in Symphony Hall last evening, which the advance notices and the programme described as a "Concert Extraordinaire." The resulting entertainment might be said to have been half extraordinaire" and half concert.

The "show" part, a sort of symphonic vaudeville, came first and consisted of three numbers. For beginning Dr. Koussevitzky and the orchestra were discovered on a candle-lit stage, in the costume of the period and in imitation of Haydn and his musicians at Esterhaz, they played that composer's "Farewell" Symphony. The candles, gradually extinguished in the final movement, were real candles, not the candle-like electric lights that we have seen when this particular performance was staged under other auspices.

After Haydn and, in sharpest possible contrast, came Eugene Gruenberg's "The Daniel Jazz," after Vachél Lindsay, with Colin O'More as the tenor soloist and Richard Burgin, conducting a company of white-coated, black-trousered musicians who, but for their somewhat staid appearance, might have been a modern dance band. For this set there was an impressionistic backdrop depicting Daniel, the lions, Darius and the Angel Gabriel; and the orchestra, seated on a platform, was impressively wheeled to the front of the stage. Mr. O'More, who had sung this music here before, knows how it should be done, but his voice was occasionally too light and not all the words came over, in this case, a distinct handicap. Moreover, neither the poem nor Gruenberg's adroit score are quite as amusing as they once were.

To conclude the 'extraordinaire" portion of the evening came a repetition from last season of Prokofieff's somewhat labored "orchestral fairy tale for children," "Peter and the Wolf." The narrator was again Richard Hale and again, he filled the bill to perfection.

And then for the benefit of those who prefer to hear the Symphony Orchestra as, for, and by itself, there followed, after the intermission, a delightful programme of waltz-music, played as it might not be played anywhere else in the world today. In the order of their occurrence these waltzes were Lanner's "Die Schoenbrunner," Johann Strauss' "Weiner Blut" and "Fluehlingstimmen," Sibelius' "Valse Triste" and Ravel's "La Valse." Although the hour was very late, the large and brilliant audience stayed to the end and stayed some more, to heap applause upon conductor and band.

CHICAGO, ILL.
TRIBUNE

JAN 15 1939

Musical Fair

The New York World's Fair expects to spend $1,200,000 on music alone this summer—so runs the decision of New York's business men, fair officials and Mayor La Guardia. Olin Downes, music critic, will be in charge of the general program, and the various events will take place in the Metropolitan Opera house and Carnegie hall, both of which are to be air conditioned, and in a specially constructed music hall on the fair grounds.

To open this music festival the Metropolitan Opera company will offer a Wagnerian cycle with Artur Bodanzky and Erich Leinsdorf conducting, and Kirsten Flagstad and Lauritz Melchior heading the casts. Besides the New York organization, entire companies from the Paris Opera, the Glyndebourne Opera, and the Budapest Opera, and the Leningrad Ballet, the Polish Ballet and the Ballet Russe will all be brought to this country for performances.

Although the "official" orchestra of the Fair will be the New York Philharmonic-Symphony with its regular conductor, John Barbirolli, in charge, several other prominent groups will participate, including the Minneapolis Symphony orchestra [Dimitri Mitropoulos, conductor], the Boston Symphony orchestra [Serge Koussevitzky, conductor], and the Philadelphia orchestra with Leopold Stokowski, Eugene Ormandy, and Georges Enesco as its leaders.

During the six months' duration of this affair choral groups, folk dancers, choreographic ensembles and soloists from all over the United States and Europe will be presented, Mr. Downes having made an extensive tour last year to recruit the best of such organizations. Some of the individual artists already named for recital appearances are Mme. Flagstad, Lawrence Tibbett, Jascha Heifetz, Sergei Rachmaninoff, Yehudi Menuhin, Fritz Kreisler, and Josef Hofmann.

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PAWTUCKET, R. I.
TIMES

JAN 21 1939

The "unrivaled Boston Symphony Orchestra," so termed by no less a critic than Olin Downes, of the New York Times, in his review of their concert published last November 19th, will give the third of their Providence concerts at Metropolitan Theatre on next Tuesday evening at 8:15. Serge Koussevitsky returns to the conductors stand after a brief winter vacation. A week ago the Boston concerts were conducted by Georges Enesco, the famous Rumanian conductor of the orchestra. Koussevitsky has planned one of his choicest programs for his Providence visit.

Haydn's Symphony No. 102, in B flat opens the program. This we heard on Dec. 16th in Boston. Next comes "La Mer," Three Symphonic Sketches, by Debussy. This we heard last August in the Berkshire symphonic festival at the second program in the new music shed. And last comes the feature of this season's work by the orchestra, the Symphony No. 5 in E-flat major, Op. 83 by Sibelius. A magnificent performance of this was given in Boston on Nov. 11th, which we were fortunate to hear. Is it any wonder that superlative phrases begin to assemble at the thought of hearing all these compositions again? Koussevitsky and his men are at the peak of their careers, in this their fifteenth year of work together. There is an indefinable quality about a concert under Koussevitsky's baton. It is enough to say that one would not willingly miss the rare musical experience.

The Haydn Symphony is one of six which were written for the composer's second visit to London in 1794 and 1795. In all, Haydn wrote 12 symphonies for performance by Salomon's orchestra in London. He had an agreement with the impressario to write something new for every concert in the subscription series. He kept his word. Haydn detracted considerably from the attention which London had given to Handel's Oratorios and Choruses. Everyone was very much interested in this new form of composition, the symphony. Haydn's second visit to London was a great success and it is said that from lessons, concerts and symphonies, as well as other compositions he realized the sum of £1200. This symphony is in four movements, 1—Largo; Allegro vivace; 2—Adagio; 3—Menuetto; Allegro; Trio and 4—Finale: Presto. It is considered to be some of Haydn's best writing.

Debussy's Symphonic Sketches are considered to be the outstanding orchestral work of the impressionistic school of writing. They are wonderful pictures. The first paints the sea from dawn to noon. The second describes the play of the waves and the third is a dialogue between the wind and the sea. This remarkable score was completed on March 5, 1905. It had its first performance (from manuscript) at the Concerts Lamoureux in Paris on October 15, 1905. Last season we called attention to a program which was given in Moscow, Dec. 10, 1913, by Koussevitsky's orchestra there, at which Debussy conducted. On this occasion an all-Debussy program was presented. La Mer was included as were the Nocturnes which were heard here last season. Koussevitsky is thought by some critics to present the finest interpretation of this Debussy, in this era.

Sibelius, the great Finnish composer, visited America in 1914 and conducted the 28th meeting and concert of the Litchfield County Choral Union at Norfolk, Conn., in June of that year. His Fifth Symphony is of heroic proportions. It was given its first performance at Helsingfors, on Dec. 15, 1915, on the occasion of the composer's 50th birthday. It was first performed in Boston on April 7, 1922. The four movements are marked, I, Tempo molto moderato; II, Allegro moderato; III, Andante mosso, quasi allegretto; IV, Allegro molto.

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Mr. John B. Archer will lecture on the program of the Boston Symphony orchestra at Providence public Library Sunday at 4 o'clock. These lectures, an annual contribution of the Monday Morning Musical Club, are free to the public. Musical illustrations will be played by Beatrice Warden Roberts, Mrs. Roberts and Mrs. Ross V. Hersey will act as ushers.

PHILADELPHIA, PA.
RECORD

JAN 23 1939

Music

Fiedler Conducts Civic Symphony in Irvine Auditorium

Arthur Fiedler, conductor of the Boston Symphony Orchestra "Pop" concerts, and Louis Kazze, Philadelphia pianist and director of music at Overbrook High School, appeared with the Philadelphia Civic Symphony Orchestra yesterday afternoon in Irvine Auditorium, University of Pennsylvania. The concert, heard by a large audience, was one in a series presented by the local Federal Music Project of the Works Progress Administration under the auspices of the University of Pennsylvania School of Fine Arts.

As on previous occasions when he has been guest-conductor of the W. P. A. symphony here, Fiedler proved an efficient leader with a forthright approach to the music and aptitude for obtaining the requisite tonal and instrumental co-operation of the musicians.

Orchestra Curtailed.

This time Fiedler faced a smaller organization than on previous visits, recent cuts in W. P. A. here having brought a reduction of the local project's personnel, with consequent curtailment of the orchestra, particularly in the string choirs. More musicians would enhance the tonal powers and resources of the ensemble.

The orchestral feature of yesterday's program was Beethoven's symphony No. 3, in E flat, known as the "Eroica." Fiedler's reading was just to structural contours and details, and signified appreciation of the content of each of the four movements and their relation to one another in the scheme of this great work.

Orchestra Praised.

W. P. A. instrumentalists rendered fine service to the music, achieving a satisfying exposition of Beethoven's great score, the performance being rewarded with hearty applause. Fiedler and his colleagues also collaborated agreeably in three excerpts from the third act of Wagner's "Die Meistersinger"—the beautiful introduction, the "Dance of the Apprentices," and the finale.

Kazze, heard with highly commendable orchestra accompaniment as soloist in Mendelssohn's G minor concerto, fulfilled the executive, tonal and interpretative requirements of his assignment in gratifying fashion. His pianism revealed an assured and facile technique, a pleasing sense of rhythmic and dynamic values, and tasteful feeling for neat articulation and phrasing, both in fast passage playing and passages calling for the legato style.

Mendelssohn's "Rondo Capriccioso" was an encore, brilliantly played. W. S.

PHILADELPHIA, PA.
INQUIRER

JAN 23 1939

WPA Concert Hears Fiedler

A large and appreciative audience yesterday gave approval to a concert of the local Federal Music Project of the Works Progress Administration, under the auspices of the School of Fine Arts of the University of Pennsylvania, in Irvine Auditorium, on the campus.

The concert was presented by the Philadelphia Civic Symphony Orchestra, with Arthur Fiedler, conductor of the Boston "Pops" Orchestra, as guest leader. Louis Kazze, Philadelphia pianist, was the soloist.

For its opening number the orchestra offered Beethoven's "Eroica" Symphony. It followed with Mendelssohn's "Concerto in G Minor" and "Rondo Capriccioso." The concert was concluded with three excerpts from the third act of Wagner's "Die Meistersinger"—the introduction, the dance of the apprentices and the finale.

QUINCY, MASS.
PATRIOT LEDGER

JAN 25 1939

Symphony to Give Pension Fund Concert

The Boston Symphony orchestra and Serge Koussevitzky, its conductor, will dress in 18th century finery and powdered wigs for the first number of the Concert Extraordinaire, to be given in Symphony hall, Boston, on Feb. 1, and in Carnegie hall, New York, on Feb. 8, for the benefit of the orchestra's pension fund.

At the opening of the concert, the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and be-wigged orchestra seated in 18th century chairs, with candle lighted music racks before them.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell symphony in very much the same way that the composer might have done. The fact that Dr. Koussevitzky bears marked facial resemblance to the composer will help to bear out the illusion that this is indeed Papa Haydn leading his orchestra before a court audience 200 years ago.

"Daniel Jazz," the next number on the program, will present the greatest possible contrast to the grace and courtliness of the Hadyn symphony which precedes it. This modern piece was composed as a background for Vachel Lindsay's poem about the Old Testament character. The words will be sung by Colin O'More. "Jazz" is the keynote in the staging of this particular number, but complete secrecy surrounds the actual plans for its presentation.

There is still another novelty on the program, and that is Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composer. Richard Hale will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.

Dr. Koussevitzky has assembled a galzxy of famous waltzes for the second half of the program. They range from Lanner's gay "Die Schonbrunner" to Ravel's choreographic poem "La Valse." Others to be played are the always popular Strauss waltzes "Vienna Blood" and "Voices of Spring," as well as Sibelius' best known work, "Valse Triste."

Great care is being taken with the settings and costumes which some of the numbers call for. Dr. Koussevitzky's costume as Papa Haydn has been designed by Robert Edmond Jones, who is known for his pioneering with color movies in Hollywood as well as for his work in the New York theater.

Decorations of the stage for the concerts are being supervised by Jock Munro, young playwright and director, who has come to Boston from New York for the purpose.

The complete program is as follows:

Haydn .... Farewell Symphony
(Performed in costume)
Gruenberg .... The Daniel Jazz
(After the poem by Vachel Lindsay)
(Tenor: Colin O'More)
Prokofeiff .... Peter and the Wolf
(Narrator: Richard Hale)
THE WALTZ
Lanner .... Die Schonbrunner
Strauss .... Vienna Blood
Voices of Spring
Sibelius .... Valse Triste
Ravel .... La Valse

PAWTUCKET, R. I.
TIMES

JAN 28 1939

On Wednesday evening in Symphony Hall, Boston, a "concert extraordinaire" is announced. The Boston Symphony Orchestra will play its annual concert for the benefit of the orchestra's pension fund and this season the affair takes on a festive mood. Haydn's "Farewell Symphony" will open the program and will be done in costume. From the appearance of the Conductor Serge Koussevitsky as he is pictured in costume as Haydn, the "set" will be authentic as to appearance. A page from the reference book would not speak more eloquently of the dignity and austerity of the director. It promises to be an occasion.

Other numbers on the program are "The Daniel Jazz" (poem by Vachel Lindsay) by Gruenberg, a composition written for eight instruments and tenor. Colin O'More will appear in the role of soloist. Gruenberg, a Russian-born composer, was brought to America when he was a year old. He is best known for his opera "Emperor Jones," written to a libretto from Eugene O'Neil's play. He has also set Anatole France to music in "The Dumb Wife" as well as John Erskine in "Jack and the Beanstalk." An orchestral fairy tale, "Peter and the Wolf," by Prokofieff, will be presented with Richard Hale as narrator.

The last group on the program is titled "The Waltz" and includes "Die Schronbrunner" waltzes by Lanner, "Wiener Blut" and "Fruhlingstimmen" by Strauss, "Valse Triste" by Sibelius and "La Valse" by Ravel—truly a "concert extraordinaire."

HARTFORD, CONN.
TIMES

JAN 26 1939

Boston Symphony To Turn Clock Back

The Boston Symphony Orchestra and Serge Koussevitzky, its conductor, will dress in 18th century finery and powdered wigs for the first number of the Concert Extraordinaire, to be given in Symphony Hall, Boston, Feb. 1, and in Carnegie Hall, New York, Feb. 8, for the benefit of the Orchestra's Pension Fund.

At the opening of the concert, the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and be-wiggerd orchestra seated in 18th century chairs, with candle lighted music racks before them.

Dr. Koussevitsky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done. The fact that Dr. Koussevitsky bears marked facial resemblance to the composer will help to bear out the illusion that this is indeed Papa Haydn leading his orchestra before a court audience 200 years ago.

SPRINGFIELD, MASS.
EVENING UNION

JAN 27 1939

Boston Symphony Benefit

The Boston Symphony Orchestra and Serge Koussevitzky, its conductor, will dress in 18th century finery and powdered wigs for the first number of the concert extraordinaire, to be given in Symphony Hall, Boston on Feb. 1, and in Carnegie Hall, New York, on Feb. 8, for the benefit of the orchestra's pension fund.

At the opening of the concert, the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and bewigged orchestra seated in 18th century chairs, with candle lighted music racks before them.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done. The fact that Dr. Koussevitzky bears marked facial resemblance to the composer will help to bear out the illusion that this is indeed Papa Haydn leading his orchestra before a court audience two hundred years ago.

"Daniel Jazz," the next number on the program, will present the greatest possible contrast to the grace and courtliness of the Haydn Symphony which precedes it. This modern piece was composed as a background for Vachel Lindsay's poem about the Old Testament character. The words will be sung by Colin O'More. "Jazz" is the keynote in the staging of this particular number, but complete secrecy surrounds the actual plans for its presentation.

There is still another novelty on the program, and that is Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composed. Richard Hale will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.

Famous Waltzes

Dr. Koussevitzky has assembled a galaxy of famous waltzes for the second half of the program. They range from Lanner's gay "Die Schonbrunner" to Ravel's choreographic poem, "La Valse." Others to be played are the always popular Strauss waltzes "Vienna Blood" and "Voices of Spring," as well as Sibelius' best known work, "Valse Triste."

Great care is being taken with the settings and costumes which some of the numbers call for. Dr. Koussevitzky's costume as Papa Haydn has been designed by Robert Edmond Jones, who is known for his pioneering with color movies in Hollywood as well as for his work in the New York theater.

Decorations of the stage for the concerts are being supervised by Jock Munro, young playwright and director, who has come to Boston from New York for the purpose.

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ORCHESTRAS: Boston Symphony Visits—Toscanini Returns

SOLOISTS and premieres varied orchestral programs of recent weeks. Arturo Toscanini returned to conduct two more of his series of N.B.C. Symphony concerts. John Barbirolli conducted the New York Philharmonic-Symphony in an all-Schubert program. Guila Bustabo was soloist under his baton in the Sibelius Violin Concerto, also appearing at a Children's Concert in the second and third movements of the Mendelssohn Concerto. Ernest Schelling was the piano soloist at two concerts, playing the Chopin F Minor Concerto and sharing the podium with Mr. Barbirolli at one of them to conduct his Suite Variée and playing the Paderewski Polish Fantasia at the other. Serge Koussevitzky returned with the Boston Symphony, offering the New York premiere of Hindemith's Symphonic Dances and at a second concert that of Dukelsky's 'Dedicaces', with J. M. Sanroma as the pianist and Marguerite Porter as soprano soloist. Joseph Schuster played the Boccherini B Flat Major Concerto at a Philharmonic-Symphony League concert conducted by Mr. Barbirolli. Jettie T. Denmark conducted a Phil Sym String Orchestra concert with Joseph Emonts as 'cello soloist.

An All-Schubert Program

New York Philharmonic Symphony, John Barbirolli, conductor. Carnegie Hall, Jan. 4, evening.

Five 'Deutsche', with Coda and Seven Trios; Symphony No. 4 in C Minor (Tragic); Symphony No. 7 in C Major............Schubert

Mr. Barbirolli and his players were particularly happy in this program, representative of both the young Schubert and the mature Schubert. The German dances were composed at 16, the 'Tragic' at 19 and the great C Major symphony at 31, in the last year of Schubert's life.

The Philharmonic strings gave the dances a buoyant and affectionate performance, with an enchanting diminuendo that was shaded down to a wisp of tone at the close of the coda. The early symphony was warmly and lyrically played, its famous andante shining forth with the most tender glow. Of high quality also was the performance of the C Major symphony, the tempi of which were well considered, the structure clear and firm, and the tonal quality rich and full. O.

Bustabo Plays with Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor; Guila Bustabo, violinist, assisting artist. Carnegie Hall, Jan. 8, afternoon:

Dances for Strings...................Schubert
Preludes and Entr'actes from 'Pelléas et Mélisande'............................Debussy
Concerto in D Minor, Op. 47...........Sibelius
Miss Bustabo
Overture to 'Tannhäuser'.............Wagner

The Schubert Dances, excerpts from 'Pelléas' and 'Tannhäuser' Overture were repetitions from a previous concert. The novelty was Miss Bustabo's performance of the Sibelius Concerto. Ease, assurance and praiseworthy poise marked her appearance upon the platform, and poise her performance of the Concerto.

Miss Bustabo immediately set her audience at ease with the surety with which she attacked the opening measures and in subsequent movements proved able, technically, to encompass the dangers with which the music bristles. In fact she overcame the technical dragon that guards the last movement with so swift and sure a thrust, that it elicited bravos from the men of the orchestra as well as the audience. Her tone was often poetic, and in the Adagio there were many telling moments. Throughout, the warmth and spirit of the reading was entirely commendable.

Mr. Barbirolli gave excellent support in the Concerto and conducted the Schubert and Wagner with rare discernment. The audience, unfortunately, was unappreciative of the Debussy, and though Mr. Barbirolli set forth its measures with a superb regard for nuance and detail, the tonal miracle that was achieved by the "Musicien Français" went, for the most part, unheeded. W.

Boston Symphony Returns for Another Visit

Boston Symphony. Serge Koussevitzky, conductor. Carnegie Hall, Jan. 5, evening:

Concerto in D Minor (arr. by Siloti)..Vivaldi
Symphonic Dances ....Hindemith
Symphony No. 4 in E Minor, Op. 98..Brahms

Guila Bustabo

The ever cherishable Boston Symphony and Serge Koussevitzky enlivened this concert with a first New York performance of Hindemith's Symphonic Dances, originally conceived as a ballet, but carried out in their present form as a concert piece. They proved something of a disappointment; for despite the brilliant scoring and well-integrated design of the music, it lacks both thematic freshness and development. The composer repeats himself, in masterly fashion it is true, but with the result that the work loses its bite long before it is ended. From the scintillant opening to the blazing panoply of the close, the orchestra lavished its full virtuosity on the score. A major role was taken by the brasses and wood winds which were held in the foreground.

Dr. Koussevitzky conducted the Vivaldi concerto (familiar through Bach's superb arrangement of it for organ) with an aristocratic nobility of style which is becoming all too rare these days. The strings were proud and vibrant in tone, yet never too emphatic or over-luscious, and in tempo and clarity the interpretation was a model of classical dignity. There is no need to point out the details of Dr. Koussevitzky's reading of Brahms's Fourth Symphony, or to reiterate the enthusiasm which always greets the superb performances of the Boston Symphony. It was not merely the beauty of sound but the majesty and structural power which this performance revealed that moved the audience to a demonstration which left no doubt of the special nature of the occasion. As often as this splendid orchestra can come, it will find an eager audience of listeners, as upon this occasion, to enjoy the high integrity and artistry of its performances. S.

Dukelsky Novelty on Second Program of Boston Symphony

Boston Symphony Orchestra, Serge Koussevitzky, conductor. Soloists: Jesus Maria Sanromá, pianist; Marguerite Porter, soprano. Carnegie Hall, Jan. 7, afternoon:

Symphony in B Flat, No. 102......Haydn
'Dédicaces', for piano and orchestra, with soprano obbligato................Dukelsky
Symphony, No. 4, in F Minor, Op. 36
Tchaikovsky

The novelty of the program, the 'Dédicaces' by Vladimir Dukelsky, the Vernon Duke of musical comedy and movie music, which had its première in Boston last month with the same performers, proved to be a peculiarly conceived setting of the implications of a poem by the French Guillaume Apollinaire.

Described by the composer as a sort of three-movement piano concerto with a vocal epigraph, with a soprano as narrator and a solo pianist "pitched against the universe of the orchestra," the work is really in five sections, the text being intoned by the singer in its entirety in the 'L'envoi' and again in part in the Epilogue, in a series of strange intervals whose logic is not readily apparent. Nor is it easy to perceive the intentions of the instrumental score, which, according to the composer, is "in no way descriptive." The three middle sections, however, have concretely descriptive titles, 'To the City', 'To the Country', and 'To the Sea'.

The first of these was such a riot of crackling dissonance, startling even to those whose ears are supposedly hardened to modernistic excesses, that a loud and penetrating "hiss" was heard at the close of the movement. 'To the Sea' seemed almost equally chaotic, on a first hearing, at any rate, while a not very convincing sop to Cerberus was offered by the more suave measures of 'To the Country'.

The work presents the most formidable hazards for orchestra, pianist and singer alike, and it is greatly to the credit of the open-minded Mr. Koussevitzky and his admirable band, the accomplished Mr. Sanromá and Miss Porter, that it was projected with such unflagging spirit, assurance and aplomb. The appallingly difficult piano cadenza in the 'To the Sea' section was negotiated by Mr. Sanromá in brilliant fashion. At the close the composer was brought to the stage to share in the audience's tribute of applause.

The main musical fare of the afternoon, the Haydn and Tchaikovsky symphonies, was dispensed in a manner that will not soon be forgotten by the fortunate recipients. The Haydn was imbued with compelling vitality and grace, while Tchaikovsky's Fourth was played with that combination of poignant emotional eloquence, structural integrity and tonal splendor for which Mr. Koussevitzky's reading of it remains almost unique. No wonder the audience indulged in prolonged demonstrations of applause. C.

WOBURN, MASS.
TIMES

JAN 26 1939

Boston Symphony in Unusual Concert

The Boston Symphony Orchestra and Serge Koussevitzky, its conductor, will dress in eighteenth century finery and powdered wigs for the first number of the Concert extraordinaire, to be given in Symphony Hall, Boston, on February 1, and in Carnegie Hall, New York, on February 8, for the benefit of the Orchestra's Pension Fund.

At the opening of the concert, the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and bewigged orchestra seated in 18th Century chairs, with candle lighted music racks before them.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done. The fact that Dr. Koussevitzky bears facial resemblance to the composer will help to bear out the illusion that this is indeed Papa Haydn leading his orchestra before a court audience two hundred years ago.

"Daniel Jazz," the next number on the program will present the greatest possible contrast to the grace and courtliness of the Haydn Symphony which precedes it. This modern piece was composed as a background for Vachel Lindsay's poem about the Old Testament character, The words will be sung by Colin O'More. "Jazz" is the keynote in the staging of this particular number, but complete secrecy surrounds the actual plans for its presentation.

There is still another novelty on the program, and that is Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composer. Richard Hale will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.

Dr. Koussevitzky has assembled a galaxy of famous waltzes for the second half of the program. They range from Lanner's gay "Die Schonbrunner" to Ravel's choreographic peom "La Valse." Others to be played are the always popular Strauss waltzes "Vienna Blood" and "Voices of Spring," as well as Sibelius's best known work, "Valse Triste."

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Decoration of the stage for the concerts are being supervised by Jock Munro, young playwright and director, who has some to Boston from New York for the purpose.

LOWELL, MASS.
SUNDAY TELEGRAM

JAN 29 1939

SYMPHONY PROGRAMME

Two numbers will constitute the fifteenth programme of the Boston Symphony orchestra in its longer series to be performed in Symphony hall, next Friday afternoon and Saturday evening. Serge Koussevitzky will present the Eighth Symphony of Anton Bruckner in the first part of the programme. It will be followed by Moussorgsky's "Pictures at an Exhibition." Bruckner's Symphony was last performed at these concerts in April, 1937, and Moussorgsky's score in 1934. The "Pictures at an Exhibition" will be played in the orchestration which Maurice Ravel made at the suggestion of Koussevitzky. There have been three other orchestrations: by Sir Henry Wood, Leonidas Leonardi and Lucien Cailliet.

MANCHESTER, N. H.
UNION

JAN 28 1939

Symphony Concert Monday.

PETERBOROUGH, Jan. 27.—Announcement was made yesterday of the program for the symphony concert to be given in the Town House Monday night at 8 o'clock under the sponsorship of the Progressive and Rotary clubs. It will be given by the State Symphony orchestra of the New Hampshire Federal music project, a unit of the WPA. The director is Earl Clay, a talented young leader who has played in the Boston Symphony orchestra and is a graduate of the New England Conservatory of Music. A special feature will be selections by Milo Goldstein, a leading 'cellist.

Girl About Town

B. American - Feb. 1/39

WE MAY HAVE TO LOOK to New York for a Statue of Liberty and a World's Fair, but Boston can still boast a local Johnny Morris.

He's Robert Hickman, age 18, four feet and a half in height with a call capable of rousing any of the Statler's snoozing salesmen. His yodel, the envy of many a hog-caller, was developed selling newspapers at the Cottage Farm bridge over a number of years.

According to Bobby, it rates most favorable response between four and seven and it's usually the women patrons who are most impressed by the page boy's disarming manner.

To most Statler patrons he's known as Johnny, although his family calls him Bib. In the immediate group of four, two brothers, John and Harold, are former captains of Brighton High School's football squads. They not only hit the six-foot mark, but have won many a scholastic athletic honor. What is worrying them at present is how they can work out some trick family play with brother Bib carrying the ball.

VIENNA-BORN MEMBERS of the Boston Symphony Orchestra say we should be grateful to Joseph Lanner for the Strauss waltzes. It was Lanner who first recognized genius in the person of his viola player, Strauss, Sr. International acclaim followed and thus was set in motion a train of circumstances which resulted in the creation of the world's greatest waltzes.

Vienna recognized Lanner's contribution by incorporating him into a bas-relief monument. Koussevitzky hopes to make amends to his memory by playing his "Shoenbrunner" at Symphony's special program tonight in aid of the pension fund.

PROVIDENCE, R. I.
BULLETIN

JAN 28 1939

The Boston Symphony Orchestra proposes to give a Concert Extraordinaire in Symphony Hall Wednesday night. The orchestra will dress in 18th century style, and Dr. Serge Koussevitzky, the conductor, will be costumed as Haydn to direct the "Farewell Symphony."

It is a pension fund concert. It will be repeated in Carnegie Hall, New York, on Feb. 8.

The program:

Haydn .... Farewell Symphony
(Performed in costume)
Gruenberg..........The Daniel Jazz
(After the poem by Vachel Lindsay)
(Tenor: Colin O'More)
Prokofeiff ..... Peter and the Wolf
(Narrator: Richard Hale)
The Waltz
Lanner...........Die Schonbrunner
Strauss..................Vienna Blood
Voices of Spring
Sibelius ....Valse Triste
Ravel.............................La Valse

* * *

The annual young organists' contest sponsored by the American Guild of Organists, Rhode Island Chapter, will take place on April 22 at 3 p. m. in St. Mary's Episcopal Church, East Providence. All persons living inside or outside the State who have not reached the age of 26 by that day are eligible. There will be three judges, all chosen from outside the State. Frederick Very, of this city, is contest chairman.

The "little" prelude and fugue in G major by Bach is required, and one of the following: Edward Bairstow, Evensong; Garth Edmundsen, Easter Spring Song; Hensel, Ave Maria; Karg-Elert, Chair de Lune; J. S. Matthews, Cotswold Air; McKinley, Cantilena; Noble, Choral Prelude on "St. Anne;" Purcell, Trumpet Voluntary; Russell, Song of the Basket Weaver; Stebbins, The Swan.

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Bustabo Plays with Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor; Guila Bustabo, violinist, assisting artist. Carnegie Hall, Jan. 8, afternoon:

Dances for Strings..................Schubert
Preludes and Entr'actes from 'Pelléas et Mélisande'.........................Debussy
Concerto in D Minor, Op. 47..........Sibelius
Miss Bustabo
Overture to 'Tannhäuser'.............Wagner

The Schubert Dances, excerpts from 'Pelléas' and 'Tannhäuser' Overture were repetitions from a previous concert. The novelty was Miss Bustabo's performance of the Sibelius Concerto. Ease, assurance and praiseworthy poise marked her appearance upon the platform, and poise her performance of the Concerto.

Miss Bustabo immediately set her audience at ease with the surety with which she attacked the opening measures and in subsequent movements proved able, technically, to encompass the dangers with which the music bristles. In fact she overcame the technical dragon that guards the last movement with so swift and sure a thrust, that it elicited bravos from the men of the orchestra as well as the audience. Her tone was often poetic, and in the Adagio there were many telling moments. Throughout, the warmth and spirit of the reading was entirely commendable.

Mr. Barbirolli gave excellent support in the Concerto and conducted the Schubert and Wagner with rare discernment. The audience, unfortunately, was unappreciative of the Debussy, and though Mr. Barbirolli set forth its measures with a superb regard for nuance and detail, the tonal miracle that was achieved by the "Musicien Français" went, for the most part, unheeded. W.

Boston Symphony Returns for Another Visit

Boston Symphony. Serge Koussevitzky, conductor. Carnegie Hall, Jan. 5, evening:

Concerto in D Minor (arr. by Siloti)..Vivaldi
Symphonic Dances...................Hindemith
Symphony No. 4 in E Minor, Op. 98..Brahms

Guila Bustabo

The ever cherishable Boston Symphony and Serge Koussevitzky enlivened this concert with a first New York performance of Hindemith's Symphonic Dances, originally conceived as a ballet, but carried out in their present form as a concert piece. They proved something of a disappointment; for despite the brilliant scoring and well-integrated design of the music, it lacks both thematic freshness and development. The composer repeats himself, in masterly fashion it is true, but with the result that the work loses its bite long before it is ended. From the scintillant opening to the blazing panoply of the close, the orchestra lavished its full virtuosity on the score. A major role was taken by the brasses and wood winds which were held in the foreground.

Dr. Koussevitzky conducted the Vivaldi concerto (familiar through Bach's superb arrangement of it for organ) with an aristocratic nobility of style which is becoming all too rare these days. The strings were proud and vibrant in tone, yet never too emphatic or over-luscious, and in tempo and clarity the interpretation was a model of classical dignity. There is no need to point out the details of Dr. Koussevitzky's reading of Brahms's Fourth Symphony, or to reiterate the enthusiasm which always greets the superb performances of the Boston Symphony. It was not merely the beauty of sound but the majesty and structural power which this performance revealed that moved the audience to a demonstration which left no doubt of the special nature of the occasion. As often as this splendid orchestra can come, it will find an eager audience of listeners, as upon this occasion, to enjoy the high integrity and artistry of its performances. S.

Dukelsky Novelty on Second Program of Boston Symphony

Boston Symphony Orchestra, Serge Koussevitzky, conductor. Soloists: Jesus Maria Sanromá, pianist; Marguerite Porter, soprano. Carnegie Hall, Jan. 7, afternoon:

Symphony in B Flat, No. 102......Haydn
'Dédicaces', for piano and orchestra, with soprano obbligato..............Dukelsky
Symphony, No. 4, in F Minor, Op. 36 Tchaikovsky

The novelty of the program, the 'Dédicaces' by Vladimir Dukelsky, the Vernon Duke of musical comedy and movie music, which had its première in Boston last month with the same performers, proved to be a peculiarly conceived setting of the implications of a poem by the French Guillaume Apollinaire.

Described by the composer as a sort of three-movement piano concerto with a vocal epigraph, with a soprano as narrator and a solo pianist "pitched against the universe of the orchestra," the work is really in five sections, the text being intoned by the singer in its entirety in the 'L'envoi' and again in part in the Epilogue, in a series of strange intervals whose logic is not readily apparent. Nor is it easy to perceive the intentions of the instrumental score, which, according to the composer, is "in no way descriptive." The three middle sections, however, have concretely descriptive titles, 'To the City', 'To the Country', and 'To the Sea'.

The first of these was such a riot of crackling dissonance, startling even to those whose ears are supposedly hardened to modernistic excesses, that a loud and penetrating "hiss" was heard at the close of the movement. 'To the Sea' seemed almost equally chaotic, on a first hearing, at any rate, while a not very convincing sop to Cerberus was offered by the more suave measures of 'To the Country'.

The work presents the most formidable hazards for orchestra, pianist and singer alike, and it is greatly to the credit of the open-minded Mr. Koussevitzky and his admirable band, the accomplished Mr. Sanromá and Miss Porter, that it was projected with such unflagging spirit, assurance and aplomb. The appallingly difficult piano cadenza in the 'To the Sea' section was negotiated by Mr. Sanromá in brilliant fashion. At the close the composer was brought to the stage to share in the audience's tribute of applause.

The main musical fare of the afternoon, the Haydn and Tchaikovsky symphonies, was dispensed in a manner that will not soon be forgotten by the fortunate recipients. The Haydn was imbued with compelling vitality and grace, while Tchaikovsky's Fourth was played with that combination of poignant emotional eloquence, structural integrity and tonal splendor for which Mr. Koussevitzky's reading of it remains almost unique. No wonder the audience indulged in prolonged demonstrations of applause. C.

WOBURN, MASS.
TIMES

JAN 26 1939

Boston Symphony in Unusual Concert

The Boston Symphony Orchestra and Serge Koussevitzky, its conductor, will dress in eighteenth century finery and powdered wigs for the first number of the Concert extraordinaire, to be given in Symphony Hall, Boston, on February 1, and in Carnegie Hall, New York, on February 8, for the benefit of the Orchestra's Pension Fund.

At the opening of the concert, the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and bewigged orchestra seated in 18th Century chairs, with candle lighted music racks before them.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done. The fact that Dr. Koussevitzky bears facial resemblance to the composer will help to bear out the illusion that this is indeed Papa Haydn leading his orchestra before a court audience two hundred years ago.

"Daniel Jazz," the next number on the program will present the greatest possible contrast to the grace and courtliness of the Haydn Symphony which precedes it. This modern piece was composed as a background for Vachel Lindsay's poem about the Old Testament character. The words will be sung by Colin O'More. "Jazz" is the keynote in the staging of this particular number, but complete secrecy surrounds the actual plans for its presentation.

There is still another novelty on the program, and that is Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composer. Richard Hale will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.

Dr. Koussevitzky has assembled a galaxy of famous waltzes for the second half of the program. They range from Lanner's gay "Die Schonbrunner" to Ravel's choreographic peom "La Valse." Others to be played are the always popular Strauss waltzes "Vienna Blood" and "Voices of Spring," as well as Sibelius's best known work, "Valse Triste."

Great care is being taken with the settings and costumes which some of the numbers call for. Dr. Koussevitzky's costume as Papa Haydn has been designed by Robert Edmond Jones, who is known for his pioneering with color movies in Hollywood as well as for his work in the New York theatre.

Decoration of the stage for the concerts are being supervised by Jack Munro, young playwright and director, who has come to Boston from New York for the purpose.

Girl About Town

B. American - 1-26-39

WE MAY HAVE TO LOOK to New York for a Statue of Liberty and a World's Fair, but Boston can still boast a local Johnny Morris.

He's Robert Hickman, age 18, four feet and a half in height with a call capable of rousing any of the Statler's snoozing salesmen. His yodel, the envy of many a hog-caller, was developed selling newspapers at the Cottage Farm bridge over a number of years.

According to Bobby, it rates most favorable response between four and seven and it's usually the women patrons who are most impressed by the page boy's disarming manner.

To most Statler patrons he's known as Johnny, although his family calls him Bib. In the immediate group of four, two brothers, John and Harold, are former captains of Brighton High School's football squads. They not only hit the six-foot mark, but have won many a scholastic athletic honor. What is worrying them at present is how they can work out some trick family play with brother Bib carrying the ball.

VIENNA-BORN MEMBERS of the Boston Symphony Orchestra say we should be grateful to Joseph Lanner for the Strauss waltzes. It was Lanner who first recognized genius in the person of his viola player, Strauss, Sr. International acclaim followed and thus was set in motion a train of circumstances which resulted in the creation of the world's greatest waltzes.

Vienna recognized Lanner's contribution by incorporating him into a bas-relief monument. Koussevitzky hopes to make amends to his memory by playing his "Shoenbrunner" at Symphony's special program tonight in aid of the pension fund.

LOWELL, MASS.
SUNDAY TELEGRAM

JAN 29 1939

SYMPHONY PROGRAMME

Two numbers will constitute the fifteenth programme of the Boston Symphony orchestra in its longer series to be performed in Symphony hall, next Friday afternoon and Saturday evening. Serge Koussevitzky will present the Eighth Symphony of Anton Bruckner in the first part of the programme. It will be followed by Moussorgsky's "Pictures at an Exhibition." Bruckner's Symphony was last performed at these concerts in April, 1937, and Moussorgsky's score in 1934. The "Pictures at an Exhibition" will be played in the orchestration which Maurice Ravel made at the suggestion of Koussevitzky. There have been three other orchestrations: by Sir Henry Wood, Leonidas Leonardi and Lucien Cailliet.

MANCHESTER, N. H.
UNION

JAN 28 1939

Symphony Concert Monday.

PETERBOROUGH, Jan. 27.—Announcement was made yesterday of the program for the symphony concert to be given in the Town House Monday night at 8 o'clock under the sponsorship of the Progressive and Rotary clubs. It will be given by the State Symphony orchestra of the New Hampshire Federal music project, a unit of the WPA. The director is Earl Clay, a talented young leader who has played in the Boston Symphony orchestra and is a graduate of the New England Conservatory of Music. A special feature will be selections by Milo Goldstein, a leading 'cellist.

PROVIDENCE, R. I.
BULLETIN

JAN 28 1939

The Boston Symphony Orchestra proposes to give a Concert Extraordinaire in Symphony Hall Wednesday night. The orchestra will dress in 18th century style, and Dr. Serge Koussevitzky, the conductor, will be costumed as Haydn to direct the "Farewell Symphony."

It is a pension fund concert. It will be repeated in Carnegie Hall, New York, on Feb. 8.

The program:

Haydn ....Farewell Symphony
(Performed in costume)
Gruenberg ....The Daniel Jazz
(After the poem by Vachel Lindsay)
(Tenor: Colin O'More)
Prokofeiff.....Peter and the Wolf
(Narrator: Richard Hale)
The Waltz
Lanner..........Die Schonbrunner
Strauss...................Vienna Blood
Voices of Spring
Sibelius ....Valse Triste
Ravel...............................La Valse

The annual young organists' contest sponsored by the American Guild of Organists, Rhode Island Chapter, will take place on April 22 at 3 p. m. in St. Mary's Episcopal Church, East Providence. All persons living inside or outside the State who have not reached the age of 26 by that day are eligible. There will be three judges, all chosen from outside the State. Frederick Very, of this city, is contest chairman.

The "little" prelude and fugue in G major by Bach is required, and one of the following: Edward Bairstow, Evensong; Garth Edmundsen, Easter Spring Song; Henselt, Ave Maria; Karg-Elert, Chair de Lune; J. S. Matthews, Cotswold Air; McKinley, Cantilena; Noble, Choral Prelude on "St. Anne;" Purcell, Trumpet Voluntary; Russell, Song of the Basket Weaver; Stebbins, The Swan.

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PROVIDENCE, R. I.
BULLETIN

JAN 26 1939

Koussevitzky Dresses as Haydn

—Associated Press photo

Something new in concerts will be presented by the Boston Symphony Orchestra when they dress in 18th century finery for their next appearance, in Boston, Feb. 1. Here the noted conductor, Serge Koussevitzky, dresses as the composer Haydn, to whom experts say he bears a remarkable resemblance and tries a few movements before the mirror, holding his mouth in typical Haydn fashion.

Worcester Gazette
Jan. 27/39

DRESSED FOR CONCERTS

Boston's widely known symphony orchestra leader, Serge Koussevitzky, outfitted in 18th Century finery in which he is to conduct the orchestra in concerts "extraordinaire" in Boston Feb. 1 and in New York Feb. 8. Powdered and wigged, he will impersonate the composer Haydn, to whom he bears a remarkable likeness. Photo shows him getting a laugh from his outfit. (Associated Press Photo.)

..Music and Other Notes..

Pawtucket Times - Jan. 28/39

Dates to remember:

Feb. 5—Providence Federal orchestra, Hope high school, 8:30 p. m.

Feb. 7—Arthur Carron, tenor, Attleboro Civic Music Association, 8:15 p. m.

Feb. 7—Arturo Toscanini and NBC orchestra, Metropolitan Theatre, 8:30 p. m.

Feb. 8—Roth quartet and Avis Bliven Charbonnel, Plantations Club, 8 p. m.

~~Feb. 14—Eleanor [illegible] contralto, and [illegible] Churchill House~~

Feb. 28—Boston Symphony orchestra, Metropolitan Theatre, 8:30 p. m. R. T.

On Wednesday evening in Symphony Hall, Boston, a "concert extraordinaire" is announced. The Boston Symphony Orchestra will play its annual concert for the benefit of the orchestra's pension fund and this season the affair takes on a festive mood. Haydn's "Farewell Symphony" will open the program and will be done in costume. From the appearance of the Conductor Serge Koussevitsky as he is pictured in costume as Haydn, the "set" will be authentic as to appearance. A page from the reference book would not speak more eloquently of the dignity and austerity of the director. It promises to be an occasion.

Other numbers on the program are "The Daniel Jazz" (poem by Vachel Lindsay) by Gruenberg, a composition written for eight instruments and tenor. Colin O'More will appear in the role of soloist. Gruenberg, a Russian-born composer, was brought to America when he was a year old. He is best known for his opera "Emperor Jones," written to a libretto from Eugene O'Neil's play. He has also set Anatole France to music in "The Dumb Wife" as well as John Erskine in "Jack and the Beanstalk." An orchestral fairy tale, "Peter and the Wolf," by Prokofieff, will be presented with Richard Hale as narrator.

The last group on the program is titled "The Waltz" and includes "Die Schronbrunner" waltzes by Lanner, "Wiener Blut" and "Fruhlingstimmen" by Strauss, "Valse Triste" by Sibelius and "La Valse" by Ravel—truly a "concert extraordinaire."

Bewigged Pension Fund In Jazz, Review of Waltz

New Bedford Mercury
Jan 30/39

The Boston Symphony Orchestra and Serge Koussevitzky, its conductor, will dress in 18th century finery and powdered wigs for the first number of the "Concert Extraordinaire," to be given in Symphony Hall, Boston, on Feb. 1, and in Carnegie Hall, New York, on Feb. 8, for the benefit of the Orchestra's pension fund.

At the opening of the concert, the stage will be hidden by great red curtains. These will be drawn aside to reveal the orchestra seated in 18th Century chairs, with candle lighted music racks before them.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done before a court audience 200 years ago.

"Daniel Jazz," the next number on the program, will present the greatest possible contrast to the grace and courtliness of the Haydn Symphony which precedes it. This modern piece by Gruenberg was composed as a background for Vachel Lindsay's poem about the Old Testament character. The words will be sung by the tenor Colin O'More. "Jazz" is the keynote in the staging of this particular number.

Another novelty on the program is Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composer. Richard Hale, well known baritone and actor, will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.

Dr. Koussevitzky has assembled a galaxy of famous waltzes for the second half of the program.

All Ages Represented as Society Turns Out for Symphony Benefit

B. Herald - Feb. 2, 1939

When the red curtains parted on the stage of Symphony hall last evening to reveal Dr. Serge Koussevitzky costumed as the composer, Haydn, powdered wig, knee breeches, lace frills and all, and members of the Boston Symphony Orchestra clad likewise, it seemed as if time were turned back about two centuries while Haydn himself conducted his "Farewell" Symphony seated in a lyre-back chair at a quaint spinet in the light of a glittering chandelier and flickering candles. As a complete contrast, "The Daniel Jazz" by Gruenberg followed, conducted by Richard Burgin against a lurid background picturing Daniel in the lion's den, with Colin O'More singing the tenor solo. Then, to add still further variety came the delightful orchestral fairy tale for children, "Peter and the Wolf," by Prokofieff, followed by a group of waltzes by Strauss, Sibelius and Ravel. If variety is the spice of life, that was it! And the occasion of all this was the 83d concert in aid of the orchestra's Pension Fund.

Society turned out in its best bib and tucker for this affair, and all ages were represented. With Mrs. William C. Cox, who wore a gown of magenta chiffon, was her small daughter, Jane, in a brown velvet princess frock, listening intently to the fairy tale as interpreted by Richard Hale. Another wide-eyed youngster who was allowed to attend with her mother, Mrs. James B. Patterson, as a very special treat was Margherita Patterson, very dressed up in shell pink crepe with which she wore white socks and patent leather slippers.

Among the debutantes we noted Miss Diana Bird, in becoming royal purple crepe, who was accompanied by her mother, Mrs. Charles Sumner Bird, Jr., her black gown topped by a crimson jacket. Another debutante present was Miss Nancy Burrage, in a simple frock of black velvet, and still another was Miss Mary West. Miss Betty Albers, who looked enchantingly pretty in a black velvet frock with a bodice of palest pink and silver lame belted with silver, was escorted by her fiance, Mr. John Sabine.

Listening from balcony seats, the favorite of many Symphony-goers, were Mr. and Mrs. I. Tucker Burr. Sitting in the very front row was Mrs. Jaffray de Hauteville Bell, wearing her sparkling tiara and a gown fashioned from a blue and white fringed shawl. Nearby were Mrs. Henry Tudor and Mrs. Hugh Bancroft and her daughter, Miss Jane Bancroft.

Mrs. Whitney Hale, her hair swept high and a white bolero glittering with sequins contrasting with her black frock, was thoroughly enjoying the waltzes, and we heard one older member of the audience say to another, "That's REAL swing, Benny Goodman notwithstanding!" With Mr. Bartlett Harwood was Mrs. Harwood, bands of black jet paillettes glistening on her black gown.

Mrs. Ernest B. Dane, Jr., topped her filmy black frock with a mink coat, and Miss Ellen Bottomley's wrap was fashioned of ruby velvet that was a perfect foil for her dark coloring. Mrs. Chatfield Whitman wore a gold link necklace with her black gown and garnet red bolero, and Miss Anne Peabody wore a white angora bolero with her frock of sapphire velvet.

With Mrs. William B. Long, in a long-sleeved frock of silver lame, was her daughter, Miss Polly Long, in sheer net of palest blue. Mrs. H. Nickerson Sears was accompanied by her mother, Mrs. Roland Nickerson, and another mother and daughter attending together were Mrs. Alexander Steinert and Mrs. Samuel J. Newman. Still others we glimpsed in the throng were Mr. and Mrs. Sargent Collier, Mrs. Wallace McI. Scudder, Jr., Mrs. Frank Sawtell, Miss Barbara Bremer, Mr. and Mrs. Carl Dreyfus and Miss Gertrude Sands.

LAWRENCE, MASS.
TRIBUNE

JAN 27 1939

Boston Symphony Orchestra in an Unusual Concert.

The Boston Symphony orchestra and Serge Kouscsevitzky, its conductor, will dress in 18th century finery and powdered wigs for the first number of the Concert Extraordinaire, to be given in Symphony hall, Boston, on Feb. 1, and in Carnegie hall, New York, on Feb. 8, for the benefit of the orchestra's pension fund. At the opening, the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and bewigged orchestra seated in 18th century chairs, with candle lighted music racks before them. Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done.

"Daniel Jazz," the next number on the program, will present the greatest possible contrast to the grace and courtliness of the Haydn Symphony which precedes it. This modern piece was composed by Gruenberg as a background for Lindsay's poem about the Old Testament character. The words will be sung by Colin O'More, tenor, "Jazz" is the keynote in the staging of this particular number, but complete secrecy surrounds the actual plans for its presentation. Another novelty on the program, Prokofieff's "Peter and the Wolf," is an orchestral fairy tale by the great contemporary Russian composer. Richard Hale will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.

Dr. Koussevitzky has assembled a galaxy oof famous waltzes for the second half of the program. They range from Lanner's gay "Die Schonbrunner" to Ravel's choreographic poem "La Valse." Others to be played are the always popular Strauss waltzes "Vienna Blood" and "Voices of Spring," as well as Sibelius's best known work, "Valse Triste."

B. Herald

MUSIC

Feb. 2/39

PENSION FUND CONCERT

By ALEXANDER WILLIAMS

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave a concert last night in Symphony hall for the benefit of the orchestra's pension fund. Colin O'More, tenor, was a soloist; and Richard Hale, narrator, assisted. The program was as follows:

Haydn—"Farewell" Symphony No. 45.
Gruenberg—"The Daniel Jazz" from a poem of Vachel Lindsay.
Prokofieff—"Peter and the Wolf," an orchestral fairy tale.
Lanner—'Die Schoenbrunner," Waltzes.
J. Strauss—"Wiener Blu," Waltzes; "Fruehlingstimmen," Waltzes.
Sibelius—Valse Trieste.
Ravel—"La Valse," Choreographic Poem.

In the interests of its Pension Fund the Boston Symphony performed some unheard-of high jinks last night. Not only was 18th century dress, complete with bag wig, de rigeur for the Haydn Symphony, but also Gruenberg's "Daniel Jaz" was played on a movable platform in mess jackets and carnations by Richard Burgin and his merry men. There was also a mildly surrealist backdrop and, for the Haydn, more credits in the program than would serve a high school performance of "The Merchant of Venice." Like all good times, this one may have been more enjoyable in anticipation than in the actual event; but there could be no denying the spirit and good will that went into all the varied proceedings.

The 18th century atmosphere was most agreeably contrived, and Haydn was no less and no more Haydn because of it. It made a charming picture that did not err in the matter of taste. Dr. Koussevitzky was a much more authentic figure than he was when he appeared in this garb some years ago; and the orchestra has certainly not deteriorated in the meanwhile! The Gruenberg dates a bit, since we have met with and endured far stranger horrors of jazz since its period. Mr. O'More sang with a will, even if the effect was not as amusing as it was obviously intended to be.

The most interesting part of this concert was to observe what Dr. Koussevitzky did with "Peter and the Wolf." It was a much sprucer performance than that which Prokofieff, himself, conducted last year. The tempo was quicker, there were no drags, and the whole piece was enormously improved by being coordinated in this alert fashion. It was also apparent that Dr. Koussevitzky had had something to do with simplifying Mr. Richard Hale's narration of the story. At least that is a fair assumption, for great slices of affectation have been carved off of this aspect of the performance. A certain irreverent joy has gone from our appreciation of Prokofieff's delightful work, as of the time we first heard it; but undoubtedly the work itself is the gainer.

The "waltz," from the rather humdrum Lanner to the subtle and complex Ravel, engrossed the attention of the audience from this point forward. It may have been an embarrassment of riches, but the voice of Johann Strauss through a full symphony orchestra for once failed to allure us. Some more casual hearing, a beer garden, say, evokes without a thought the charm of these waltzes. Somehow the virtuoso orchestra steamrollers them. After the orchestration of the Prokofieff, and with the knowledge of the Ravel to come, they sounded prosy. And surely they are not that.

We shall venture to say that there were as many opinions of this concert as there were pairs of ears to listen, for there was nothing on the program that could bewilder or confuse anybody. There may have been those who suffered the Prokofieff for the sake of the waltzes. At least they had their reward. For us the high point of this ingenious concert came with "Peter and the Wolf," whence the spirit departed only to discover that it could not postpone a newspaper deadline to wait for re-awakening with the Ravel!

B. Trans

MUSIC

Feb. 2/39

Symphony Orchestra Does a Few Turns

Pension Fund Concert Employs A Few of the Theatrical Arts

By MOSES SMITH

The elaborate program presented in Symphony Hall last evening by the Boston Symphony Orchestra under Serge Koussevitzky was a sort of dignified high jinks, if such a contradiction in terms will be permitted. That is to say, the program was presented for the most part with the utmost seriousness and thereby achieved more humor, which was implicit in several numbers, than if the performers had attempted to clown them. Thus the joke in Haydn's "Farewell" Symphony, which consists in the fact that the members of the orchestra tip-toe off the stage one by one as the others go on playing, came off as well last night as if it had never been told before.

The presentation of the Symphony, with all the performers in costume, seated before candle-lit desks, and with a modest mise en scene to aid illusion, had rather more of the atmosphere of the theater than is customarily associated with either the Symphony Orchestra or Symphony Hall itself. In fact, the better part of a page of the printed program was consumed in listing the "credits" for this performance and for the subsequent performance of Gruenberg's "Daniel Jazz."

If the latter, played before a surrealist colored curtain, did not fare so well as the Symphony it seemed partly because the little orchestra under the direction of Mr. Burgin was either too jazzy or not jazzy enough; partly because Gruenberg's musical setting, especially the earlier sections, is a little too strained for effectiveness either as theater or as concert-hall entertainment; and largely because the solo tenor, Colin O'More, who is an able singer did not convey the essential text of Vachel Lindsay clearly. The size of Symphony Hall and the competition of the orchestra being what they were, though, some of the difficulty might have been obviated if the programs had contained the sung text.

For the performance of Prokofiev's "Peter and the Wolf," first heard here under the composer's direction last season, the musicians doffed the natty white night-club coats employed in "The Daniel Jazz," and the audience saw the familiar stage and familiar disposition of instrumentalists. With Richard Hale to serve as admirable narrator and the orchestra and Dr. Koussevitzky plying their ablest talents, the performance once more recreated the rich flavors of the piece. Mr. Hale's seriousness of utterance was exactly the right approach for the adult audience, who laughed in a way that is not seemly at the usual symphony concert. Such presentation would also be right for children, who would take the whole thing dreadfully seriously.

The program, which was long as well as richly varied, was made even longer by the necessary "scene-shifting" after the first and second numbers. As a result, the second half of the program, devoted to an exceptionally interesting summary of the waltz, began at a time after the average symphony concerts has been completed. The summary, following chronological order, began with "Die Schoenbrunner" by Lanner, proceeded to "Wiener Blut" and "Fruehlingstimmen" by Strauss, paused for a sentimental note on "Valse triste" by Sibelius and ended with Ravel's massive "La valse," which is almost like a waltz to end all waltzes.

The Viennese waltzes and the Sibelius piece, stuff of the Pops repertory, were played with the consummate artistry and intensity of the musicians at their best. Anything less than their best, one may venture, would scarcely have kept the great majority of the large and fashionable audience in their seats to hear a characteristically brilliant performance of "La valse," beginning at about eleven o'clock.

Today

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B. Globe Feb. 2/39

Notable Audience at Symphony Hall

Few Will Ever Forget the Pension Fund Concert

Few of the music lovers who filled Symphony Hall last night for the 83d concert in aid of the Boston Symphony Orchestra's pension fund will ever forget the Haydn "Farewell" Symphony, complete with 18th century costumes and wigs and played by candlelight beneath a great crystal chandelier. Applause parted the curtains a dozen times on the bowing "Haydn" (whom Dr. Koussevitzky resembled in remarkable degree), before the enthusiastic audience would allow the program to continue with amusing "Daniel Jazz."

Here also costumes added to the festive spirit of the Gruenberg, for which John Holabird's imaginative screen made a background, and thoroughly enjoying itself, the large audience applauded generously and settled back for the much anticipated "Peter and the Wolf" which, beautifully coordinated by Dr. Koussevitzky and narrator Richard Hale, more than came up to expectations.

Glimpsed in the notable attendance—Mr. and Mrs. Charles Sumner Bird and their debutante daughter, Diana, Mrs. Bird's slim black sheath topped by a scarlet wool jacket, Diana's dark beauty set off by a wrap of portrait red velvet; Mr. and Mrs. Albert Cameron Burrage and their debutante daughter, Nancy, Mrs. Burrage with diamonds sparkling above her lovely plum-colored gown; Daniel A. de Menocal and his debutante daughter Esmee, furs over her pleated wine color frock; Mrs. Chatfield Whitman, sables over her suave black and scarlet gown, arriving with the Harrison Reynolds; Mrs. William B. Long and her daughter, Polly, Mrs. Long's shimmering silver-blue lame most becoming, Polly's pale French blue worn with a little matching wing tucked in her dark hair; debutante Mary West, a fox coat to the hem of her simple wool dress, strolling in the lobby with Doris Foote, whose black velvet coat with its hood lined in pale pink taffeta covered a fascinating pale gray and jade color crepe; Mr. and Mrs. Gorham Brooks, Mr. and Mrs. George Rice, emerald touches on her svelte black, and Mr. and Mrs. Alexander Wheelers.

Others of the huge audience that stayed to make the hall ring with still more applause after the brilliant Ravel waltz brought the generous program to a close were Mrs. J. Gardner Coolidge and her debutante daughter, Natalie, in their favorite front row seats in the first balcony; Mrs. Hugh Bancroft and her two daughters, Jane with a checked top to her Parisian dinner dress, Mrs. William C. Cox, lovely in a square-necked fuchsia gown, her small daughter, Jane, gravely intent on each number, sure of just what was coming, her round brown velvet bonnet turned back from her charming small face above a matching brown velvet frock; Mrs. Richard Fay and her daughter, Mrs. Irving Garfield, Mrs. Fay wrapped in furs over a deep red gown, John Profit squiring Janet Simonds, bronze-color orchids on the white fur of her black velvet wrap; Betty Albers and tall fiance, John Sabine, her exquisite blonde head set off by a bodice of pale pink and silver topping slim black velvet.

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PROVIDENCE, R. I.
BULLETIN

JAN 25 1939

Music

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By G. Y. Loveridge

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The evening began with playful and well-mannered breezes fashioned by Haydn, proceeded to the mystic seas and skies of Debussy, and ended with thunderbolts from the hands of Sibelius. A magnificent climate it was that Dr. Koussevitzky contrived.

The Londoners were rightly fond of Haydn, when he wrote such symphonies as that in B-flat, No. 102, for them. The formal grace and effervescent humor of it survive the fashions and the wear of decades, as the applause of the audience last night made evident. Dr. Kussevitzky gave it muscles, especially in the minuet, which seemed a dance of giants at times; and in the first and last movements old Papa Haydn made some vigorous bounds. Whether he intended his symphony to go like that, nobody knows. If he did, it is 10 to one he couldn't have found an orchestra to play it that way in his time. The largo introduction and the slow second movement were in strong and effective contrast to the display of physical vitality that characterized the performance.

Then, to "La Mer." Men and women who go down to the sea in music, like particularly to have Dr. Koussevitzky at the helm; these orchestral sketches are among the finest of his revelations. Whether, as some say, this music is meant to represent the actual sea in various humors, or, as others say, it reflects the mysterious voyaging of the mind, matters not. One may find herein cold mists and vapors rising from fiddles and tympani, waves in the violins and brasses, even strange flute, oboe and English horn creatures swimming about among the cold shadows of the lower strings; or one may find no namable thing at all, but only that potent mood and magic of the sea that bewitched Melville and Conrad, and, through them, the rest of us.

The orchestra discoursed these mysteries oracularly, which is to say that everybody could understand them in his own way and everybody could be both right and different. Dr. Koussevitzky called forth all the colors and powers of the ensemble; he guided the "dialogue du vent et de la mere" into a brilliant turmoil.

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Miss Marjorie R. "Even" Stevens
Voted Most Popular of

Buffalo, N. Y.

B. Trans. Feb. 2/39

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To the Editor of The Herald:

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For years our acquaintance with modern music has been cultivated sedulously with persistent patience on the part of the worthies responsible for our symphony programs. It has been something of a painful process, yet often we have been persuaded, reluctantly and in spite of ourselves. Could not the same technique be employed to the same effect in favor of great music of the past which has suffered neglect?

It has been suggested that Berlioz is not popular with Boston audiences, yet all that we have been permitted to hear of him have been "The Roman Carnival," the Symphonie Fantastique, and two performances of "Faust." Even with these works, a closer acquaintance might well prove rewarding; with "Harold in Italy" there would be no question at all.

ELAINE WESTALL GOULD.
Jamaica Plain.

Herald Feb 2

B. Herald

MUSIC

Feb. 2/39

PENSION FUND CONCERT

By ALEXANDER WILLIAMS

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave a concert last night in Symphony hall for the benefit of the orchestra's pension fund. Colin O'More, tenor, was a soloist; and Richard Hale, narrator, assisted. The program was as follows:

Haydn—"Farewell" Symphony No. 45.
Gruenberg—"The Daniel Jazz" from a poem of Vachel Lindsay.
Prokofieff—"Peter and the Wolf," an orchestral fairy tale.
Lanner—"Die Schoenbrunner," Waltzes.
J. Strauss—"Wiener Blu," Waltzes; "Fruehlingstimmen," Waltzes.
Sibelius—Valse Trieste.
Ravel—"La Valse," Choreographic Poem.

In the interests of its Pension Fund the Boston Symphony performed some unheard-of high jinks last night. Not only was 18th century dress, complete with bag wig, de rigeur for the Haydn Symphony, but also Gruenberg's "Daniel Jaz" was played on a movable platform in mess jackets and carnations by Richard Burgin and his merry men. There was also a mildly surrealist backdrop and, for the Haydn, more credits in the program than would serve a high school performance of "The Merchant of Venice." Like all good times, this one may have been more enjoyable in anticipation than in the actual event; but there could be no denying the spirit and good will that went into all the varied proceedings.

The 18th century atmosphere was most agreeably contrived, and Haydn was no less and no more Haydn because of it. It made a charming picture that did not err in the matter of taste. Dr. Koussevitzky was a much more authentic figure than he was when he appeared in this garb some years ago; and the orchestra has certainly not deteriorated in the meanwhile! The Gruenberg dates a bit, since we have met with and endured far stranger horrors of jazz since its period. Mr. O'More sang with a will, even if the effect was not as amusing as it was obviously intended to be.

The most interesting part of this concert was to observe what Dr. Koussevitzky did with "Peter and the Wolf." It was a much sprucer performance than that which Prokofieff, himself, conducted last year. The tempo was quicker, there were no drags, and the whole piece was enormously improved by being coordinated in this alert fashion. It was also apparent that Dr. Koussevitzky had had something to do with simplifying Mr. Richard Hale's narration of the story. At least that is a fair assumption, for great slices of affectation have been carved off of this aspect of the performance. A certain irreverent joy has gone from our appreciation of Prokofieff's delightful work, as of the time we first heard it; but undoubtedly the work itself is the gainer.

The "waltz," from the rather humdrum Lanner to the subtle and complex Ravel, engrossed the attention of the audience from this point forward. It may have been an embarrassment of riches, but the voice of Johann Strauss through a full symphony orchestra for once failed to allure us. Some more casual hearing, a beer garden, say, evokes without a thought the charm of these waltzes. Somehow the virtuoso orchestra steamrollers them. After the orchestration of the Prokofieff, and with the knowledge of the Ravel to come, they sounded prosy. And surely they are not that.

We shall venture to say that there were as many opinions of this concert as there were pairs of ears to listen, for there was nothing on the program that could bewilder or confuse anybody. There may have been those who suffered the Prokofieff for the sake of the waltzes. At least they had their reward. For us the high point of this ingenious concert came with "Peter and the Wolf," whence the spirit departed only to discover that it could not postpone a newspaper deadline to wait for re-awakening with the Ravel!

PROVIDENCE, R. I.
BULLETIN

JAN 25 1939

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If we had been a fiddler with the orchestra we should have gone home, chucked the Guarnerius under the sofa and said to our wife. "Ma, I'm dog-tired."

But as a listener, we should have been glad to hear the program over again then and there.

B. Trav

MUSIC

Feb. 2/39

Symphony Orchestra Does a Few Turns

Pension Fund Concert Employs A Few of the Theatrical Arts

By MOSES SMITH

The elaborate program presented in Symphony Hall last evening by the Boston Symphony Orchestra under Serge Koussevitzky was a sort of dignified high jinks, if such a contradiction in terms will be permitted. That is to say, the program was presented for the most part with the utmost seriousness and thereby achieved more humor, which was implicit in several numbers, than if the performers had attempted to clown them. Thus the joke in Haydn's "Farewell" Symphony, which consists in the fact that the members of the orchestra tip-toe off the stage one by one as the others go on playing, came off as well last night as if it had never been told before.

The presentation of the Symphony, with all the performers in costume, seated before candle-lit desks, and with a modest mise en scene to aid illusion, had rather more of the atmosphere of the theater than is customarily associated with either the Symphony Orchestra or Symphony Hall itself. In fact, the better part of a page of the printed program was consumed in listing the "credits" for this performance and for the subsequent performance of Gruenberg's "Daniel Jazz."

If the latter, played before a surrealist colored curtain, did not fare so well as the Symphony it seemed partly because the little orchestra under the direction of Mr. Burgin was either too jazzy or not jazzy enough; partly because Gruenberg's musical setting, especially the earlier sections, is a little too strained for effectiveness either as theater or as concert-hall entertainment; and largely because the solo tenor, Colin O'More, who is an able singer did not convey the essential text of Vachel Lindsay clearly. The size of Symphony Hall and the competition of the orchestra being what they were, though some of the difficulty might have been obviated if the programs had contained the sung text.

For the performance of Prokofiev's "Peter and the Wolf," first heard here under the composer's direction last season, the musicians doffed the natty white night-club coats employed in "The Daniel Jazz," and the audience saw the familiar stage and familiar disposition of instrumentalists. With Richard Hale to serve as admirable narrator and the orchestra and Dr. Koussevitzky plying their ablest talents, the performance once more recreated the rich flavors of the piece. Mr. Hale's seriousness of utterance was exactly the right approach for the adult audience, who laughed in a way that is not seemly at the usual symphony concert. Such presentation would also be right for children, who would take the whole thing dreadfully seriously.

The program, which was long as well as richly varied, was made even longer by the necessary "scene-shifting" after the first and second numbers. As a result, the second half of the program, devoted to an exceptionally interesting summary of the waltz, began at a time after the average symphony concerts has been completed. The summary, following chronological order, began with "Die Schoenbrunner" by Lanner, proceeded to "Wiener Blut" and "Fruehlingstimmen" by Strauss, paused for a sentimental note on "Valse triste" by Sibelius and ended with Ravel's massive "La valse," which is almost like a waltz to end all waltzes.

The Viennese waltzes and the Sibelius piece, stuff of the Pops repertory, were played with the consummate artistry and intensity of the musicians at their best. Anything less than their best, one may venture, would scarcely have kept the great majority of the large and fashionable audience in their seats to hear a characteristically brilliant performance of "La valse," beginning at about eleven o'clock.

Buffalo, N. Y.

B. Trav Feb. 2/39

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ELAINE WESTALL GOULD.
Jamaica Plain.

Herald Feb 2

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Today

B. Globe Feb. 2/39

Notable Audience at Symphony Hall

Few Will Ever Forget the Pension Fund Concert

Few of the music lovers who filled Symphony Hall last night for the 83d concert in aid of the Boston Symphony Orchestra's pension fund will ever forget the Haydn "Farewell" Symphony, complete with 18th century costumes and wigs and played by candlelight beneath a great crystal chandelier. Applause parted the curtains a dozen times on the bowing "Haydn" (whom Dr. Koussevitzky resembled in remarkable degree), before the enthusiastic audience would allow the program to continue with amusing "Daniel Jazz."

Here also costumes added to the festive spirit of the Gruenberg, for which John Holabird's imaginative screen made a background, and thoroughly enjoying itself, the large audience applauded generously and settled back for the much anticipated "Peter and the Wolf" which, beautifully coordinated by Dr. Koussevitzky and narrator Richard Hale, more than came up to expectations.

Glimpsed in the notable attendance—Mr. and Mrs. Charles Sumner Bird and their debutante daughter, Diana, Mrs. Bird's slim black sheath topped by a scarlet wool jacket, Diana's dark beauty set off by a wrap of portrait red velvet; Mr. and Mrs. Albert Cameron Burrage and their debutante daughter, Nancy, Mrs. Burrage with diamonds sparkling above her lovely plum-colored gown; Daniel A. de Menocal and his debutante daughter Esmee, furs over her pleated wine color frock; Mrs. Chatfield Whitman, sables over her suave black and scarlet gown, arriving with the Harrison Reynolds; Mrs. William B. Long and her daughter, Polly, Mrs. Long's shimmering silver-blue lame most becoming, Polly's pale French blue worn with a little matching wing tucked in her dark hair; debutante Mary West, a fox coat to the hem of her simple wool dress, strolling in the lobby with Doris Foote, whose black velvet coat with its hood lined in pale pink taffeta covered a fascinating pale gray and jade color crepe; Mr. and Mrs. Gorham Brooks, Mr. and Mrs. George Rice, emerald touches on her svelte black, and Mr. and Mrs. Alexander Wheelers.

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Symphony Pension Concert Gives Muse of Tragedy an Evening Off

B Globe "FAREWELL SYMPHONY" Feb. 2/39
Dr. Serge Koussevitzky, in costume as Joseph Haydn, conducting.

The Tragic Muse had an evening off and Austerity was carefully locked up in one of the storerooms at Symphony Hall last night as the Boston Symphony Orchestra cut loose in the diversion of an "Extraordinary Concert." The occasion was a benefit for the pension fund for retired members of the orchestra. Usually the pension fund concerts are large-scale affairs with orchestra and singers presenting some big choral score. But this one was intended to be different. And so it was.

In the first place, when the large and expensively attired audience that filled the hall reached their seats, there was no lighted stage with musicians tuning instruments. Instead, the big red curtains were drawn. These presently parted to reveal Dr. Serge Koussevitzky and a portion of the orchestra dressed in the elegance and white wigs of 18th Century costume. Or was it Joseph Haydn, the music master of Prince Esterhazy who stood there, ready to begin his "Farewell Symphony?"

Like First Performance

Amid a setting of wreathed columns, and gilt chairs gleaming faintly in the subdued light of candelabra, Haydn's familiar musical joke was played. Dr. Koussevitzky, resplendent in a costume especially designed for him by Robert Edmond Jones, conducted from his place at the spinet—the keys of which, however, he seldom touched.

As each player finished his part, he blew out the candle upon his music rack and left the stage. The "Farewell Symphony" was a musical joke although the score is sombre rather than gay. The point was that Haydn wanted a vacation. While others of his patron's staff were permitted leave, Haydn was kept busy at his duties. When the Prince saw the musicians leaving during the first performance of the work, he took the hint. Haydn got his vacation.

From the 18th Century the concert swung quickly down to the 20th and Louis Gruenberg's unbuttoned setting of Vachel Lindsay's poem "The Daniel Jazz." Richard Burgin conducted, with Colin O'More singing in spirited fashion the difficult tenor solo. Appropriately, the small orchestra concerned abandoned tail coats for white mess jackets, which fitted in nicely against the background of John Holabird's vividly modernistic screen, designed for the occasion. To lend a further modern touch, the orchestra was seated on a moving platform. It seemed that symphony had taken a lesson from Broadway revue.

"Peter and the Wolf"

Richard Hale spoke with relish the part of the Narrator in Prokofieff's "Peter and the Wolf," a setting of a Russian fairy tale about a big, bad wolf who eats a duck whole and lives to regret it after little Peter and the intrepid hunters have carted him off to the zoo. Each animal, and Peter, himself, is characterized by a theme played by a specific instrument. This is one of Prokofieff's best light pieces. The orchestra, Dr. Koussevitzky and the audience all enjoyed it.

After intermission the program veered to a short history of the waltz, beginning with Lanner's Viennese "Schoenbrunner" waltzes, continuing with the "Vienna Blood" and "Voices of Spring" by Johann Strauss, and ending with Sibelius' "Valse Triste" and Ravel's sleekly orchestrated "La Valse."

The concert was extremely enjoyable, as the hearty and continuing applause proved. Incidentally, the same program will be heard, again to benefit the pension fund, at Carnegie Hall in New York city next week. C. W. D.

N.Y. Tribune

FEBRUARY 1939

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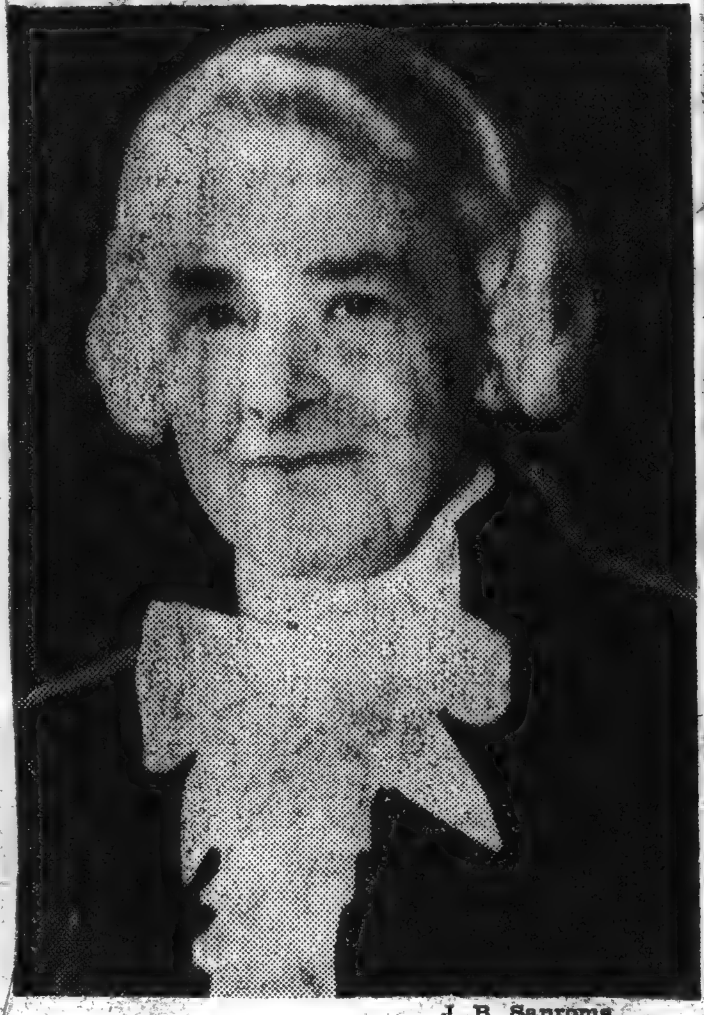
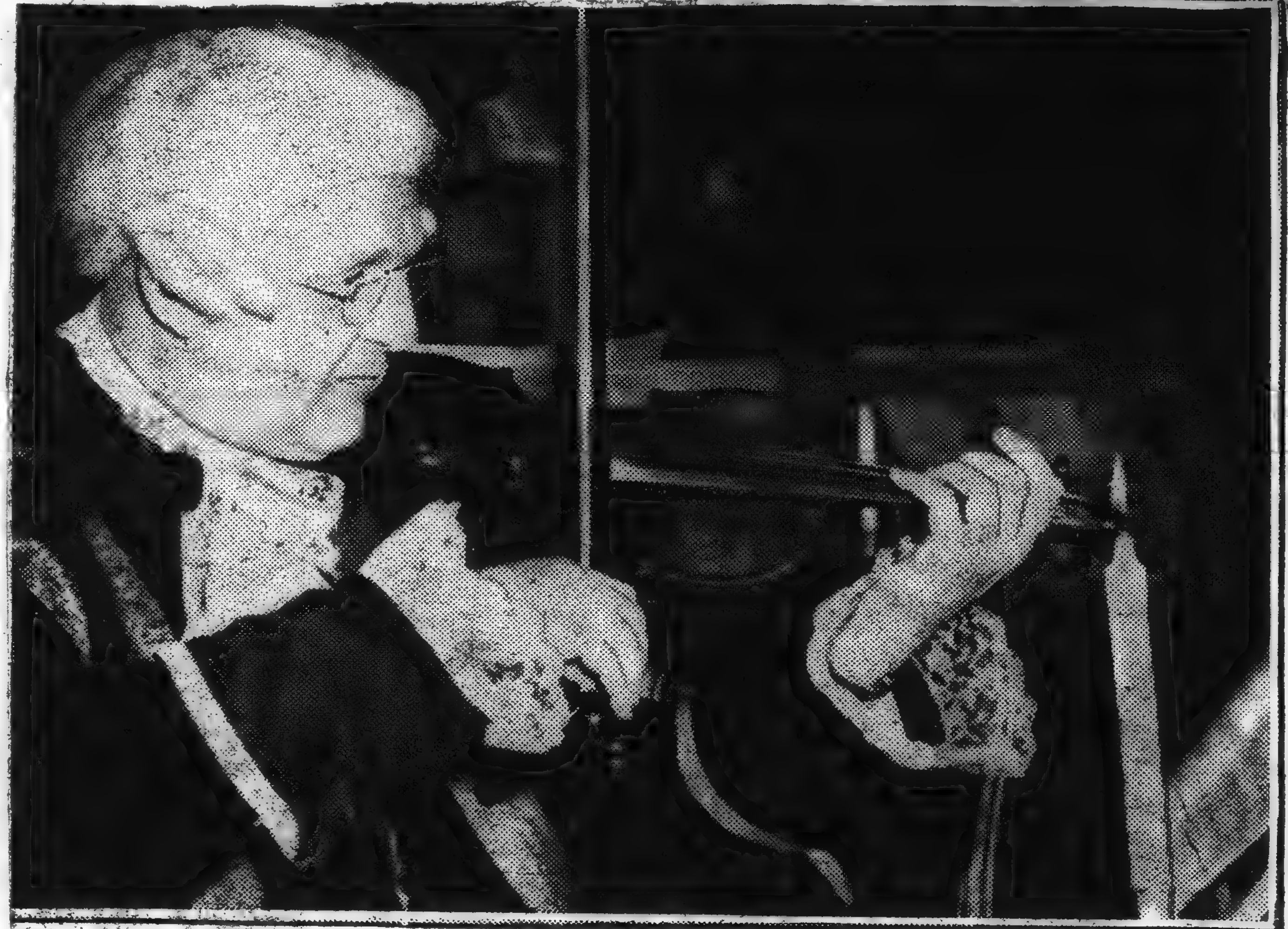


J. B. Sanroma

pson in the title role of "Thais" Friday night;

Symphony concert

Concert is Aid



(Daily Record Photo)

DIRECTS Serge Koussevitzky, top, taking stand before start of Haydn Farewell Symphony, in opening number of the Pension Fund concert in aid of retired musicians, at Symphony Hall last night. Left, Gaston Elcus, first violinist, plays in candlelight. All musicians were dressed in costumes of Haydn's period.

BERKSHIRE ACADEMY

N.Y. Times Feb. 5/39

The sixth Berkshire Symphony Festival to be held Aug. 3-13 at Tanglewood in Stockbridge, Mass., will consist of six concerts by the Boston Symphony Orchestra, under Dr. Serge Koussevitzky. These will be presented in two series. The first series is scheduled for Aug. 3, 5 and 6, and the second for Aug. 10, 12 and 13.

The programs for the festival will be arranged by Dr. Koussevitzky from the following list of compositions: the Second and Third symphonies of Beethoven, the First and Third symphonies of Brahms, Tchaikovsky's Fourth symphony, the Second and Fifth symphonies of Sibelius, Rimsky-Korsakoff's "Schéhérazade," Debussy's" "Afternoon of a Faun," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra" and others.

Although busied with its program for next Summer's festival, the festival authorities are deeply concerned with the objective of creating a musical center, which it hopes to inaugurate in 1940. The trustees of the Boston Symphony Orchestra and of the Berkshire Symphonic Festival, Inc., with this goal in view, are giving serious thought to the development of the buildings at Tanglewood in anticipation of this academy project.

The plans for an academy were outlined in the address made by Bentley W. Warren, on behalf of the trustees of the orchestra, at the dedicatory exercises for the festival shed last Summer. Mr. Bentley then remarked: "We all hope the annual festival may be supplemented by a school, or academy, holding annual sessions preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, chorus leaders and instrumental players. Tanglewood is the ideal location for such a center.

"This fortunate combination of circumstances will provide an excellent beginning for the realization of Dr. Koussevitzky's program. Indeed, the greatest need will be for scholarships. No one can doubt that from some source the necessary funds will be forthcoming; and it is expected that the detailed arrangement for the school will be completed so that its first session may precede the Berkshire Festival of 1940."

In preparation for the festival this August the trustees are making such needed improvements as draining parking areas, installing lighting and laying out new roads. They also hope to provide the shed with an emergency enclosure, in case sufficient funds are raised.

According to the latest announcement, 90 per cent of the boxes have been subscribed for the forthcoming festival and at each of the six concerts audiences of more than 2,000 persons already are assured. Subscriptions are being received for both of the weekly series.

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C.S. Monitor - Feb. 2/39

Symphony 'Goes to Town' for Pension Fund

By a Staff Photographer

Symphony, waltz, or jazz—All are easy for them

Left: Pierre Delescluse and Gaston Dufresne, bass viol players. Right: Lloyd Stonestreet and Henry Erkelens, violinists. Inset: E. Panenka (bassoon), and Willem Valkenier (French horn).

Whether in a Haydn symphony of the Eighteenth Century, a series of waltzes from the Nineteenth, or some jazz of the Twentieth—the Boston Symphony Orchestra "went to town" at Symphony Hall, last evening, for the Pension Fund. Appropriate to the event was the costume thereof. So it was not surprising to find Dr. Koussevitzky, as Papa Haydn, and his musicians looking as stiff and proper in their wigs and knee breeches as even an Eighteenth Century prince could have wished.

Exploring through the centuries backstage at Symphony Hall, a Monitor photographer snapped Pierre Delescluse and Gaston Dufresne studying a bass viol passage and looking as if wigs and lace ruffles were everyday affairs; E. Panenka (bassoon) and Willem Valkenier (French horn), also garbed for the Haydn symphony; and, finally, a pair of Richard Burgin's "swing cats," Henry Erkelens and Lloyd Stonestreet, preparing for some hot licks in Gruenberg's "The Daniel Jazz."

(The Pension Fund Concert, which will be repeated in Carnegie Hall, New York City, on Feb. 8, is reviewed on Page 10.)

C.S. Monitor Feb. 2/39

From Haydn to Jazz

By L. A. Sloper

Putting aside its dignity, the Boston Symphony Orchestra last night went in for having fun. For the benefit of its Pension Fund, it offered in Symphony Hall a "Concert Extraordinaire" which traversed the years and styles from Haydn to Jazz, and from the waltz to modernist wit. In doing so, it went to the theater for costumes and scenery, and transformed the stage of Symphony Hall into an eighteenth-century salon and then a modern dance hall. A large audience was delighted with the show.

First the parting curtains revealed Dr. Koussevitzky and a small group of players gathered round a spinet. The musicians were dressed in eighteenth-century costume, and their desks were lighted by candles. Obviously, this was for the "Farewell" Symphony of Haydn.

After Dr. Koussevitzky, in the guise of the composer, had blown out the last candle, the stage was transformed into a likeness of a modern dance-hall platform, with a modernistic back screen representing Daniel in the lions' den. The players now were garbed in the white mess jackets of jazz players, with red roses in their buttonholes. Before them, in black dinner jackets, stood Mr. Burgin as conductor and Colin O'More as vocalist. The number was Gruenberg's "Daniel Jazz," on the poem of Vachel Lindsay.

* * *

Thereafter, Dr. Koussevitzky and the orchestra resumed their normal garb and the platform its usual aspect for Prokofieff's Fairy Tale, "Peter and the Wolf," with Richard Hale as narrator, and for waltzes by Lanner, Strauss, Sibelius ("Valse Triste") and Ravel ("La Valse") which were scheduled to follow the intermission.

The Haydn "Farewell" was played in costume several years ago at a "Surprise" concert for a benefit. Before last night's concert some rumblings were heard because this time Dr. Koussevitzky was representing Hadyn, in a costume designed for the occasion by Robert Edmond Jones; this has been regarded as disrespectful to the composer. But would not the only possible disrespect come from frivolous deportment or a bad performance?

There was nothing of the sort last night. Everybody behaved with exemplary formality, and the performance was excellent. Dr. Koussevitzky (no pianist) stood, except during the Adagio, before the spinet. Only at one point in the first movement did he lean over to pass his hands over the keyboard; but no sound could be heard from the instrument, and for the rest of the time he contented himself with conducting. At the end of the first movement the bewigged concertmaster neatly retrieved from the floor the conductor's lace handkerchief, which had fallen from his sleeve.

* * *

"The Daniel Jazz" was heard ten years ago in Jordan Hall from a small orchestra directed by Mr. Burgin, and with Mr. O'More for tenor soloist. Last night it seemed no less amusing than it had then. Mr. O'More as before reinforced his singing with bits of acting that seemed well suited to the music, and Mr. Burgin obtained a lively performance—remarkably lively for symphonists. The score is clever. The audience was particularly pleased with the roaring of the lions.

Prokofieff's Fairy Tale, repeated from a symphony concert of last season, also confirmed the good impression it had then made. If it is intended for children, then I am glad to enroll myself among them. The score is brilliant and the performance was delightful. Mr. Hale had exactly the right touch for the narrator.

The program is to be repeated in Carnegie Hall next Wednesday evening. New York is fortunate.

Bruckner and Brahms

By Alfred H. Meyer

The concerts of the week end bring to Symphony Hall a return of Anton Bruckner's Eighth Symphony. As all the world knows, it has been a commonplace these many years to speak and think of Bruckner as a "Wagner in symphony," to comment on his lengthy treatment of the classical forms, to recognize a new note in the "Brucknerian Adagio."

It is refreshing, then, to discover, in authoritative French sources, a different and rather novel treatment of the whole "cas Bruckner." M. Albert Bertelin, in his "Traité de Composition Musicale," a publication of the Schola Cantorum, begins his remarks about Bruckner and his Eighth Symphony by saying that "His artistic physiognomy approaches that of Brahms." Neither wrote for the theater. Both had the ideal of elaborating the modern symphony—but with opposing objectives.

Brahms studied folk song (continues M. Bertelin) and the old masters, avoided all "élan" and every species of vulgarity, wrote with masterful subtlety. Bruckner does homage to Wagner, deliberately seeks out brilliance (éclat), is prolix and writes in ample dimensions.

Less subtle than Brahms, Bruckner produces with the elements he uses a "more stable physiognomy" of the whole work. He gives to his developments an appearance of unity more forthright and unconstrained.

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In Germany it is customary to place the names of Beethoven and Brahms side by side. But in at least one point Bruckner is nearer to Beethoven than is Brahms. Though Brahms is inspired by the architectural lines of Beethoven, he shows himself far more objective than the master of Bonn. One does not find in his work the qualities of high drama which characterize the symphonies of his great predecessor.

"Au contraire," Bruckner is essentially subjective. If Bruckner uses the ideas of Wagner, M. Bertelin states, he is actually influenced by him only very slightly; and supports his position by saying that while with Wagner harmony plays an "expressive role" of the first magnitude, with Bruckner harmony is secondary and it is his contrapuntal combinations that give the symphonies their essential character.

Turning to the Eighth Symphony, one finds the Brucknerian characteristics—rich, opulent, well-defined themes, which, however, are complete only when viewed as part of their context.

The first movement is in the traditional sonata form, the rhythmical (or first-theme) group in a mood of gloom or tragedy. The melodic (or second-theme) group is more cheerful, eventually turning toward solemnity. The development is complex. The recapitulation gives the thematic material new treatment, especially in the matter of instrumentation.

* * *

The prevailing dark character of the first movement makes it necessary (as in Beethoven's Ninth Symphony) that the Scherzo rather than the Adagio should follow. Its peasant-like character has won for it the appellation "Der deutsche Michel." In the Trio the awkward "Michel" (on the reputed authority of Bruckner himself) moons around in rustic surroundings.

The Adagio, the most extended and in some senses the most beautifully expressive in all the symphonies of Bruckner, proceeds in three huge, cumulative developments of its lavish thematic material. At the point of highest climax Bruckner pays homage to his master by quoting the Siegfried motive from Wagner's "Ring."

The Finale is true climax to the symphony as a whole. It is appropriate to its grandiose character that the second theme group should introduce chorale-like matter. The coda, goal of all that has gone before, recapitulates themes from all four movements.

LOWELL, MASS.
COURIER-CITIZEN
JAN 26 1939

Orchestra to Be Costumed for Program

Boston Symphony Members to Wear Eighteenth Century Finery for Playing of Haydn Piece Feb. 1.

The Boston Symphony orchestra and Serge Koussevitzky, its conductor, will dress in 18th century finery and powdered wigs for the first number of the Concert Extraordinaire, to be given in Symphony Hall, Boston, Feb. 1, and in Carnegie Hall, New York, Feb. 8, for the benefit of the orchestra's pension fund.

At the opening of the concert the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and be-wigged orchestra seated in 18th century chairs, with candle-lighted music racks before them.

Koussevitzky at Spinet.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done. The fact that Dr. Koussevitzky bears marked facial resemblance to the composer will help to bear out the illusion that this is indeed Papa Haydn leading his orchestra before a court audience 200 years ago.

"Daniel Jazz," the next number on the program, will present the greatest possible contrast to the grace and courtliness of the Haydn Symphony which precedes it. This modern piece was composed as a background for Vachel Lindsay's poem about the Old Testament character. The words will be sung by Colin O'More. "Jazz" is the keynote in the staging of this particular number, but complete secrecy surrounds the actual plans for its presentation.

Russian Novelty.

There is still another novelty on the program, and that is Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composer. Richard Hale will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.

Dr. Koussevitzky has assembled a galaxy of famous waltzes for the second half of the program. They range from Lanner's gay "Die Schonbrunner" to Ravel's choreographic poem "La Valse." Others to be played are the always popular Strauss waltzes, "Vienna Blood" and "Voices of Spring," as well as Sibelius's best known work, "Valse Triste."

Decorations of the stage for the concerts are being supervised by Jock Munro, young playwright and director, who has come to Boston from New York for the purpose.

PITTSFIELD, MASS.
EAGLE
JAN 26 1939

Koussevitzky Plans Unusual Concert

Benefit for Pension Fund in Boston Feb. 1

The Boston Symphony Orchestra and Serge Koussevitzky, its conductor, will dress in eighteenth century finery and powdered wigs for the first number of the concert extraordinaire, to be given in Symphony Hall, Boston, next Wednesday, and in Carnegie Hall, New York, Feb. 8, for the benefit of the orchestra's pension fund. A number of Berkshire music lovers will attend.

At the opening of the concert, the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and be-wigged orchestra seated in 18th century chairs, with candle lighted music racks before them.

To Conduct Like Haydn

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done. The fact that Dr. Koussevitzky bears marked facial resemblance to the composer will help to bear out the illusion that this is indeed Papa Haydn leading his orchestra before a court audience 200 years ago.

"Daniel Jazz," the next number on the program, will present the greatest possible contrast to the grace and courtliness of the Haydn Symphony which precedes it. This modern piece was composed as a background for Vachel Lindsay's poem about the Old Testament character. The words will be sung by Colin O'More. "Jazz" is the keynote in the staging of this particular number, but complete secrecy surrounds the actual plans for its presentation.

Another Novelty

There is still another novelty on the program, and that is Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composer. Richard Hale will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.

To Play Ravel's Waltz

Dr. Koussevitzky has assembled a galaxy of famous waltzes for the second half of the program. They range from Lanner's gay "Die Schonbrunner" to Ravel's choreographic poem "La Valse." Others to be played are the always popular Strauss waltzes "Vienna Blood" and "Voices of Spring," as well as Sibelius's best known work, "Valse Triste."

Great care is being taken with the settings and costumes which some of the numbers call for. Dr. Koussevitzky's costume as Papa Haydn has been designed by Robert Edmond Jones, who is known for his pioneering with color movies in Hollywood as well as for his work in the New York theatre.

Decorations of the stage for the concerts are being supervised by Jock Munro, young playwright and director, who has come to Boston from New York for the purpose.

The complete program is as follows:

Haydn .... Farewell Symphony
(performed in costume)
Gruenberg .... The Daniel Jazz
(after the poem by Vachel Lindsay)
(Tenor: Colin O'More)
Prokofieff .... Peter and the Wolf
(Narrator: Richard Hale)

The Waltz

Lanner .... Die Schonbrunner
Strauss .. Vienna Blood, Voices of Spring
Sibelius .... Valse Triste
Ravel .... La Valse

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HAYDN SYMPHONIES

Five Works That Have Been Restored by Alfred Einstein to Be Played

N.Y. Times: Feb. 5/39

By OLIN DOWNES

THE venerable Joseph Haydn, one of the boldest of musical innovators, who died in the year 1809, emerges today in the news. This is because of the original and energetic procedure of the New Friends of Music, who will inaugurate a series of orchestral concerts in Carnegie Hall, through a six-week period from Feb. 26 to April 2, when five Haydn symphonies (verified as the work of the Austrian master by Dr. Alfred Einstein, and by him restored to their original form) will be played, probably for the first time in public since the composer himself led their performances at the court of Esterhazy, approximately one hundred and fifty years ago.

This news, moreover, is calculated to be of vital importance to music, and not merely an adventure in the realm of the archaic. Haydn, accounted by many an impatient romantic of the nineteenth century as a conventional and well-behaved old gentleman who wrote pretty symphonies, was, as a matter of fact, an energetic and audacious experimentalist; therefore, a long time in arriving at maturity in his establishment for all time of the symphonic form.

* * *

If the five works soon to be heard represented the early years of Haydn's formative period as a symphonist, they might prove historical documents of importance, and little more. But these five come from Haydn's best period, after he had found himself as master of the symphonic form, and before the influence of Mozart had in some important respects modified, if it also had enriched, his style.

Of these five, one numbered 80, in D. minor, composed in 1783, when Haydn was 50, and not previously issued in score, was published by Dr. Alfred Einstein, the distinguished musicologist and critic, in the Universal Edition in 1937. The other symphonies are No. 67, composed about 1779 in Eisenstadt; No. 71, in B flat, composed before 1782 in the same place; No. 77, in the same key, composed in the same place within the next two years, and No. 87, in A major, composed in Eisenstadt, and known as the "Paris" symphony (No. 6), in 1786.

* * *

These symphonies, then, came in the period when Haydn was really the slave, though an honored and well-treated one, of the house of Esterhazy. It was a period of immense productiveness and fame that constantly spread beyond the confines of Haydn's place of service. The estate furnished ample facilities for the performance of all of Haydn's compositions. It also provided an orchestra of generous proportions for the period, with which Haydn could experiment daily and employ as the vehicle for his creative powers. His uniform was a handsome one. There were fishing and hunting on the estate, and such cooperation as Haydn needed from the other servants of his aristocratic master, and nothing to do but produce masterpieces. Haydn rebelled against certain of the actual facts of his servitude, but his master was a kind one, and also one who knew music. He fed and he guarded his composer more solicitously, if we may believe the record, than he did his butler, or even than rich folk of today guard their butlers. Under this treatment Haydn, as a composer, flourished like a bay tree, and eventually was graduated from his position out into a wider world. This was the situation in which Haydn composed the aforesaid five symphonies.

* * *

They have been assembled from many places, as the result of research by a great scholar in love with his task, who is now among us. And the task of certifying and restoring these symphonies is of peculiar difficulty. Haydn, too busy to catalogue fully and classify completely his own compositions, left his estate in a chaotic condition. In the eighteenth century, when the printing of music was still expensive and by no means pursued wholesale, neither publishers nor performers nor public were as solicitous as they are forced to be today of the respectful treatment of a master's scores and of the proper accrediting to him of the authorship of his compositions. Music was freely pirated, appropriated without an apology, changed in the scoring to meet the capacities of second-class orchestras and players. Pride of authorship was not as insistent upon recognition and royalties as today. All composers suffered from conditions that would produce a lawsuit an hour in our time, and they produced with a prodigality unknown to this age. If a symphony were needed, by Esterhazy or some one else, on short notice, the composer buckled to the job between rehearsals and other performances, because there was only a fortnight before the composition was required. These conditions developed the masters of the eighteenth century, and were to a large extent responsible for the confusion and inaccuracy of editions of their works, for the scores which they wrote without receiving recognition of authorship, whereas other scores which they did not write were peddled around bearing the names of great musicians as their authors.

We are indebted to Dr. Einstein for much valuable information that he has brought with him overseas, here paraphrased from his writings and conversations, concerning the sources and the authenticity of the scores which he has assembled and rehabilitated.

All these scores have been printed, some more than seventy or eighty years ago, some in versions that date back to the beginning of the nineteenth century and the peak of Haydn's fame. These scores, however, and the printed parts from which, for the most part, they were copied, are considered thoroughly unreliable.

Certain sources exist in which musical scientists are willing to place their faith. Among these are a number of old copies in parts, some printed by Haydn's Viennese publisher, Artaria, some copied by Haydn's own copyist and authenticated by the composer's own hand, which now repose in the British Museum. About twenty holographs of the 104 genuine Haydn symphonies are known.

For three of the restored symphonies, Nos. 80, 87 and 77, Dr. Einstein was able to find copies in parts in the British Museum. These Haydn had made by his copyist, Joseph Radnitzky, on the finest paper in the smallest size—to save postage—signed by his own hand "Sinfonia di me Giuseppe Haydn Manu propria," and added an occasional tempo indication or dynamic sign. He sent them to the London publisher, William Forster, in 1784.

For No. 67 Dr. Einstein used among other sources a London edition, probably the first, of about 1782. In the case of No. 71 he is still engaged in clarification.

* * *

In the British Museum, one of several Haydn treasuries (others are the Society of the Friends of Music in Vienna, the Esterhazy family collection in Budapest, and the library of the Reale Academia Luigi Cherubini in Florence), Dr. Einstein found a manuscript of Symphony No. 103, in E flat minor, the one beginning with a drum roll. To his amazement, examination proved the manuscript to be quite different from the printed score in current use. Either may be the correct version, but only months of research may succeed in determining which it is.

In rehabilitating No. 67, one of the newly restored works, Dr. Einstein found versions which completely omitted a curious and original movement, the bagpipe trio in the minuet for two solo violins with their G-strings tuned down to F—a device which is found nowhere else in Haydn. The minuet appears complete and incontrovertible in the edition printed in London, probably no later than 1782, and Dr. Einstein has included it in his score as unquestionably authentic.

We are in the habit of thinking of our musical heritage, the great body of creative work handed down to us by the past, as something complete, out of which we have chosen those works most deserving preservation and renewed performance. Dr. Einstein points out that after a century and a half of almost uninterrupted appreciation—for Haydn was not a neglected genius discovered generations after his death, but had already become a world-famous figure in the Seventeen Seventies in the prime of his creative life—we find ourselves in possession of only a comparatively few of his mature works, and even these cannot be positively ascertained as the finest products of his genius.

What is Haydn and what is not has become a kind of game among European researchers. Haydn has been credited with as many as 180 symphonies; a learned English article (Westminster Review, 1907, by W. Y. Heaton) grants him 118, another writer (John Lambkin, Dublin Review, 1932) claims 125. It was Mandyczewski who pared the number down to 104. Other Haydn symphonies may exist, but their genuineness has not been proved.

* * *

Human ambitions, sharp business practice, the cost of postage, international politics and even a spot of grave-robbing have had their share in bringing about this anomalous situation. The fact that Haydn was already a best-seller at the age of 40-odd, in demand "in America and the Indies," as one account relates, probably being played in fashionable houses even here in the New York of Revolutionary days, and even in public, makes the task of restoring herculean. Printing costs were high (unless a considerable number were ordered, it was cheaper to have copies made by hand), postage was expensive and orchestras, unlike the generous number of instruments supplied to Haydn by his princely patron, were generally small.

Publishers had no hesitation in taking a complete score of a Haydn symphony with all its rich instrumentation, tossing away the flutes, bassoons concertante, trumpets and tympani, and reproducing the score for eight parts, namely strings, two oboes and two horns. Sometimes Haydn himself may have been at fault: Franz Wuellner, considered by Dr. Einstein the best editor before Mandyzcewski, in his work of editing six symphonies from holographs only, found the holographs quite "sketchy," with the bass written only in one voice instead of being divided into 'cello and contra-bass.

Once a work was printed, if a particular conductor or music patron wanted a dozen or so copies made with certain corrections to suit his own ideas, the corrections were often made right on the copper plate and handed down for all time as part of the original. It has been suggested that this might have been the way in which the minuet was lost out of No. 67—perhaps a certain kappellmeister mistrusted his fiddlers' ability and thought it wise to avoid such perils!

The name of Haydn on a score almost guaranteed a sale. Obviously, for promotion purposes, nothing was simpler than to put the magic five-letter word where it could do so much good. Gyrowetz, a contemporary, found to his dismay that his publisher had labeled no less than six of his symphonies with Haydn's name. Thus "positively authentic" Haydn works have turned out to be creations of Hoffmeister, Wanhal, Van Swieten and Haydn's brother Michael.

The Haydn of this middle period, which chiefly concerns Dr. Einstein, knew such an existence as Aesop might have led. His prince, reasonable and generous in so many ways, for some reason would not give him leave to go for a day's visit to Vienna. He wrote to Frau von Genzinger in 1720, "I am doomed to stay at home. It is indeed sad to be always a slave, but Providence wills it so. I am a poor creature, plagued perpetually by hard work, and with few hours for recreation." "Here in Esteraz," he complains mildly, "no one asks me, 'Would you like some chocolate or

Continued on Following Page

ETC

Underneath the wig is Serge Koussevitzky. He will wear this costume as Josef Haydn in an eighteenth century dress performance of the "Farewell" Symphony. The men of the orchestra in costume, too. All at Carnegie Hall this Wednesday night.

C.S. Monitor

Bruckner to Ravel

Feb. 4/39

The Arts in Boston

Dr. Koussevitzky again demonstrated his gift for program making in arranging the list for this week's Boston Symphony concerts, the fifteenth pair of the season. It consists of two works, Bruckner's Eighth Symphony, in C minor, and Ravel's orchestration of Moussorgsky's piano pieces entitled "Pictures at an Exhibition." Thus it sets the naïveté of Bruckner, the peasant, against the sophistication of Ravel, the product of the most civilized society in the world; with the genius of Moussorgsky, the cultivated musician of the people, to tie them together.

The combination proved very successful at yesterday's concert. Bruckner appears to be making his way with Boston audiences. No doubt the propaganda for him has had its effect; but without question his music has a strong direct appeal to many listeners. It is not difficult to understand why it should, especially at this period of enthusiasm for Wagner, who was Bruckner's chief admiration. Many of Bruckner's themes are salient, his writing is clear and his structure solid. In this Eighth Symphony there are some lovely pages, particularly in the Adagio.

To some of us it seems a pity that Bruckner did not add to his creative gift the capacity for self-criticism, which might have enabled him to make his works even more acceptable. With that capacity, he might have restrained his emotion, controlled his tendency to loquaciousness, tempered his climaxes, evaded the suspicion of banality and fustian.

The performance yesterday may well have made new converts to the Bruckner fold. It was magnificent in its sonority and its expressiveness. It is doubtful if anywhere else in the world so fine a report of Bruckner's symphony could be made today.

Ravel's wit, added to Moussorgsky's humor, makes the "Pictures" pleasant to listen to, especially after such a substantial number as the Bruckner. Moussorgsky of course was enjoying himself when he wrote these piano pieces, and Ravel could have found nothing here to become solemn over. But when was Ravel serious? At the opposite cultural extreme from Bruckner, he tended if anything to be superficial. His technique was brilliant, but his music is not profound.

It is interesting therefore to watch the building up of his climax for the Great Gate at Kiev. Whereas Bruckner in all sincerity allowed himself to be carried away by his emotion, Ravel devoted his technical powers to the construction of a crashing conclusion. In other words, he sacrificed Gallic restraint to make an effect.

L. A. S.

B. Trans. **MUSIC** Feb. 6 1939

Symphony Concert

Bruckner's Eighth Symphony Joined With Moussorgsky—Ravel 'Pictures'

By MOSES SMITH

The program for this week's concerts by the Boston Symphony Orchestra under Serge Koussevitzky has tautly drawn in construction as others of recent weeks were loose. There are only two numbers and both in their ways are masterpieces—Bruckner's Eighth Symphony in C minor and the Ravel transcription of Moussorgsky's "Pictures at an Exhibition." Neither has any longer even remote savor of novelty, and if there is anything new to be written about either work, it has probably been written before. The "Pictures" has been a repertory item in Symphony Hall since Dr. Koussevitzky presented it during his first season here in 1924, a year after he induced Maurice Ravel to make the transcription for him. Bruckner's Eighth Symphony, on the other hand, had to wait twenty-five years after its composition before the patrons of the Boston Symphony Orchestra's concerts were vouchsafed an audition. And it was only when Dr. Koussevitzky revived it in 1929 that the Symphony may be said to have entered the active repertory hereabouts.

* * *

The Boston conductor has been one of the apostles of the Brucknerian (as of the Mahlerian) tradition, and both he and the music are beginning to reap just reward. At yesterday's concert the Symphony, which, even after liberal cutting, consumed more than an hour of exhausting attention, was followed by a long round of applause and even cheers—rare phenomenon from a matinee audience. Some of this excitement, no doubt, was tribute to the glowing performance by the magnificent orchestra, led by a man possessed of the music. But a good deal of it was unquestionably due to the sureness with which Bruckner's tonal language, coming, so to say, from his heart, found its way to the hearts of the listeners.

The Symphony is not only long. It is repetitive. Too frequently the composer attempted to convey emphasis by restatement. The procedure exemplified his naivete, the same naivete as is to be observed in Schubert. Much of Bruckner's expression, in the same way, would seem to have been too uncritically formed to belong to the category of great art.

These objections, like others, are familiar. In the end, perhaps it is the very quality of naivete that constituted the essence of Bruckner's genius. For it was accompanied, fortunately, by a grandeur of imagination rarely encountered in the history of music. A man with such an imagination had to work not only with big themes but also—as a corollary—with widespreading movements. Certainly the adagio, for example, has inordinate length. But if Bruckner had attempted to compress his ideas into a movement of more usual proportions he would have missed fire. Again it was possible to observe that length and huge orchestra and grandiose expression were the necessary implications of the man's thoughts.

* * *

If Dr. Koussevitzky attempted to point a sharp contrast by setting beside Bruckner's music the short-breathed utterance of Moussorgsky, he could hardly have chosen more happily. The contrast was not merely in such things as the brevity of Moussorgsky's phrases, the rapidity of development and the quickness with which unrelated ideas succeeded one another. It lay also in the concreteness of the Russian's images. Here was almost an object-lesson in the definitions of Romanticism and Realism (though one hesitates to stress the lesson).

Ravel was the ideal man to carry out the orchestral implications of Moussorgsky's piano sketches. His impersonalism, his wonderful capacity for examining and employing to best advantage the concepts of another creator or of another period were wanted here. Perhaps one is merely theorizing after the accomplishment, with the assurance that Ravel succeeded where others failed. So be it. In any event, it remains that the music played with telling effect by the Boston Orchestra under Dr. Koussevitzky at yesterday's concert stood again revealed as a composite creation, in which it was possible to discern the character of each creator and almost impossible to separate one from the other.

To the Music Editor:

A great many of those who frequent symphony concerts in Boston must wonder what is the effect of audience response, or the lack of it, in the making up of these programs. We are continually being told, by implication at least, that we are being given what is good for us, and that our taste is being trained to appreciate the best in contemporary music as well as the great music of the past. And yet when large numbers of subscribers walk out on a Krenek or a Dukelsky work, our noses are held again and again to the same sort of dish, as if it were a foregone conclusion that eventually we must like it; but when an unfamiliar or neglected work of the past is received with only moderate applause, someone says, "Aha! They don't like Berlioz (or Pierne, or Elgar, as the case may be); we mustn't give them any more."

It would appear to this concertgoer that perhaps too much personal prejudice inspires such decisions, especially since one result of it must have been the withholding from Boston audiences Berlioz' magnificent "Harold in Italy," so memorably played by Toscanini and the N B C Orchestra recently. This work impressed some hearers as being far superior to "Roman Carnival" and "Symphonie Fantastique," both of which we were allowed to hear. And what an opportunity it would give to hear a viola virtuoso of our own, not less distinguished than Mr. Primrose!

By and large our programs are probably second to none elsewhere; most catholic by far, and we are grateful for that. But surely we can stand more variety in the yearly offering of the classicists, which could include works we do not all know by heart, and which have been neglected through no fault of their own.

ELAINE WESTALL GOULD
Jamaica Plain, Feb. 1.

CHELSEA, MASS.
EVE. RECORD

JAN 30 1939

Symphony In Unusual Concert

The Boston Symphony Orchestra and Serge Koussevitzky, its conductor, will dress in 18th century finery and powdered wigs for the first number of the Concert Extraordinaire, to be given in Symphony Hall, Boston, on Wednesday, and in Carnegie Hall, New York, on Feb. 8, for the benefit of the orchestra's pension fund.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Hayln's Farewell Symphony in very much the same way that the composer might have done. The fact that Dr. Koussevitzky bears marked facial resemblance to the composer will help to bear out the illusion that this is indeed Papa Hadyn leading his orchestra before a court audience 200 years ago.

SPRINGFIELD, MASS.
NEWS

JAN 27 1939

For our pains in printing [illegible] week the question put to us by a prominent local pianist as to why accompanists didn't learn the music by heart, another as equally talented a pianist and an even more stanch defender of all things pianistic buttonholed us this week and asked us another question. "Why don't soloists, particularly vocalists, learn their own music? Then maybe the accompanist would be willing to take a chance in memorizing." We'll have to admit that he has something there, although the critical remarks of commentators and audiences about vocalists who use word books has helped remedy this situation somewhat. A word book is a grand thing to hang onto, we'll admit, for people who don't know what to do with their hands, but the soloists who walk out onto the platform and thus choose to inform their audiences that they haven't been able to remember what they are to sing, start with two strikes on them, and it's not so easy making a hit with such a handicap.

* * *

Added details from Boston regarding that "Concert Extraordinaire" by Dr Koussevitzky and the Boston Symphony orchestra to be given in Symphony hall on February 1, and repeated February 8 at New York, indicate that it will be something to see as well as to hear. The orchestra, fully costumed and bewigged, will be seated in 18th century chairs with candle-lighted music racks before them. Koussevitzky, seated at a spinet, will direct the Haydn "Farewell Symphony." The marked facial resemblance between the conductor and "Papa" Haydn is expected to carry out the illusion. Gruenberg's "The Daniel Jazz," Prokofieff's "Peter and the Wolf" and a waltz galaxy from Lanner, Strauss, Sibelius and Ravel will be given without benefit of 18th century finery.

DR SERGE KOU[illegible]ITZKY

QUINCY, MASS.
PATRIOT LEDGER

JAN 30 1939

* * *

Among the committee members arranging a concert Monday evening, March 6 for the Lili Boulanger Memorial fund are, Mrs. Aretus O. Barker of Cohasset, Mrs. Ralph H. Doane, Mrs. Edmund J. B. Huntoon and Mrs. Frederic B. Robinson of Milton and Mrs. Foster Trainor of Hingham. Nadia Boulanger, sister of Lili Boulander, gifted composer who died at the age of 24, will again conduct Boston Symphony orchestra, and the Harv[illegible]club and Radcliffe Choral society, assisted by G. Wallace Woodworth.

CLINTON, MASS.
ITEM

JAN 25 1939

18TH CENTURY FINERY

Boston Symphony Orchestra in Unique Program, Feb. 1

The Boston Symphony Orchestra and Serge Koussevitzky, its conductor, will dress in 18th century finery and powdered wigs for the first number of the Concert Extraordinaire, to be given in Symphony Hall, Boston, February 1, for the benefit of the orchestra's pension fund.

At the opening, the stage will be hidden by red curtains which will be drawn aside to reveal the fully costumed and be-wigged orchestra, seated in 18th century chairs, with candle-lighted music racks before them.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in much the same way that the composer might have done.

The fact that Dr. Koussevitzky bears marked facial resemblance to the composer will help to bear out the illusion that this is indeed "Papa Haydn" leading his orchestra before a court audience 200 years ago.

"Daniel Jazz,' 'the next number, will present the greatest possible contrast to the grace and courtliness of the Haydn Symphony which precedes it.

This modern piece was composed as a background for Vachel Lindsay's poem about the Old Testament character. The words will be sung by Colin O'More.

"Jazz" is the keynote in the staging of this particular number, but complete secrecy surrounds the actual plans for its presentation.

Another novelty on the program will be Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composer.

Richard Hale will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.

Dr. Koussevitzky has assembled a galaxy of famous waltzes for the second half of the program, ranging from Lanner's gay "Die Schonbrunner" to Ravel's choreographic poem, "La Valse."

Others to be played are the always popular Strauss waltzes, "Vienna Blood," and "Voices of Spring," as well as Sibelius' best known work, "Valse Triste."

Great care is being taken with the settings and costumes which some of the numbers call for. Dr. Koussevitzky's costume as Papa Haydn has been designed by Robert Edmond Jones, who is known for his pioneering with color movies, in Hollywood as well as for his work in the New York theater.

Decorations of the stage for the concerts are being supervised by Jock Munro, young playwright and director, who has come to Boston from New York for the purpose.

PROVIDENCE, R. I.
JOURNAL

JAN 25 1939

MUSIC

Boston Symphony Gives Concert at Metropolitan Theatre

By G. Y. Loveridge

Winds and tides of music swept through the Metropolitan Theatre last night, powered by the Boston Symphony Orchestra and directed in their going and coming by Dr. Serge Koussevitzky. It was the kind of musical weather that everybody talks about and nobody even wants to do anything about, except have more of it.

The evening began with playful and well-mannered breezes fashioned by Haydn, proceeded to the mystic seas and skies of Debussy, and ended with thunderbolts from the hands of Sibelius. A magnificent climate it was that Dr. Koussevitzky contrived.

The Londoners were rightly fond of Haydn, when he wrote such symphonies as that in B-flat, No. 102, for them. The formal grace and effervescent humor of it survive the fashions and the wear of decades, as the applause of the audience last night made evident. Dr. Kussevitzky gave it muscles, especially in the minuet, which seemed a dance of giants at times; and in the first and last movements old Papa Haydn made some vigorous bounds. Whether he intended his symphony to go like that, nobody knows. If he did, it is 10 to one he couldn't have found an orchestra to play it that way in his time. The largo introduction and the slow second movement were in strong and effective contrast to the display of physical vitality that characterized the performance.

Then, to "La Mer." Men and women who go down to the sea in music, like particularly to have Dr. Koussevitzky at the helm; these orchestral sketches are among the finest of his revelations. Whether, as some say, this music is meant to represent the actual sea in various humors, or, as others say, it reflects the mysterious voyaging of the mind, matters not. One may find herein cold mists and vapors rising from fiddles and tympani, waves in the violins and brasses, even strange flute, oboe and English horn creatures swimming about among the cold shadows of the lower strings; or one may find no namable thing at all, but only that potent mood and magic of the sea that bewitched Melville and Conrad, and, through them, the rest of us.

The orchestra discoursed these mysteries oracularly, which is to say that everybody could understand them in his own way and everybody could be both right and different. Dr. Koussevitzky called forth all the colors and powers of the ensemble; he guided the "dialogue du vent et de la mere" into a brilliant turmoil.

The Sibelius symphony in E-flat, No. 5, came after intermission. Through the smoke that gets in your eyes, ears and lungs, one could perceive Dr. Koussevitzky and his men, like the fiery Frank and furious Hun of the poem, charging the music. Slowly the symphony got into motion, with horns and tympani, with flutes, oboes, clarinets voicing a motive. It is a curious but irresistible symphony, at times seeming likely to become a Strauss waltz, at other times depicting a giant tossing motive-pebbles into the air, but gradually builds up to a compelling conclusion.

The tone of the orchestra was magnificent, and the persuasiveness of the reading such that one was transported beyond notes and sounds to those rugged and yet romantic heights that Sibelius inhabits. The reiterated fff chords that end the story came all too soon.

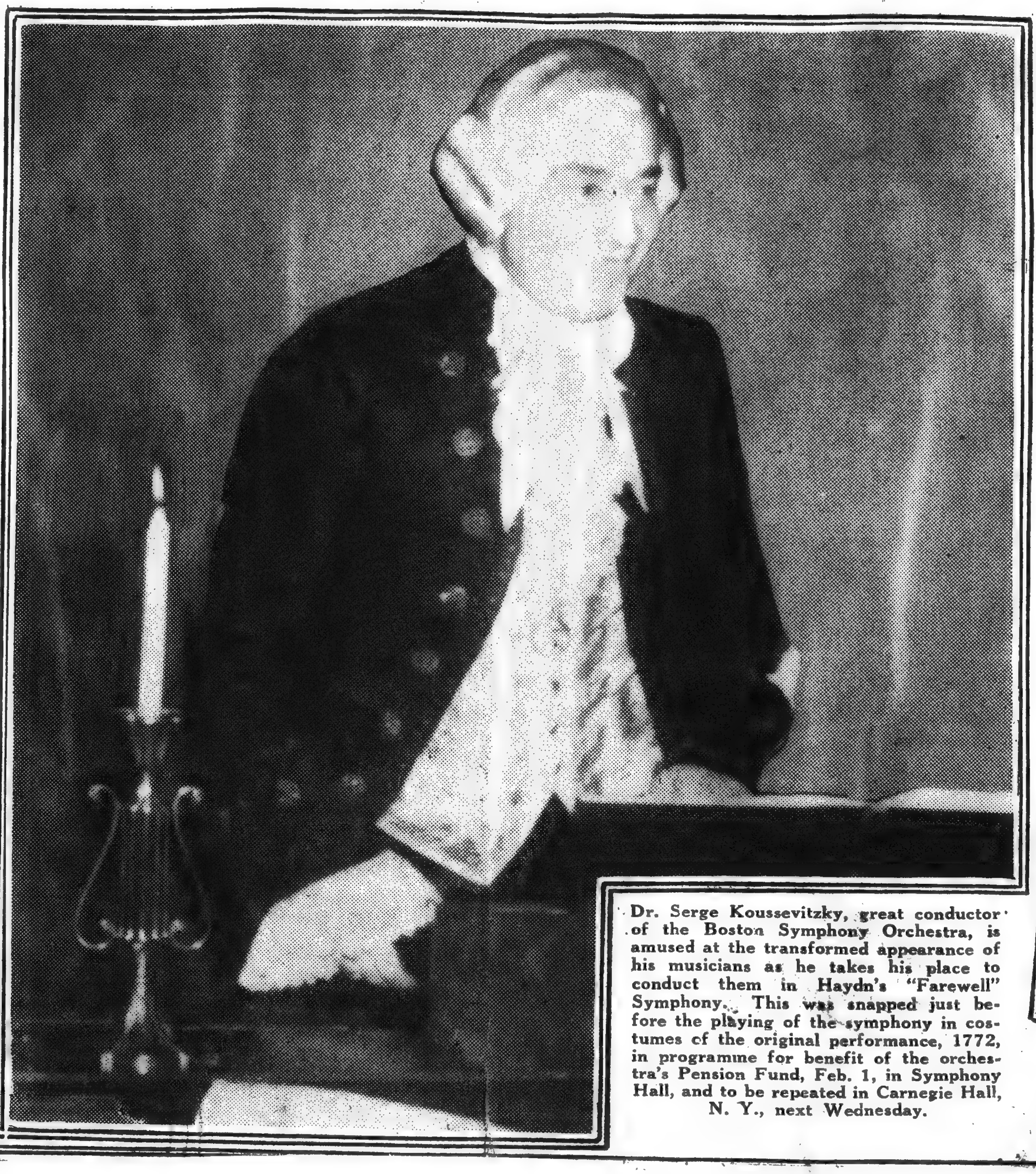
If we had been a fiddler with the orchestra we should have gone home, chucked the Guarnerius under the sofa and said to our wife. "Ma, I'm dog-tired."

But as a listener, we should have been glad to hear the program over again then and there.

Candid Dressing Room Shots of Symphony

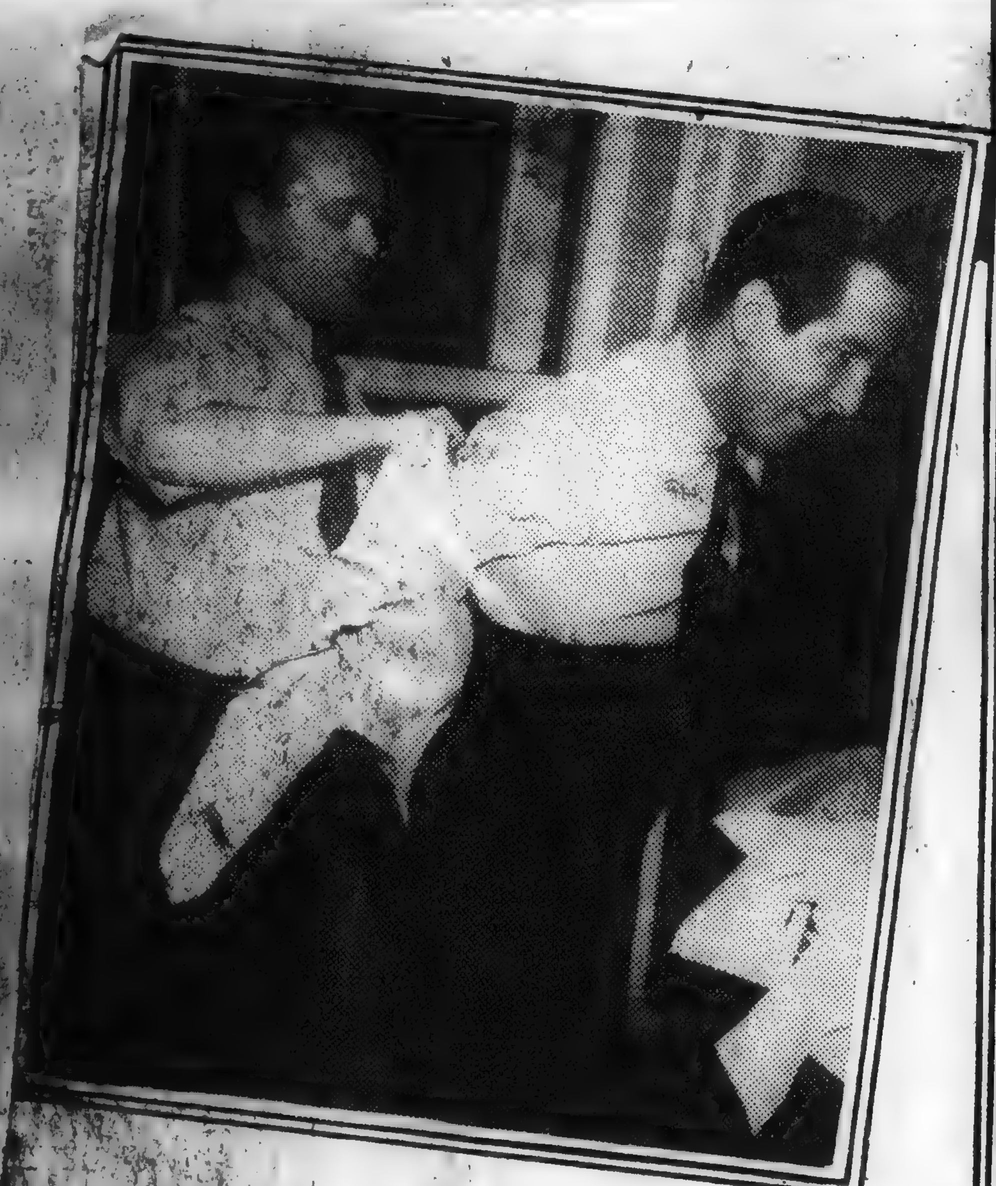
Exclusive Sunday Post Photographs of Dr. Serge Koussevitzky and His Musicians in the White Wigs, Silk Pantaloons and Lace Ruffles of Haydn's Days—Pictures That Might Have Been Taken 200 Years Ago Become Fascinating Tableau on One of World's Greatest Concert Stages

Resplendent in 18th century costume, Ernst Panenka offsets the ungainly looks of the bullfrog-voiced bassoon.

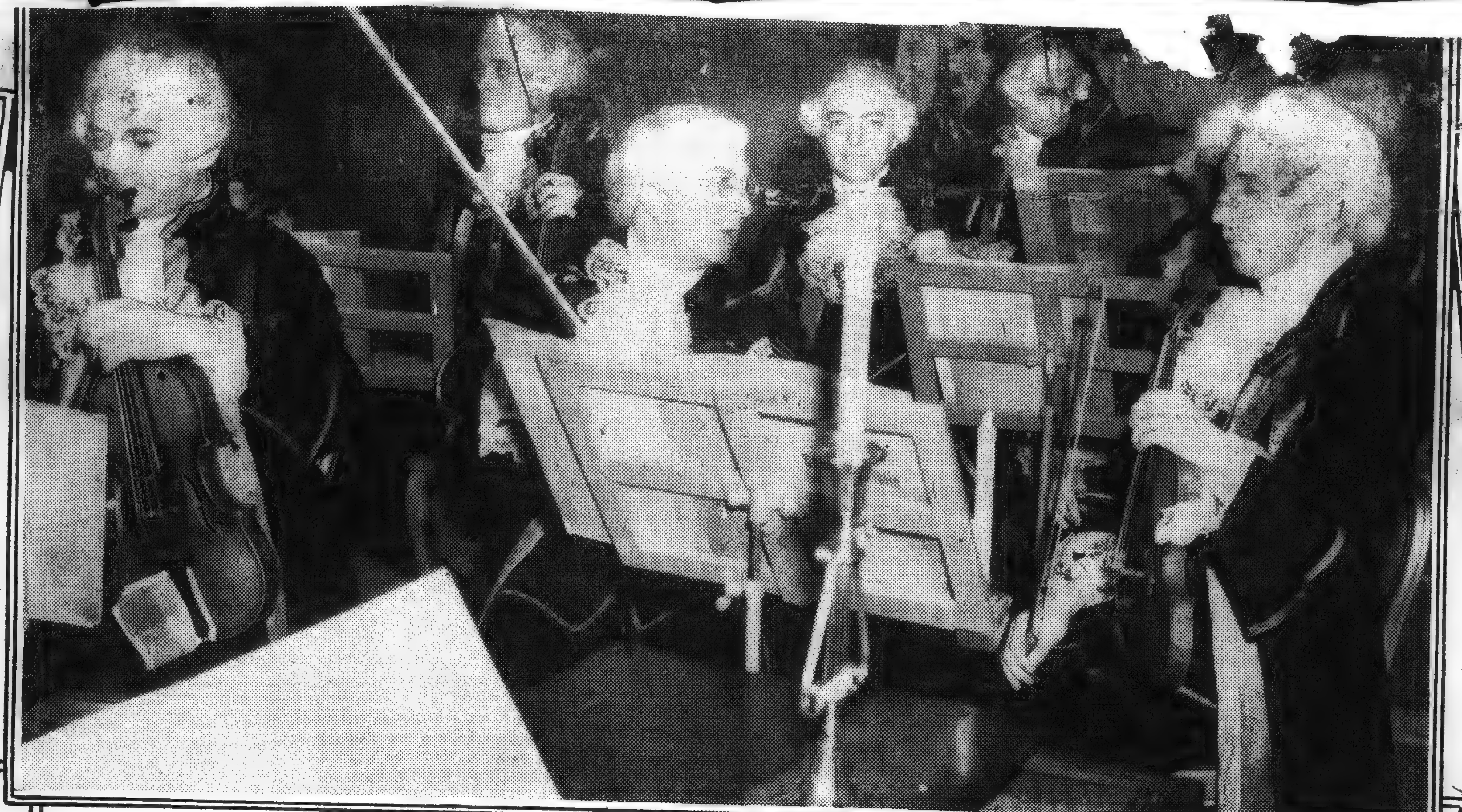


Dr. Serge Koussevitzky, great conductor of the Boston Symphony Orchestra, is amused at the transformed appearance of his musicians as he takes his place to conduct them in Haydn's "Farewell" Symphony. This was snapped just before the playing of the symphony in costumes of the original performance, 1772, in programme for benefit of the orchestra's Pension Fund, Feb. 1, in Symphony Hall, and to be repeated in Carnegie Hall, N. Y., next Wednesday.

Pierre Delescluse, contrabassist. In distance, are barely discernible the faces of Jean Devergie and Fernand Gillet, oboists, and Ernst Panenka, bassoonist. Observe candle o music stand, in keeping with costumes.



Costumer Murl Daniels, safety pin in mouth, tries mess jacket on Jesus Maria Sanroma, noted pianist, for Gruenberg's composition, "The Daniel Jazz."



A moment before the conductor appears. At left and right the music is read over by Carlos Pinfield and Clarence Knudsen. At rear, left, George Humphrey is in reverie, as is Melvin Bryant, across from him. Between them, Samuel Diamond tosses a word at Minott Beale. Just inside door, Harry Dickson warms up his violin. (All photographs by Frank G. Jason, Sunday Post Staff.)

Gaston Elcus, who was concertmaster in the "Farewell" Symphony, is fitted to 18th century breeches.

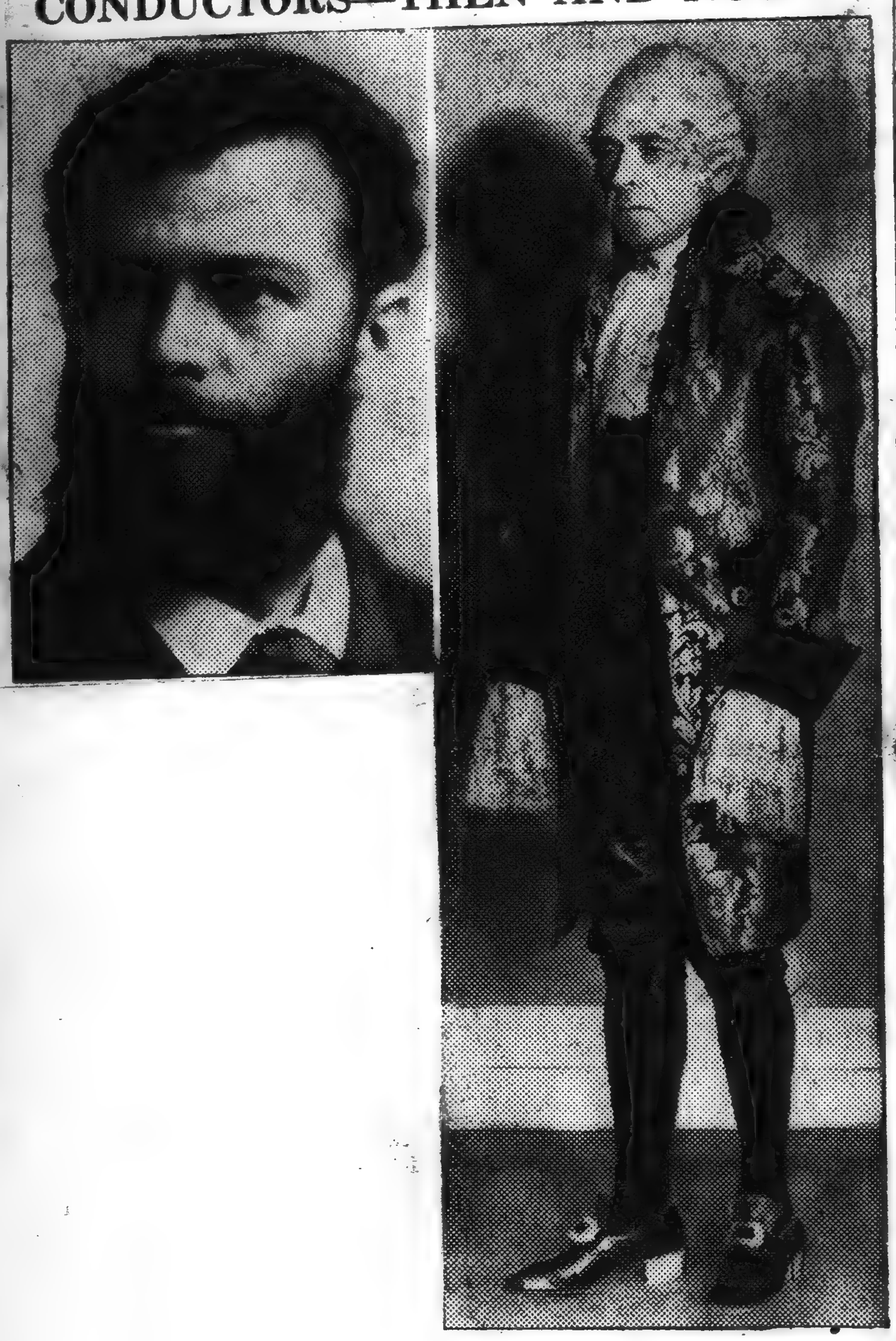
"Wastkit" is tried on George Humphrey, whom you will find complete-transformed (second figure from left), in the large photo above, on the right.

Jock Monroe, stage director, keeps a critical eye on the fittings. Awaiting their turns, right to left, are: Lloyd Stonestreet, violin; Paul Tortellier, 'cellist, (rear); John Murray, Melvin Bryant and Clarence Knudsen, all violinists; and Jacobus Langendoen, 'cellist.

Violinist John Murray is interested in the arrangement for hitching the cuffs on his abbreviated Haydenesque pants.

PROVIDENCE, R. I.
JOURNAL
148 JAN 19 1939

CONDUCTORS—THEN AND NOW



At Left is Georg Henschel, the First Conductor of the Boston Symphony Orchestra. The Other Gentleman is Serge Koussevitzky, Present Conductor, Disguised as Haydn and Seeming Not Too Much Pleased About It. He Will Wear This Costume to Conduct a Part of a Pension Fund Concert in Symphony Hall on Feb. 1.

Boston Symphony Presented First Concert Here In '82

Orchestra Founded Year Before Gave Three Performances in Opening Season; Koussevitzky to Lead 248th Program in R. I. on Tuesday Night

By G. Y. Loveridge

For more than 56 years the Boston Symphony Orchestra has been making available in this city the world's finest music interpreted by some of the world's most renowned conductors.

It was on the night of Nov. 16, 1882—only one year after it had been founded—that the orchestra gave its first concert here, with Georg Henschel as the conductor. Next Tuesday night, with Serge Koussevitzky conducting, the orchestra will give its 249th program in Providence.

The orchestra began with a series of three concerts in this city. At one time the number was increased to eight. Now five are given. In earlier years a famous soloist was provided for almost every concert, but recent seasons have seen few soloists brought to Providence. As for the listeners, they have fluctuated considerably in numbers; the early days sometimes saw small audiences, but the last concert given here, on Election Night, is said to have been attended by the largest number ever to hear a Boston Symphony concert in this city.

Founded in 1881

The orchestra was founded by Col. Henry Lee Higginson, Civil War soldier, oil well promoter and member of the Boston banking firm of Lee, Higginson & Co. Ever since young manhood, when he studied in Germany and Austria, he had been interested in music. In 1881, having become wealthy through his business ventures, he gave superb expression to this interest by forming the Boston Symphony Orchestra.

A modest statement in the press gave the city word of his intentions. The orchestra was to comprise "sixty selected musicians; their time, so far as required for careful training and for a given number of concerts, to be engaged in advance." There were to be 20 concerts on Saturday evenings from the middle of October to the middle of March. Single tickets, with reserved seats, were to be 75 cents or 25 cents.

"The intention is that this orchestra shall be made permanent here, and shall be called 'The Boston Symphony Orchestra,'" Col. Higginson said.

From the outset it had been proposed to confer the benefits of the orchestra upon communities other than Boston. Among the first of these was Providence. In the Evening Bulletin of Nov. 1, 1882, elbowed by page-one advertisements for running races, women's suffrage, roller skating, lectures by the traveller Stoddard and news items of Wall street uncertainty and the death in East Providence of a veteran of the Battle of Waterloo, appeared an advertisement concerning the Boston Symphony Orchestra's series of three concerts in Music Hall, Providence.

"The orchestra will number upwards of 50 musicians," the advertisement promised, "and the character of the programs will be the same as at the Boston concerts." Season tickets were $1.50 and $2.

Races Held in Cranston

Those were the days of the great Salvini, who was coming to the Opera House, with the "special support of Marie Prescott, Lewis Morrison, and a powerful dramatic company, in Soumet's great tragedy, 'The Gladiator,'" on Nov. 20; of Gen. Tom Thumb and wife, who were to arrive at Low's Grand Opera House, with trained canaries and Bingham, ventriloquist, also the 20th; of trotting races at Narragansett Park, in Cranston.

In the Providence Journal of Nov. 17, 1882, the day after the first concert, the story about it appeared on page eight, the last page. The first page carried accounts of a train derailment on the railroad at Naugatuck, Conn., caused by the locomotive striking a cow at Reynold's bridge; a man, woman and child murdered by a burglar in Fowler, Ind.; a gale in the British Isles that wrecked a brig and carried down all hands; a barge run down by a steamer in the East river; a steamer ashore in Hell Gate; a water tower falling and killing two men in New York; a boiler explosion in Cincinnati; counterfeiters arrested in Frederickstown, Mo.; an elevator falling and injuring several persons in Louisville, Ky.; the theft of election returns from the court house in Grimes County, Tex., and other items entrancing to editors and readers.

At the top of page eight, under the headline "Boston Symphony Orchestra," in small type, was the report on the concert.

"One of the most admirably balanced, harmonious and effective orchestral organizations that have ever appeared in this city is the Boston Symphony Orchestra, which gave the first of a series of three concerts in Music Hall last evening," said the reviewer.

The program presented "a fine selection, the melodious grace of Mozart being contrasted with the dramatic force of Wagner, and the classicism relieved by the bizarre lightness of 'The Funeral March of a Marionette.'"

Vocalists Were Heard

Mr. Henschel not only conducted the orchestra but sang Pogner's address, from "The Mastersinger." Another vocal soloist was Miss Alice Constance Ward, who delivered an aria from the "Creation." Bernard Listemann, concertmaster, was soloist in 'Concert Pathetique," by Ernst.

The other works on the program were Mozart's symphony in C, No. 6, the overture to "Rienzi," and the overture to "Der Freischutz."

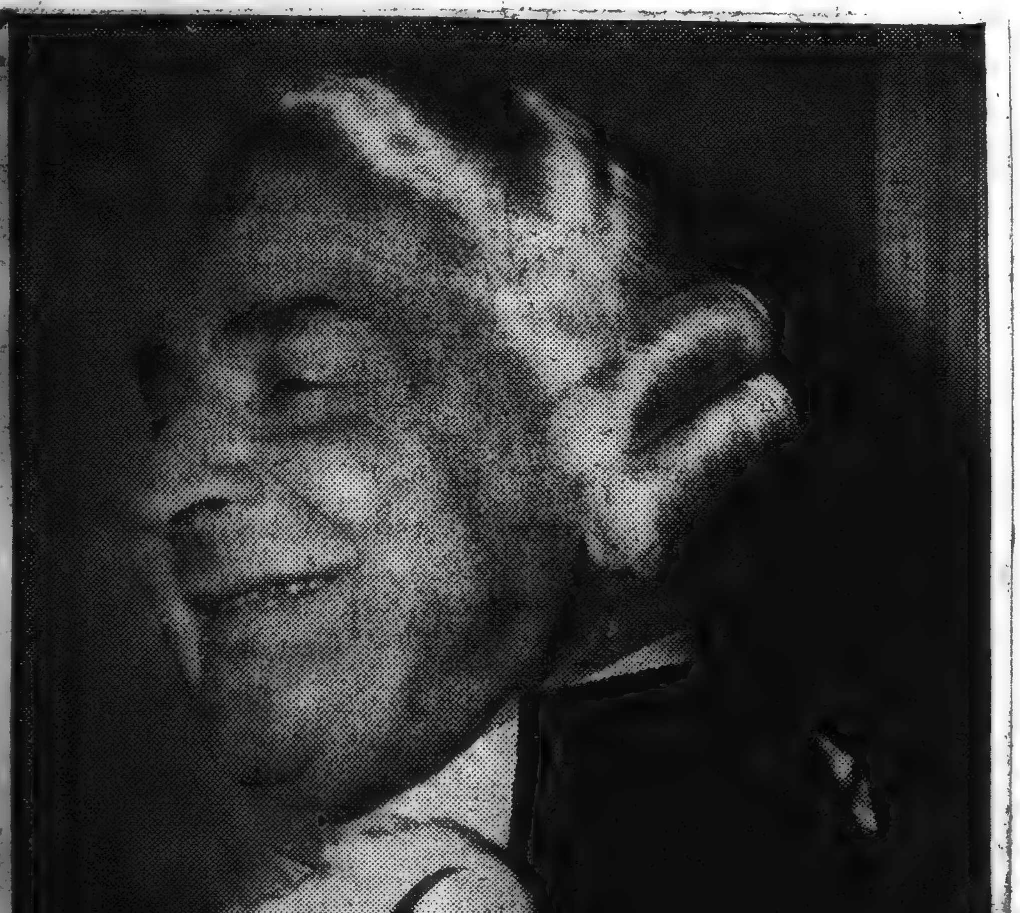
Praised as an admirable conductor, Mr. Henschel's singing also was "one of the gems of the evening."

"The music public of Providence are to be congratulated on such an excellent series of entertainments," the reviewer concluded—a remark that continues to be pertinent.

(This is the first of three articles on that phase of the history of the Boston Symphony Orchestra concerning Providence.)

WORCESTER, MASS.
GAZETTE

JAN 27 1939



DRESSED FOR CONCERTS

Boston's widely known symphony orchestra leader, Serge Koussevitzky, outfitted in 18th Century finery in which he is to conduct the orchestra in concerts "extraordinaire" in Boston Feb. 1 and in New York Feb. 8. Powdered and wigged, he will impersonate the composer Haydn, to whom he bears a remarkable likeness. Photo shows him getting a laugh from his outfit. (Associated Press Photo.)

LOWELL, MASS.
SUNDAY TELEGRAM
JAN 29 1939

Boston Symphony Pension Fund Concert Wednesday, February 1

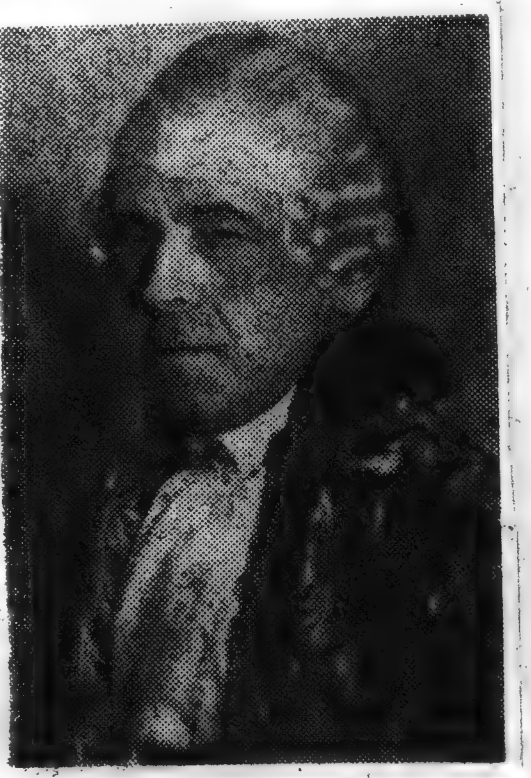
The Boston Symphony orchestra and Serge Koussevitzky, its conductor, will dress in eighteenth century finery and powdered wigs for the first number of the Concert Extraordinaire, to be given in Symphony hall, Boston, on February 1, and in Carnegie hall, New York, on February 8, for the benefit of the Orchestra's Pension Fund.

At the opening of the concert, the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and be-wigged orchestra seated in 18th Century chairs, with candle lighted music racks before them.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done.

"Daniel Jazz", the next number on the program, will present the greatest possible contract to the grace and courtliness of the Haydn Symphony which precedes it.

There is still another novelty on the program, and that is Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composer. Richard Hale will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.



SERGE KOUSSEVITZKY,
Conductor of the Boston Symphony Orchestra.

The complete program is as follows:

Haydn....... Farewell Symphony
(performed in costume)
Gruenberg ....The Daniel Jazz
(after the poem by Vachel Lindsay)
(Tenor: Colin O'More)
Prokofieff....Peter and the Wolf
(Narrator: Richard Hale)

THE WALTZ

Lanner ....Die Schonbrunner
Strauss ....Vienna Blood
Voices of Sprinf
Sibelius .... Valse Triste
Ravel .. .. La Valse

PERTH AMBOY, N. J.
NEWS

FEB 2 - 1939

Concert at Rutgers By Boston Symphony

Works of Haydn, Debussy and Brahms will feature the fifth appearance of the Boston Symphony orchestra on the Rutgers university concert series in the Rutgers gymnasium in New Brunswick next Tuesday night at 8:30 o'clock.

Dr. Serge Koussevitzky, who received an honorary degree of doctor of music from Rutgers when he appeared in New Brunswick with the orchestra two years ago, will conduct. A capacity crowd is expected to hear the orchestra which is now regarded as a fixture on the annual concert series of the university. Rutgers is the only college or university regularly included on the annual winter tour of the Boston symphony.

COLUMBUS, GA.
ENQUIRER

FEB 3 - 1939

56

AT THE CONCERT Extraordinaire, Haydin's Farewell Symphony is to be played and acted in Symphony Hall by the famed Boston Symphony Orchestra, with Koussevitzky himself impersonating Haydn. Against a special stage set now being prepared, the members of the orchestra will be seen in eighteenth century garb. To watch the costuming and lighting is to get a close up of Haydn's days which were the colonial days in America.

COMMERCE, TEX.
JOURNAL

JAN 31 1939

WORDS WITHOUT MUSIC

By LOUIS REID

(Music Features & Photo Syndicate, N. Y.)

Louis Reid

THE mecca of musical sightseers of Gotham at present is the weekly Saturday night concert of Arturo Toscanini and his NBC Symphony Orchestra . . . No musical figure of our times, operating in the more rarified areas and arias of music, is given such zealous, such almost incredible devotion. Even football fans are less enthusiastic in their hero-worship than the music lovers who weekly pay tribute to the maestro.

Hero Worship

Of course, there is no question of Toscanini's art of interpretation. . . . But watching and hearing his frenzied followers in action we wonder if the maestro is not at times resentful of the emphasis upon interpretation and the apparent subordination of the music's creators. . . . Has the idolization reached a point where the Toscanini fan is unable to see the forest for the trees? . . . Toscanini brings matchless skill to his understanding of Beethoven, Brahms and Wagner and the lesser composers of the Italian school, but long before Toscanini perfected his art and long after he has gone, the great creators stood and will stand supreme.

Only 50 Great Masters

We are too often prone to forget that all the great music of the world was and is being written by a small group of men. The masters themselves do not number over fifty. . . . Even in the popular field creation is confined, at least in America, according to the American Society of Composers, Authors and Publishers, to some 125 persons. . . . In all the world there are not more than 1,000 men and women who are creating music that regularly gets a hearing. . . . But the interpreters of music are countless. Maestri and the musicians they lead number in the hundreds of thousands.

◆

Of classical maestri, no one is regarded today in a class with the venerable Italian. . . . And it was a master stroke of enterprise that NBC lured him from his comparative retirement in his native Italy to conduct a truly notable corral of musicians in an endeavor to build up and maintain radio's cultural traditions. . . . The man's energy is truly amazing. . . . Though he is in his seventies, he wields a baton, drives his musicians with a force that would send many an athlete panting to the showers.

Gets Down To Business

The men take their places on a semi-circular stage in Radio City's largest auditorium at about two minutes before the zero hour. . . . A bit of tuning-up, and Toscanini walks briskly from the wings, bows quite as briskly, though never brusquely, to his applauding audience, wheels around, lifts his baton —and the concert is on. . . . You note his white hair, his thin, nervous figure . . . You note, too, that he does not read from score. . . . He has memorized the music. . . . There are no lights on the music racks, the lighting for the musicians coming from powerful incandescents in the lofty ceiling. . . . The auditorium is dimmed. . . . A faint glow issues from a control room, indicating that an announcer is on the job for the invisible audience, but the spectators present do not hear his remarks.

Including an intermission, the program lasts an hour and a half. . . . At the end there is clamorous applause. . . . The audience, still under the spell of great music, superbly interpreted, is not in a hurry to reach the elevators. . . . It is discussing animatedly the playing of this symphony or that tone poem, and Toscanini's vitality. . . . Here and there one detects an approving voice of the maestro's plan of giving hearings to America's young and altogether too obscure composers.

Lamar Stringfield, A.S.C.A.P.
(American composer and conductor)

Hearing for Americans

American composers are also getting respectful hearing in other quarters. The Boston Symphony has made a place on its programs for a rhapsody called "El Salon Mexico," by Aaron Copland. The work is the result of a visit to Mexica City by the composer and is based on Mexican tunes heard in the cafes. Sir Adrian Boult, English conductor, directed a radio performance of the piece here last season.

CLAY CENTER, KANS.
DISPATCH

JAN 30 1939

WITH A HEIGH-DI HAYDN, the conductor of the Boston symphony orchestra, Serge Koussevitzky, rehearses before a mirror and holds his mouth in the Composer Haydn manner, preparatory to a concert "extraordinaire" in Boston. Bewigged Mr. Koussevitzky will impersonate Haydn—to whom he is said to bear a resemblance—and orchestra members will appear in 18th century finery.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 7 - 1939

Boston Symphony Orchestra in the Garb of Haydn's Day

As Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and his men will look garbed as composer Joseph Haydn and his orchestra in the performance of Haydn's "Farewell" symphony as part of the concert to be given in Carnegie Hall tomorrow evening for the orchestra's pension fund.

Koussevitzky to Conduct As Haydn in Benefit Here

18th Century Dress Will Be Worn by Orchestra Tomorrow

Serge Koussevitzky and the musicians of the Boston Symphony Orchestra will wear eighteenth century costumes when they appear at Carnegie Hall tomorrow night to begin a "Concert Extraordinaire" for the benefit of the orchestra's pension fund with Joseph Haydn's "Farewell" symphony. Dr. Koussevitzky, whose costume has been designed by Robert Edmond Jones will represent Haydn, conducting Prince Anton Esterhazy's orchestra during his long term of musical service with that nobleman's family at Esterhaz, then a part of Hungary. The musicians' stands will be lighted with candles.

The symphony was originally designed as a protest against economies in the Prince's musical budget. In the finale, the musicians put out their candles and go out, one by one, during the music. Tomorrow night's program also includes the first local performance of Prokofieff's "Peter and the Wolf," with Richard Hale, as narrator; Louis Gruenberg's "The Daniel Jazz," to be sung by Colin O'More, tenor; and an international group of waltzes.

BROOKLYN, N. Y.
EAGLE

FEB 9 - 1939

Music of the Day

By MILES KASTENDIECK

Boston Symphony Orchestra Stages Frolic In 'Concert Extraordinaire' at Carnegie Hall as Benefit for Pension Fund

Given to presenting novelties at its regular concerts, The Boston Symphony Orchestra went further (further perhaps than it has ever gone before) and staged a novel evening at Carnegie Hall last night in aid of the orchestra's pension fund. It was called a "concert extraordinaire," and unusual it was, for the orchestra was in holiday mood as well as being in costume. We were amused, but there were some who "were not amused." That was too bad. They missed the fun of being present when an orchestra lets down its hair or rather tucks it under a periwig.

This concert made history in that the orchestra played the Haydn "Farewell" Symphony according to how it might have been done on the day for which Haydn composed it. That was a special occasion, for Prince Esterhazy had not granted his chamber orchestra its promised vacation and Haydn saw fit to remind him by composing a symphony wherein toward the close of the last movement each player rose at the point where his music stopped, put out his candle, and tiptoed out of the room until only the composer himself was left to take his "farewell." The prince took the hint and the orchestra went on holiday.

In an effective mise en scene with the musicians in 18th Century costumes and Dr. Koussevitzky impersonating Haydn in a costume designed by Robert Edmund Jones and conducting from the spinet, the orchestra carried out this story to the final blowing out of the last candle. It was a charming performance recapturing the spirit of the story and providing a program note other than those unusually found on the printed page.

In absolute contrast, the orchestra passed from the sublime to the ridiculous by playing Gruenberg's "The Daniel Jazz." This was presented with the orchestra in monkey jackets seated before a backdrop sketched in the modern mood. Richard Burgin conducted and Colin O'More sang the poem of Vachel Lindsay on which the musical score was based. A comparison of this with what had gone before would be odious!

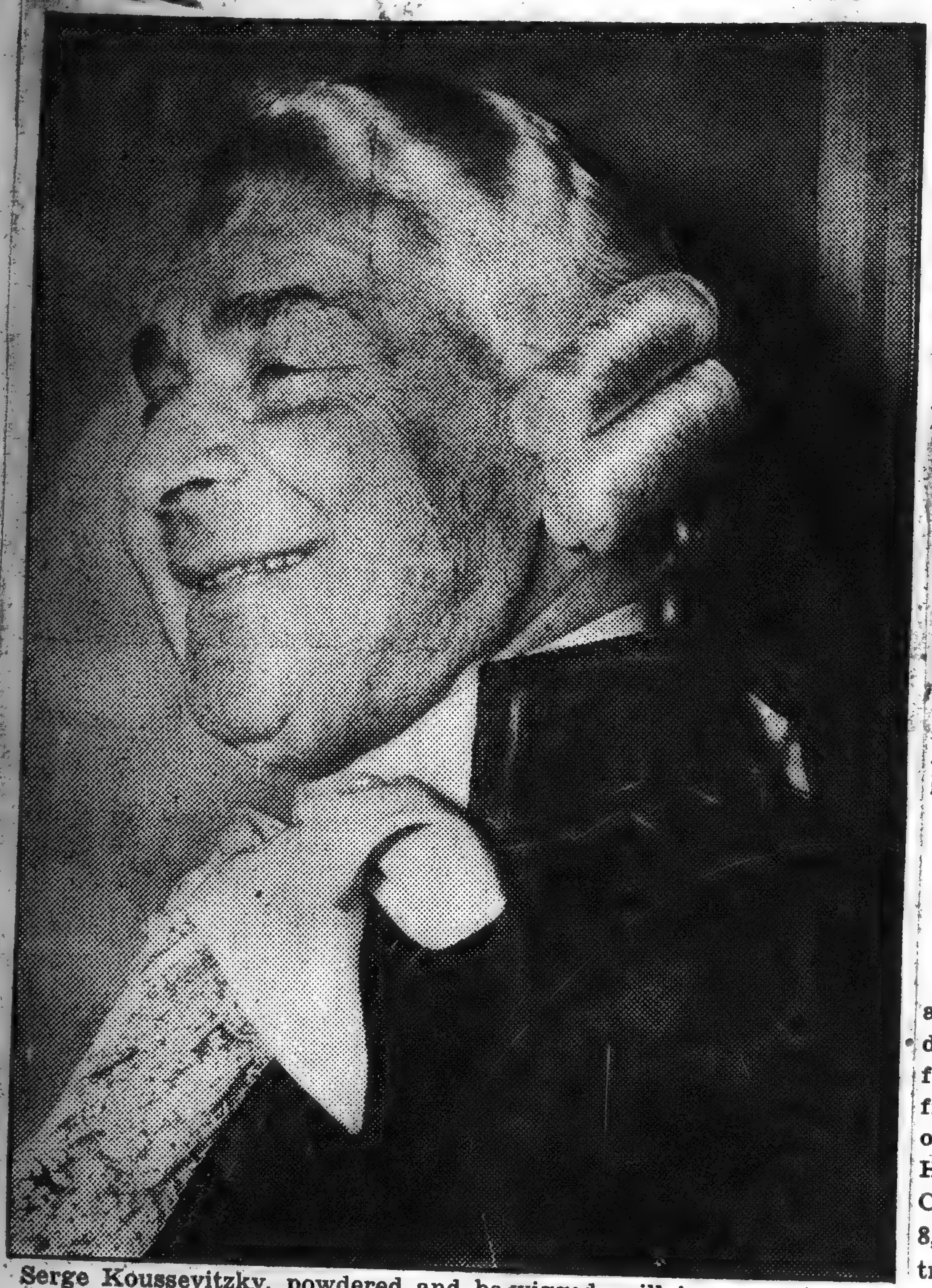
Still in the playful mood, Koussevitzky conducted Prokofieff's "Peter and the Wolf," as orchestral fairy tale for children with Richard Hale as narrator. With the composer's excellent humor to give the right tonal background, this proved to be entertainment of still another kind.

The remainder of the concert was given over to an exposition of the waltz with the full orchestra performing Strauss' "Wiener Blut" and the "Fruhlingstimmen" Waltzes, Sibelius' Valse Triste and Ravel's "La Valse," Choreographic Poem. The playing ran true to form and brought the evening to a gay close. A large audience appeared to have a good time.

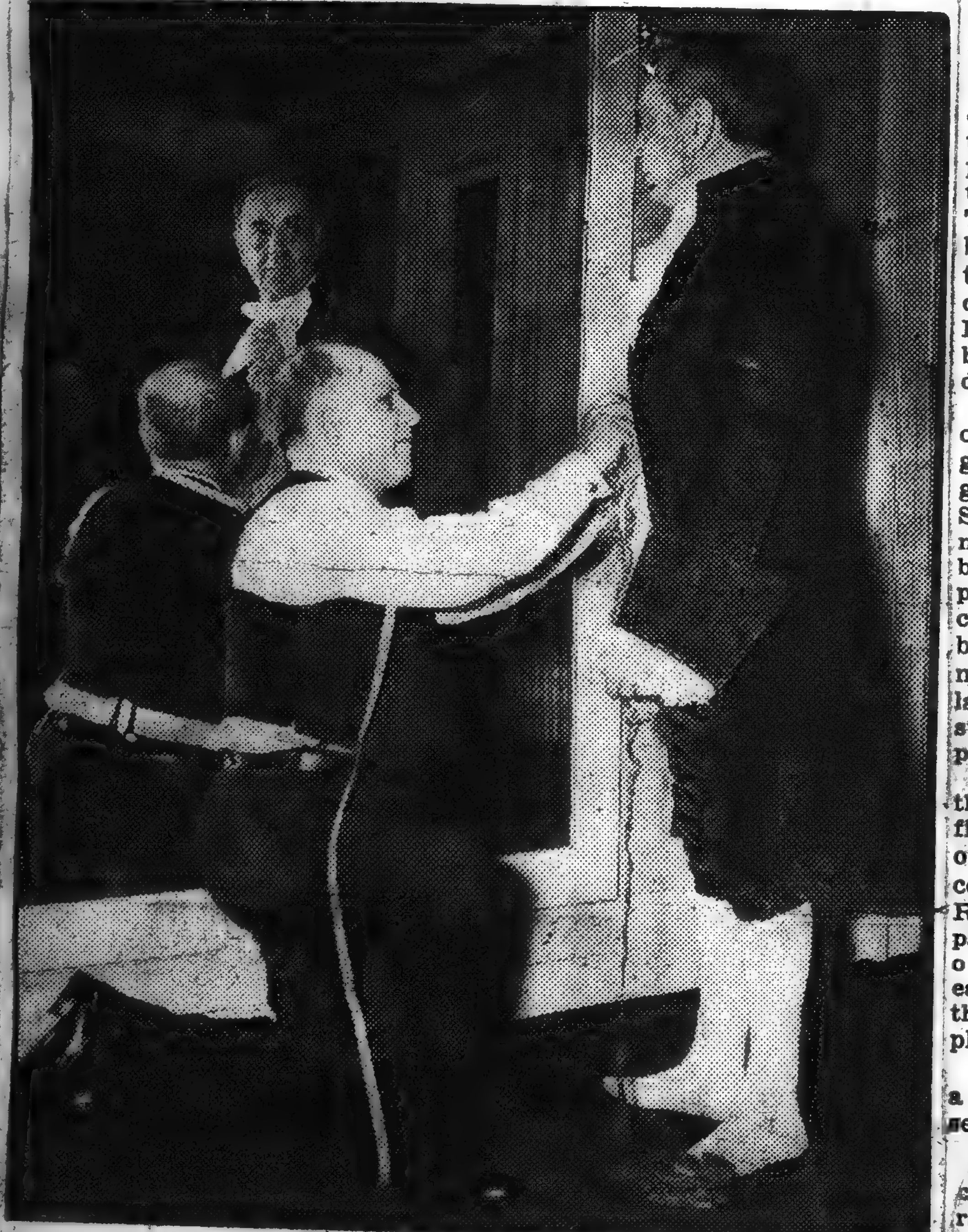
NEW BEDFORD, MASS.
STANDARD-TIMES

JAN 29 1939

Koussevitzky 'Out of Character'



Serge Koussevitzky, powdered and be-wigged, will impersonate the composer Haydn when he conducts the Boston Symphony Orchestra in concerts "extraordinaire" at Boston Feb. 1 and in New York Feb. 8. He is shown here getting a laugh from his outfit.



—Associated Press Photos

A tailor busily takes the measure of Koussevitzky for the 18th Century outfit he will wear at the Feb. 1 and 8 concerts to benefit the Boston Symphony's pension fund.

* * *

POWDERED WIGS FOR ORCHESTRA

Boston Symphony to Don 18th Century Garb For Concerts

The Boston Symphony Orchestra and Serge Koussevitzky, its conductor, will dress in 18th Century finery and powdered wigs for the first number of the Concert Extraordinaire, to be given in Symphony Hall, Boston, on Feb. 1, and in Carnegie Hall, New York, on Feb. 8, for the benefit of the Orchestra's Pension Fund.

At the opening of the concert, the stage will be hidden by great red curtains. These will be drawn aside to reveal the fully costumed and be-wigged orchestra seated in 18th Century chairs, with candle lighted music racks before them.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done. The fact that Dr. Koussevitzky bears marked facial resemblance to the composer will help to bear out the illusion that this is indeed Papa Haydn leading his orchestra before a court audience two hundred years ago.

"Daniel Jazz," the next number on the program, will present the greatest possible contrast to the grace and courtliness of the Haydn Symphony which precedes it. This modern piece was composed as a background for Vachel Lindsay's poem about the Old Testament character. The words will be sung by Colin O'More. "Jazz" is the keynote in the staging of this particular number, but complete secrecy surrounds the actual plans for its presentation.

There is still another novelty on the program, and that is Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composer. Richard Hale will speak the accompanying words, which tell the story o this old Russian nursery tale, each character of which has his own theme and a special instrument to play it.

Dr. Koussevitzky has assembled a galaxy of famous waltzes for the second half of the program. They nge from Lanner's gay "Die chonbrunner" to Ravel's choreoraphic poem "La Valse." Others o be played are the always popuar Strauss waltzes "Vienna Blood" nd "Voices of Spring," as well as Sibelius' best known work, "Valse Triste."

PRESS
Southbridge, Mass.
FEB 2 - 1939

Wells Glee Club Presents Operetta Tomorrow Night

Fine Cast Will Appear in "Harmony Hall"

In London it's the D'Oyly Carte. In New York it's the Metropolitan Opera. In Boston it's Koussevitzky and his Symphony, and in Southbridge, in its proper proportion, it's the Wells High School Glee Club and its annual operetta.

MONTREAL, CAN.
GAZETTE

JAN 30 1939

ARTHUR FIEDLER, distinguished conductor of the Boston "Pops" and leading member of the Boston Symphony Orchestra, who will be guest conductor with the orchestra of Les Concerts Symphoniques in the Plateau Auditorium on Friday. This will be Mr. Fiedler's first appearance in Montreal.

MONTREAL, CAN.
GAZETTE

FEB 1 - 1939

Conductor Says Music Is Art of Democracy

Arthur Fiedler, conductor of the Boston "Pops" which constitute the oldest series of popular concerts on this continent, and who is in Montreal to direct the orchestra of Les Concerts Symphoniques on Friday at the Plateau Auditorium, is a staunch believer in bringing good music to the masses. For Mr. Fiedler, music and democracy seem to be synomymous.

He also believes that American-born citizens of the United States should be given a better opportunity to take charge of ranking orchestras in their country. "It dawns upon me with amazement," said Mr. Fiedler, "that I am the only native musician directing a great orchestra. All the others either come directly from the other side of the Atlantic or have emigrated to this part of the world."

Conducting the famous "Pops," which Montrealers know either by visiting Boston during the summer or through the weekly broadcasts over CFCF through the network of the National Broadcasting Company, is no sinecure, according to Mr. Fiedler. Concerts are given every night during the summer, Sundays included. Consequently with the choosing and rehearsing of programmes, these months are among the busiest in the year.

The personnel of the "Pops" consists of the entire Boston Symphony Orchestra which Mr. Fiedler quietly and modestly claimed was the finest in America, less about ten of the leaders of various sections, chiefly strings. Mr. Fiedler, who has been the incumbent for many years, did not originate these summer concerts. Actually they are about 54 years old and were the invention of Major Higginson, founder of the Boston Symphony Orchestra, who instituted them after German models to give employment to the musicians during the summer.

Mr. Fiedler beleives that music should be popular but he is decisive as to where to draw the line. "Much of it is cheap trash," he claimed, "and too often it is tricked out by skilful arrangers so that it deludes the public into thinking it far better than it really is."

On the other hand much of it is good and some of it even better than that. "If Tschaikowsky had written 'Night and Day' we would bow to it as a classic," he said. And he mentioned that last summer he himself arranged and conducted a symphonic suite from the music to Walt Disney's "Snow White."

The Boston conductor is of the opinion that the classics are in great danger of suffering from being overplayed. "Twenty years ago we would walk miles to hear a performance of Cesar Franck's Symphony in D minor. Now, I am afraid, there are many of us who might want to run miles to get away from one."

[illegible]

works. The concerto introduces Bach chorale whose first notes the same as those upon which B [illegible]

Mr. Fiedler's programme on Friday will include a suite for strings by Corelli, Mozart's Symphony in G minor, the Brahms Violin Concerto and a novelty by Jacques Ibert. This will be his local debut as conductor.

CLEARWATER, FLA.
SUN

JAN 31 1939

ANNAPOLIS, MD.
CAPITAL

JAN 30 1939

KINGSTON, N. Y.
FREEMAN

JAN 31 1939

BINGHAMTON, N. Y.
PRESS

JAN 30 1939

NEWPORT, R. I.
NEWS

FEB 1 - 1939

PORTSMOUTH, N. H.
HERALD-TIMES

JAN 31 1939

WATERBURY, CONN.
REPUBLICAN

JAN 30 1939

PORT HURON, MICH.
TIMES-HERALD

JAN 30 1939

NASHUA, N. H.
TELEGRAPH

FEB 1 - 1939

KALAMAZOO, MICH.
GAZETTE

FEB 1 - 1939

IONIA, MICH.
SENTINEL STANDARD
JAN 31 1939

GREENVILLE, N. C.
REFLECTOR
FEB 1 - 1939

ST. AUGUSTINE, FLA.
RECORD
FEB 1 - 1939

WITH A HEIGH-DI HAYDN, the conductor of the Boston symphony orchestra, Serge Koussevitzky, rehearses before a mirror and holds his mouth in the Composer Haydn manner, preparatory to a concert "extraordinaire" in Boston. Bewigged Mr. Koussevitzky will impersonate Haydn—to whom he is said to bear a resemblance—and orchestra members will appear in 18th century finery.

RUTLAND, VT.
HERALD
JAN 30 1939

BELLEVILLE, ILL.
ADVOCATE
FEB 1 - 1939

NORFOLK, VA.
LEDGER DISPATCH
JAN 30 1939

EMPORIA, KAN.
GAZETTE
JAN 30 1939

BLACKWELL, OKLA.
JOURNAL
FEB 3 - 1939

STEUBENVILLE, O.
HERALD STAR
JAN 28 1939

WASHINGTON, IND.
HERALD
JAN 30 1939

SCHENECTADY, N. Y.
UNION-STAR
JAN 30 1939

WILLIAMSPORT, PA.
GAZETTE-BULLETIN
JAN 30 1939

FAYETTEVILLE, N. C.
OBSERVER
JAN 30 1939

MARTINSBURG, W. VA.
JOURNAL
JAN 28 1939

GREENVILLE, TEX.
BANNER
JAN 31 1939

JOHNSON CITY, TENN.
PRESS
JAN 29 1939

PARKERSBURG, W. VA.
NEWS
JAN 29 1939

ANN ARBOR, MICH.
NEWS
JAN 30 1939

FORT WAYNE, IND.
JOURNAL-GAZETTE
JAN 31 1939

LEBANON, PA.
NEWS
JAN 30 1939

JOPLIN, MO.
NEWS-HERALD
FEB 1 - 1939

WELLSVILLE, N. Y.
REPORTER
FEB 1 - 1939

DEVILS LAKE, N. D.
JOURNAL
JAN 30 1939

LOCKPORT, N. Y.
UNION SUN JOURNAL
JAN 30 1939

SANDUSKY, O.
REGISTER
FEB 2 - 1939

YAKIMA, WASH.
REPUBLIC
FEB 2 - 1939

HACKENSACK, N. J.
BERGEN-RECORD
JAN 30 1939

NEW HAVEN, CONN.
REGISTER
JAN 29 1939

NIAGARA FALLS, N. Y.
GAZETTE
JAN 28 1939

MOUNT VERNON, ILL.
REGISTER NEWS
JAN 30 1939

LEWISTOWN, MONT.
DEMOCRAT-NEWS
FEB 2 - 1939

BRATTLEBORO, VT.
REFORMER
JAN 28 1939

KEWANEE, ILL.
STAR COURIER
JAN 31 1939

FORT WAYNE, IND.
NEWS-SENTINEL
JAN 28 1939

HUNTINGTON, W. VA.
HERALD - DISPATCH
JAN 30 1939

LEXINGTON, KY.
HERALD
FEB 1 - 1939

GLOVERSVILLE, N. Y.
Leader-Republican
JAN 28 1939

HAYS, KAN.
NEWS
FEB 1 - 1939

STERLING, COLO.
ADVOCATE
FEB 1 - 1939

McCOMB, ILL.
JOURNAL
FEB 1 - 1939

GETTYSBURG, PA.
TIMES
JAN 30 1939

SALAMANCA, N. Y.
REPUBLICAN PRESS
FEB 1 - 1939

KEENE, N. H.
SENTINEL
JAN 30 1939

WHEELING, W. VA.
INTELLIGENCER
JAN 31 1939

TEMPLE, TEX.
TELEGRAM
FEB 2 - 1939

GARDNER, MASS.
NEWS
FEB 3 - 1939

BRIDGEPORT, CONN.
POST
JAN 31 1939

PALATKA, FLA.
NEWS
FEB 1 - 1939

ONEONTA, N. Y.
STAR
FEB 1 - 1939

HUTCHINSON, KAN.
NEWS
FEB 1 - 1939

ROSWELL, N. M.
DISPATCH
FEB 1 - 1939

BRISTOL, VA.
NEWS BULLETIN
JAN 31 1939

FORT MEYERS, FLA.
NEWS PRESS
FEB 3 - 1939

MONTPELIER, VT.
ARGUS
JAN 30 1939

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SANDPOINT, IDAHO
BULLETIN
JAN 31 1939

ALTON, ILL.
TELEGRAPH
JAN 30 1939

NORWALK, CONN.
HOUR
JAN 28 1939

BATON ROUGE, LA.
STATE - TIMES
JAN 31 1939

INDEPENDENCE, KAN.
REPORTER
FEB 1 - 1939

MISSOULA, MONT.
SENTINEL
JAN 31 1939

NEW BEDFORD, MASS.
MERCURY
JAN 30 1939

Bewigged Pension Fund In Jazz, Review of Waltz

The Boston Symphony Orchestra and Serge Koussevitzky, its conductor, will dress in 18th century finery and powdered wigs for the first number of the "Concert Extraordinaire," to be given in Symphony Hall, Boston, on Feb. 1, and in Carnegie Hall, New York, on Feb. 8, for the benefit of the Orchestra's pension fund.

At the opening of the concert, the stage will be hidden by great red curtains. These will be drawn aside to reveal the orchestra seated in 18th Century chairs, with candle lighted music racks before them.

Dr. Koussevitzky, seated in front of a spinet, will lead the orchestra through Haydn's Farewell Symphony in very much the same way that the composer might have done before a court audience 200 years ago.

"Daniel Jazz," the next number on the program, will present the greatest possible contrast to the grace and courtliness of the Haydn Symphony which precedes it. This modern piece by Gruenberg was composed as a background for Vachel Lindsay's poem about the Old Testament character. The words will be sung by the tenor Colin O'More. "Jazz" is the keynote in the staging of this particular number.

Another novelty on the program is Prokofieff's "Peter and the Wolf," an orchestral fairy tale by the great contemporary Russian composer. Richard Hale, well known baritone and actor, will speak the accompanying words, which tell the story of this old Russian nursery tale, each character of which has its own theme and a special instrument to play it.

Dr. Koussevitzky has assembled a galaxy of famous waltzes for the second half of the program.

RECORD
Hackensack N.J.
FEB 2 - 1939

Advance On The Berkshire Music

~~Six~~ concerts will be given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at the sixth annual Berkshire Symphonic Festival next summer at Tanglewood, Stockbridge, Mass. The first series will be given August 3, 5 and 6, and the second, August 10, 12, and 13. Improvements at the site of the Shed will include draining of the parking areas, permanent lighting, laying out of roads, and perhaps an emergency enclosure for the Shed.

Trans

To the Music Editor:

I propose a hearty vote of thanks to Dr. Koussevitzky, and to all concerned, for a most entertaining and enlivening evening at the Pension "Fun" Concert. The music critics (I am tempted to call them "Gentlemen of De-Press"), seem to have taken it very seriously and reviewed it very solemnly, thereby missing the whole point. It wasn't a concert to be criticized, but rather to be enjoyed light-heartedly, and, judging from the laughter and applause, the audience appreciated this fact. The programme was clearly chosen and offered something for all tastes. Even those of us to whom jazz is what the proverbial red rag should have been to "Ferdinand," must have been diverted by the white-jacketed, red-carnationed group under Mr. Burgin's serio-comic direction. Again, our thanks to all concerned for a thoroughly enjoyable and entertaining evening.

WINIFRED H. JOHNSTONE
Boston, Feb. 2.

PENSACOLA, FLA.
JOURNAL
JAN 30 1939

TRENTON, MO.
REPUBLICAN - TIMES
FEB 1 - 1939

PITTSFIELD, MASS.
EAGLE

FEB 1 - 1939

Boston Symphony To Give Six Concerts at Festival

Next Momentous Step in Development of Tanglewood Is Opening of Academy in 1940

Six concerts will be given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at the sixth annual Berkshire Symphonic Festival next summer at Tanglewood between Lenox and Stockbridge. The first series of concerts will be given Aug. 3 5, and 6 and the second, Aug. 10, 12 and 13.

Acoustical Success of Shed

The Berkshire Symphonic Festival has progressed through five years to a climax of achievement in the dedication of the new shed last summer. There was general comment upon the fine acoustical properties of the auditorium which made it possible for an audience of more than 5000 to hear every detail. It was built at the insistence of Dr. Koussevitzky and with the complete accord of the Festival trustees, that there might be full protection for the orchestra and the public. The structure of steel and wood overlooking Lake Mahkeenac stands as a monument to the past and at the same time as an indication and a promise for the future.

Never before have so many music lovers heard symphonic programs in so unique a setting. The utilitarian simplicity of the shed only enhances its beauty. Festival trustees are confident that sufficient funds will be forthcoming for its early completion.

Programs for 1939

The Festival trustees, announcing six concerts, will apply present resources for next summer's concerts to making needed improvements at Tanglewood, such as draining parking areas, installing permanent lighting, laying out roads, and they hope enough money will be received to provide an emergency enclosure for the shed.

Dr. Koussevitsky will make the programs for the 1939 Festival from the following list of works; the Second and Third Symphonies of Beethoven, the First and Third of Brahms, symphonies of Haydn and Mozart, the Fourth of Tchaikovsky, the Second and Fifth of Sibelius, Rimsky Korsakov's "Scheherezade," Debussy's "Afternoon of a Fawn," Ravel's "LaValse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra" and others to be announced.

The Project for an Academy

While directing their immediate attention to a program for 1939, that promises fully as much as in other years, the objective remains—a musical center for the year 1940. At the dedicatory exercises for the shed last summer, Bentley W. Warren, speaking for the trustees of the orchestra, made this announcement:

"We all hope the annual Festival may be supplemented by a school or academy holding annual sessions preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, chorus leaders and instrumental players. Tanglewood is the ideal location for such a center.

"This fortunate combination of circumstances will provide an excellent beginning for the realization of Dr. Koussevitzky's program. Indeed the greatest need will be for scholarships. No one can doubt that from some source the necessary funds will be forthcoming; and it is expected that the detailed arrangements for the school will be completed so that its first session may precede the Berkshire Festival of 1940."

The trustees of the Boston Symphony Orchestra and trustees of the Berkshire Symphonic Festival are giving serious thought to the development of the physical plant at Tanglewood in anticipation of the next momentous step in expansion, scheduled for 1940.

Membership lists closed Nov. 1 with the result that audiences of more than 2000 are assured for each of the six concerts. Ninety per cent of the boxes have been taken. Subscriptions are being received for the series of each week. Complete information may be obtained by writing to the Berkshire Symphonic Festival, Inc. at Stockbridge.

Deadline Today On Festival Memberships

The Berkshire Symphonic Festival office at Stockbridge announced today that this is the last day for payment on memberships taken in the Fall. The membership campaign was held several months earlier than usual. Subscriptions may be taken any time for the concerts to be given at Tanglewood this summer.

BURLINGTON, VT.
NEWS

FEB 2 - 1939

Boston Symphony to Play at Berkshire Festival This Year

STOCKBRIDGE, Mass., Feb. 2. (Special)—Six concerts will be given by the Boston Symphony orchestra, Serge Koussevitzky, conductor, at the sixth annual Berkshire Symphonic Festival here next summer. The first series of concerts will be given Aug. 3, 5 and 6 and the second, Aug. 10, 12 and 13.

The Berkshire Symphonic Festival has progressed through five years to a climax of achievement in the dedication of the new shed last summer. There was general comment upon the fine acoustical properties of the auditorium, which made it possible for an audience of more than 5,000 to hear every detail. It was built at the insistence of Dr. Koussevitzky and with the complete accord of the festival trustees, that there might be full protection for the orchestra and the public. The structure of steel and wood overlooking Lake Mahkeenac stands as a monument to the past and at the same time as an indication and a promise for the future.

The festival trustees will apply present resources for next summer's concerts to making needed improvements at "Tanglewood," such as draining parking areas, installing permanent lighting, laying out roads, and they hope enough money will be received to provide an emergency enclosure for the shed.

Membership lists closed Nov. 1 with the result that audiences of more than 2,000 are assured for each of the six concerts. Ninety per cent of the boxes have been taken. Subscriptions are being received for the series of each week. Complete information may be obtained by writing to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.

COLUMBUS, GA.
LEDGER

FEB 3 - 1939

League.

AT THE CONCERT Extraordinaire, Haydin's Farewell Symphony is to be played and acted in Symphony Hall by the famed Boston Symphony Orchestra, with Koussevitzky himself impersonating Haydn. Against a special stage set now being prepared, the members of the orchestra will be seen in eighteenth century garb. To watch the costuming and lighting is to get a close up of Haydn's days which were the colonial days in America.

Musical Courier
Feb. 1/39

Boston Host to Toscanini At Head of NBC Orchestra

Enesco Assumes Baton of Home Symphonic Forces as Guest—Rumanian Novelties Heard—Flagstad, Crooks, Milstein Among Recitalists

BOSTON.—One of the most anticipated events of the season thus far was the first concert here by the NBC Orchestra conducted by Arturo Toscanini. Preceded by considerable fanfare, this august event took place in Symphony Hall on January 10.

Here was further testimony to the magic in the name of Toscanini, and to the enormous good work in spreading the gospel of symphonic music which radio has accomplished in the last decade or so. Mr. Toscanini's program, twice altered from the rather conservative list first announced, finally consisted of four of the Domenico Scarlatti sonatas arranged and orchestrated by Vincenzo Tommasini for the ballet The Good Humored Ladies; symphony (No. 3) in F major by Brahms, two Wagnerian excerpts—Forest Murmurs from Siegfried, and Siegfried's death music out of The Dusk of the Gods, and the Daphnis and Chloe suite (No. 2) by Ravel.

While the present reviewer is inclined to make certain reservations in details of Toscanini's reading of Brahms' third Symphony and the Ravel suite, such must be entered purely as a minority report, for the vast audience applauded with utmost warmth after each number and cheered conductor and orchestra to the echo when the concert was over. In the Wagner excerpts we heard great music magnificently performed. Indeed, I am led to assert that Toscanini's reading of the Siegfried death music is absolutely peerless. The NBC Orchestra impressed as a fine organization.

ENESCO LEADS BOSTON ORCHESTRA

Georges Enesco, whom musicians and public alike hail as a gifted and versatile musician, again made a personal triumph when he returned as guest conductor of the Boston Symphony Orchestra for five concerts during the first half of Dr. Serge Koussevitzky's annual respite of two weeks. For his first three concerts, January 12, 13 and 14, Mr. Enesco elected to play the Haffner Symphony of Mozart; the symphonic movement, *Chef cu lautari* (meaning Merrymaking with Fiddlers) by his fellow-Rumanian, Dinu Lipatti, and two of his own compositions, the second Rumanian Rhapsody and the first symphony. The list for his subsequent two appearances retained the music of Mozart and Lipatti, to which were added three works by Enesco, the two Rumanian Rhapsodies and the second suite for orchestra.

The musicianly qualities of Mr. Enesco's conducting won the immediate and plainly demonstrated favor of all the audiences before whom he appeared. His rhapsodies, seldom played here of late years, were enthusiastically received, and his intellectual suite and early first symphony met with general, though qualified, approval. Lipatti is a young composer, now almost twenty-two. His music is the *finale* of an orchestral suite titled Gypsies, and was written in 1934. Light, cleverly scored and exuberant music, it proved so small a sample as to make unfair any attempted estimate of his talent.

MAHLER'S SONGS OF A WAYFARER DONE

The cause of Gustav Mahler was nobly served when, on January 18 at Jordan Hall, the Songs of a Wayfarer were presented by Bernard Zighera and his chamber orchestra of Boston Symphony men. The soloist on this occasion was Cleora Wood, a soprano of clear, ample, subtly colored voice, and superb artistry, who sang Mahler's songs in beautiful fashion. She had not before been heard in Boston. The performance generally, under Mr. Zighera's sympathetic conducting, was admirable.

Miss Wood also offered Ah! Perfido! (Beethoven) and five songs of Hugo Wolf to orchestral accompaniment. The program contained two excellent works new to Boston—the Serenade (Jean Francaix) and Two Choric Dances, Op. 17a (Paul Creston).

SPRINGFIELD, MASS.
MORNING UNION

FEB 2 - 1939

SIX CONCERTS WILL BE GIVEN

PITTSFIELD, Feb. 1—Six concerts will be given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at the sixth annual Berkshire Symphonic Festival next summer at "Tanglewood," in Stockbridge. The first series of concerts will be given Aug. 3, 5, and 6 and the second, Aug. 10, 12 and 13.

The Festival trustees will apply present resources for next summer's concerts to making needed improvements at "Tanglewood," such as draining parking areas, installing permanent lighting, laying out roads, and they hope enough money will be received to provide an emergency inclosure for the shed.

Dr. Koussevitsky will make the programs for the 1939 festival from the following list of works: the Second and Third Symphonies of Beethoven, the First and Third of Brahms, symphonies of Haydn and Mozart, the Fourth of Tschaikovsky, the Second and Fifth of Sibelius, Rimsky-Korsakov's "Scheherezade," Debussy's "Afternoon of a Faun," Ravel's "LaValse," Wagnerian excerpts, Walter Pistons "Concerto for Orchestra" and others to be announced.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 2 - 1939

Providence Social Notes

Special to the Herald Tribune

PROVIDENCE, Feb. 1. — Mrs. Henry Dexter Sharpe will give a luncheon tomorrow for heads of Providence public schools to meet Mr. Wheeler Beckett, director of Young People's Concerts in Boston, who will discuss plans with the Parents' League of Providence, Mr. Hovey T. Freeman, president, for a concert to be given here by the Boston Symphony Orchestra in March under the auspices of the Parents' League. Mrs. Arthur M. Allen is the artistic director.

Mr. Frank E. Richmond is cruising on his yacht from Boca Grande, Fla., with Mr. and Mrs. Rowland Hazard, Narragansett, and guests. Mrs. Richmond will go to Boca Grande later.

Mrs. Robinson Bull, who has been visiting Mrs. John B. Lewis sr., returned to New York today accompanied by Mrs. Lewis and Mrs. Pardon Miller.

Miss Elizabeth Wheeler Innis, daughter of Mr. and Mrs. William S. Innis, has returned from visiting Mr. and Mrs. John Owlsley and Miss Helen Owlsley, in New Haven, Conn.

BEAUMONT, TEX.
JOURNAL

FEB 3 - 1939

THE Boston Symphony orchestra is giving what is described as a "concert extraordinaire" at Carnegie hall on February 8, for the benefit of the orchestra's penson fund. The program is made up of Haydn's Farewell" Symphony, performed in costume; Gruenberg's "The Daniel Jazz," from the poem by Vachel Lindsay, with Colin O'More as tenor; Prokofieff's "Peter and the Wolf," an orchestral fairy tale with Richard Hale as narrator; Lanner's "Die Schoenbrunner" waltzes; Strauss' "Wiener Blutt" and "Fruehlingstimmen" waltzes; Sibelius' "Valse Triste" and Ravel's "La Valse."

NEW BRUNSWICK, N. J.
HOME NEWS

FEB 2 - 1939

Boston Symphony Will Present Three Popular Masterpieces

Three of the more popular masterpieces will be played by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky Tuesday night at the Rutgers gymnasium in the third presentation of the university's concert series.

Opening with Haydn's Symphony in B flat, No. 102, the artists will continue with Debussy's "La Mer" and conclude with the Symphony No. 4 in E minor of Brahms.

The symphony in B flat is probably the best-known of the 12 Salomon symphonies composed by the German musician during his stay in London about 1790. Dr. Koussevitzky has selected the number as one of the most representative of the prolific works of Haydn.

"La Mer"—The Sea—is the most renowned of all the works of Debussy. Koussevitzky has been hailed by critics as one of the most masterful interpreters of Debussy's compositions and the unique tone and artistry with which he has presented this number has thrilled music lovers again and again.

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The local concert will be one of the last in the country this year for the Boston Orchestra. The unit of 120 men will leave shortly thereafter for a tour of Europe, where according to tentative plans, the orchestra will play 19 concerts.

SO. NORWALK, CONN.
SENTINEL

FEB 3 - 1939

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Sixth Annual Orchestral Program Prepared For Stockbridge

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The Berkshire Symphonic Festival has progressed through five years to a climax of achievement in the dedication of the new shed last summer. There was general comment upon the fine acoustical properties of the auditorium which made it possible for an audience of more than 500 to hear every detail. It was built at the insistence of Dr. Koussevitzky and with the complete accord of the Festival trustees, that there might be full protection for the orchestra and the public. The structure of steel and wood overlooking Lake Mahkeenac stands as a monument to the past and at the same time as an indication and a promise for the future.

Never before have so many music lovers heard symphonic programs in so unique a setting. The utilitarian simplicity of the shed only enhances its beauty. Festival trustees are confident that sufficient funds will be forthcoming for its early completion.

Programs For 1939

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Dr. Koussevitsky will make the programs for the 1939 Festival from the following list of works: the Second and Third Symphonies of Beethoven, the First and Third of Brahms, symphonies of Haydn and Mozart, the Fourth of Tchaikovsky, the Second and Fifth of Sibelius, Rimsky Korsakov's "Scheherezade," Debussy's "Afternoon of a Fawn," Ravel's "La Valse," Wagnerian excerpts. Walter Piston's "Concerto for Orchestra" and others to be announced.

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PITTSFIELD, MASS.
EAGLE

FEB 1 - 1939

Boston Symphony To Give Six Concerts at Festival

Next Momentous Step in Development of Tanglewood Is Opening of Academy in 1940

Six concerts will be given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at the sixth annual Berkshire Symphonic Festival next summer at Tanglewood between Lenox and Stockbridge. The first series of concerts will be given Aug. 3 5, and 6 and the second, Aug. 10, 12 and 13.

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The Project for an Academy

While directing their immediate attention to a program for 1939, that promises fully as much as in other years, the objective remains—a musical center for the year 1940. At the dedicatory exercises for the shed last summer, Bentley W. Warren, speaking for the trustees of the orchestra, made this announcement:

"We all hope the annual Festival may be supplemented by a school or academy holding annual sessions preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, chorus leaders and instrumental players. Tanglewood is the ideal location for such a center.

"This fortunate combination of circumstances will provide an excellent beginning for the realization of Dr. Koussevitzky's program. Indeed the greatest need will be for scholarships. No one can doubt that from some source the necessary funds will be forthcoming; and it is expected that the detailed arrangements for the school will be completed so that its first session may precede the Berkshire Festival of 1940."

The trustees of the Boston Symphony Orchestra and trustees of the Berkshire Symphonic Festival are giving serious thought to the development of the physical plant at Tanglewood in anticipation of the next momentous step in expansion, scheduled for 1940.

Membership lists closed Nov. 1 with the result that audiences of more than 2000 are assured for each of the six concerts. Ninety per cent of the boxes have been taken. Subscriptions are being received for the series of each week. Complete information may be obtained by writing to the Berkshire Symphonic Festival, Inc. at Stockbridge.

Deadline Today On Festival Memberships

The Berkshire Symphonic Festival office at Stockbridge announced today that this is the last day for payment on memberships taken in the Fall. The membership campaign was held several months earlier than usual. Subscriptions may be taken any time for the concerts to be given at Tanglewood this summer.

BURLINGTON, VT.
NEWS

FEB 2 - 1939

Boston Symphony to Play at Berkshire Festival This Year

STOCKBRIDGE, Mass., Feb. 2 (Special)—Six concerts will be given by the Boston Symphony orchestra, Serge Koussevitzky, conductor, at the sixth annual Berkshire Symphonic Festival here next summer. The first series of concerts will be given Aug. 3, 5 and 6 and the second, Aug. 10, 12 and 13.

The Berkshire Symphonic Festival has progressed through five years to a climax of achievement in the dedication of the new shed last summer. There was general comment upon the fine acoustical properties of the auditorium which made it possible for an audience of more than 5,000 to hear every detail. It was built at the insistence of Dr. Koussevitzky and with the complete accord of the festival trustees, that there might be full protection for the orchestra and the public. The structure of steel and wood overlooking Lake Mahkeenac stands as a monument to the past and at the same time as an indication and a promise for the future.

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COLUMBUS, GA.
LEDGER

FEB 3 - 1939

[illegible].

AT THE CONCERT Extraordinaire," Haydin's Farewell Symphony is to be played and acted in Symphony Hall by the famed Boston Symphony Orchestra, with [illegible] himself impersonating Haydn. Against a special stage set now being prepared, the members of the orchestra will be seen in eighteenth century garb. To watch the costuming and lighting is to get a close up of Haydn's days which were the colonial days in America.

Musical Courier
Feb. 1/39

Boston Host to Toscanini At Head of NBC Orchestra

Enesco Assumes Baton of Home Symphonic Forces as Guest—Rumanian Novelties Heard—Flagstad, Crooks, Milstein Among Recitalists

BOSTON.—One of the most anticipated events of the season thus far was the first concert here by the NBC Orchestra conducted by Arturo Toscanini. Preceded by considerable fanfare, this august event took place in Symphony Hall on January 10.

Here was further testimony to the magic in the name of Toscanini, and to the enormous good work in spreading the gospel of symphonic music which radio has accomplished in the last decade or so. Mr. Toscanini's program, twice altered from the rather conservative list first announced, finally consisted of four of the Domenico Scarlatti sonatas arranged and orchestrated by Vincenzo Tommasini for the ballet The Good Humored Ladies; symphony (No. 3) in F major by Brahms, two Wagnerian excerpts—Forest Murmurs from Siegfried, and Siegfried's death music out of The Dusk of the Gods, and the Daphnis and Chloe suite (No. 2) by Ravel.

While the present reviewer is inclined to make certain reservations in details of Toscanini's reading of Brahms' third Symphony and the Ravel suite, such must be entered purely as a minority report, for the vast audience applauded with utmost warmth after each number and cheered conductor and orchestra to the echo when the concert was over. In the Wagner excerpts we heard great music magnificently performed. Indeed, I am led to assert that Toscanini's reading of the Siegfried death music is absolutely peerless. The NBC Orchestra impressed as a fine organization.

Enesco Leads Boston Orchestra

Georges Enesco, whom musicians and public alike hail as a gifted and versatile musician, again made a personal triumph when he returned as guest conductor of the Boston Symphony Orchestra for five concerts during the first half of Dr. Serge Koussevitzky's annual respite of two weeks. For his first three concerts, January 12, 13 and 14, Mr. Enesco elected to play the Haffner Symphony of Mozart; the symphonic movement, *Chef cu lautari* (meaning Merrymaking with Fiddlers) by his fellow-Rumanian, Dinu Lipatti, and two of his own compositions, the second Rumanian Rhapsody and the first symphony. The list for his subsequent two appearances retained the music of Mozart and Lipatti, to which were added three works by Enesco, the two Rumanian Rhapsodies and the second suite for orchestra.

The musicianly qualities of Mr. Enesco's conducting won the immediate and plainly demonstrated favor of all the audiences before whom he appeared. His rhapsodies, seldom played here of late years, were enthusiastically received, and his intellectual suite and early first symphony met with general, though qualified, approval. Lipatti is a young composer, now almost twenty-two. His music is the *finale* of an orchestral suite titled Gypsies, and was written in 1934. Light, cleverly scored and exuberant music, it proved so small a sample as to make unfair any attempted estimate of his talent.

Mahler's Songs of a Wayfarer Done

The cause of Gustav Mahler was nobly served when, on January 18 at Jordan Hall, the Songs of a Wayfarer were presented by Bernard Zighera and his chamber orchestra of Boston Symphony men. The soloist on this occasion was Cleora Wood, a soprano of clear, ample, subtly colored voice, and superb artistry, who sang Mahler's songs in beautiful fashion. She had not before been heard in Boston. The performance generally, under Mr. Zighera's sympathetic conducting, was admirable.

Miss Wood also offered Ah! Perfido! (Beethoven) and five songs of Hugo Wolf to orchestral accompaniment. The program contained two excellent works new to Boston—the Serenade (Jean Francaix) and Two Choric Dances, Op. 17a (Paul Creston).

SPRINGFIELD, MASS.
MORNING UNION

FEB 2 - 1939

SIX CONCERTS WILL BE GIVEN

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NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 2 - 1939

Providence Social Notes

Special to the Herald Tribune

PROVIDENCE, Feb. 1.—Mrs. Henry Dexter Sharpe will give a luncheon tomorrow for heads of Providence public schools to meet Mr. Wheeler Beckett, director of Young People's Concerts in Boston, who will discuss plans with the Parents' League of Providence, Mr. Hovey T. Freeman, president, for a concert to be given here by the Boston Symphony Orchestra in March under the auspices of the Parents' League. Mrs. Arthur M. Allen is the artistic director.

Mr. Frank E. Richmond is cruising on his yacht from Boca Grande, Fla., with Mr. and Mrs. Rowland Hazard, Narragansett, and guests. Mrs. Richmond will go to Boca Grande later.

Mrs. Robinson Bull, who has been visiting Mrs. John B. Lewis sr., returned to New York today accompanied by Mrs. Lewis and Mrs. Pardon Miller.

Miss Elizabeth Wheeler Innis, daughter of Mr. and Mrs. William S. Innis, has returned from visiting Mr. and Mrs. John Owlsley and Miss Helen Owlsley, in New Haven, Conn.

SO. NORWALK, CONN.
SENTINEL

FEB 3 - 1939

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NEW BRUNSWICK, N. J.
HOME NEWS

FEB 2 - 1939

Boston Symphony Will Present Three Popular Masterpieces

Three of the more popular masterpieces will be played by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky Tuesday night at the Rutgers gymnasium in the third presentation of the university's concert series.

Opening with Haydn's Symphony in B flat, No. 102, the artists will continue with Debussy's "La Mer" and conclude with the Symphony No. 4 in E minor of Brahms.

The symphony in B flat is probably the best-known of the 12 Salomon symphonies composed by the German musician during his stay in London about 1790. Dr. Koussevitzky has selected the number as one of the most representative of the prolific works of Haydn.

"La Mer"—The Sea—is the most renowned of all the works of Debussy. Koussevitzky has been hailed by critics as one of the most masterful interpreters of Debussy's compositions and the unique tone and artistry with which he has presented this number has thrilled music lovers again and again.

The noted French composer painted a rhythmic sketch of phases of the sea in his work. The first section deals with the serenity of the sea from dawn to noon; the second with the sport of the waves and the concluding one depicts the dialogue between the wind and the sea.

Brahms' Fourth Symphony will probably be most popular with listeners. Last year critics said the arrangement of the Boston Symphony of this selection would endure as one of the supreme movements in tonal art.

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BEAUMONT, TEX.
JOURNAL

FEB 3 - 1939

THE Boston Symphony orchestra is giving what is described as a "concert extraordinaire" at Carnegie hall on February 8, for the benefit of the orchestra's penson fund. The program is made up of Haydn's "Farewell" Symphony, performed in costume; Gruenberg's "The Daniel Jazz," from the poem by Vachel Lindsay, with Colin O'More as tenor; Prokofieff's "Peter and the Wolf," an orchestral fairy tale with Richard Hale as narrator; Lanner's "Die Schoenbrunner" waltzes; Strauss' "Wiener Blutt" and "Fruehlingstimmen" waltzes; Sibelius' "Valse Triste" and Ravel's "La Valse."

OLD COSTUME. — Dr. Serge Koussevitzky donned wig and knee breeches to direct the Boston Symphony orchestra in a concert.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 3 - 1939

Berkshire Festival Program

List Is Made Public From Which Koussevitzky Will Choose

The Berkshire Symphonic Festival has announced that Serge Koussevitzky will choose the program to be played by the Boston Symphony Orchestra in next summer's festival in the Music Shed at Tanglewood, Lenox, Mass., from a list including Beethoven's second and third symphonies, Brahms's first and third symphonies, Sibelius's second and fifth symphonies, Tchaikovsky's fourth symphony, various symphonies of Haydn and Mozart, Rimsky-Korsakoff's "Scheherazade," Debussy's "Afternoon of a Faun," Ravel's "La Valse," Walter Piston's concerto for orchestra and excerpts from Wagner's operas. The six festival concerts will be held on Thursday and Saturday nights and Sunday afternoons, August 3, 5, 6, 10, 12 and 13.

PASSAIC, N. J.
HERALD - NEWS

FEB 3 - 1939

Students Hiss Conductor And He Merely Grins

BOSTON, (U.P.)—The "unheard of" has happened. Serge Koussevitzky, Boston symphony orchestra conductor, has been hissed—by students. But it was all in fun.

Apparently disturbed by the presence of spectators at a rehearsal of Beethoven's "Missa Solemnis" in which Harvard and Radcliffe Glee clubs were participating, the maestro let it ke known during intermission that friends of the singers would be barred from future rehearsals.

A wave of hisses greeted the announcement. But Koussevitzky grinned and the rehearsal was resumed.

BROOKLYN, N. Y.
Brooklyn Spectator

FEB 3 - 1939

Boston Symphony Here

The Boston Symphony Orchestra under the direction of Serge Koussevitzky, will give the third concert of its Brooklyn series on Thursday evening, Feb. 9, at the Brooklyn Academy of Music.

These concerts by the Boston Symphony Orchestra are held under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn Committee

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PLAINSFIELD, N. J.
COURIER-NEWS

FEB 4 - 1939

Boston Symphony Will Play at Rutgers Tuesday

The Boston Symphony Orchestra with its famous director, Serge Koussevitsky conducting for his 15th consecutive season, will come to New Brunswick, Tuesday evening for the fifth successive year. The annual concert by this superb organization of 100 instrumentalists will be presented as the third major event in this year's Rutgers University concert series and will commence at 8:30 o'clock in the college gymnasium.

Fifty-Eighth Year

More than ever before the worth of the Boston Symphony, with its 58 years of tradition behind it, is being realized throughout the United States. Rutgers is the only university regularly included in its winter tours. The New Brunswick concert audiences are always augmented by a large number of Plainfield subscribers and numerous music lovers from nearby communities, who appreciate having performances of such merit brought to New Jersey.

Program Announced

Dr. Koussevitsky is considered a genius at program-making, as well as a magnetic leader. On Tuesday evening he will use works of Haydn, Brahms, and Debussy as his vehicles for symphonic expression. He has picked from the great Franz Joseph's 125 symphonies, number 102 in B Flat major with its four impressive movements as the opening number. This will be followed by the entirely different type of orchestral-writing employed by Claude Debussy in his set of three symphonic sketches entitled "The Sea." The orchestra will climax the evening's offerings with the magnificent E minor Symphony number four, by Johannes Brahms.

CANTON, ILL.
LEDGER

FEB 4 - 1939

The Boston Symphony orchestra is giving what is described as a "concert extraordinaire" at Carnegie Hall on Feb. 8, for the benefit of the orchestra's pension fund. The program is made up of Haydn's Farewell" Symphony, performed in costume; Gruenberg's "The Daniel Jazz," from the poem by Vachel Lindsay, with Colin O'More as tenor; Prokofieff's "Peter and the Wolf," an orchestral fairy tale with Richard Hale as narrator; Lanner's "Die Schoenbrunner" waltzes; Strauss' "Wiener Blut" and "Fruehlingstimmen" waltzes; Sibelius' "Valse Triste" and Ravel's "La Valse."

COLUMBIA, PA.
NEWS

FEB 4 - 1939

THE Boston Symphony Orchestra is giving what is described

PROVIDENCE, R. I.
JOURNAL

FEB 5 -1939

ARRANGE CONCERT FOR YOUNG PEOPLE

Mrs. Henry Dexter Sharpe entertained at luncheon at her Prospect street residence Thursday for some of the officials of the public schools throughout the State to meet Mr. Wheeler Beckett, director of young people's concerts in Boston, and Mrs. Beckett. The topic discussed was organization work.

Among the group was Dr. James F. Rockett, Rhode Island Commissioner of Education; also Dr. James L. Hanley, superintendent of the Providence public schools, and Mr. Francis J. Brady, chairman of the school committee, and Mr. John H. Wells, a member of the school committee.

At the close of luncheon, Mr. Beckett met with the council and committee members of the Parents' League of Providence to further plans for the concert that group will sponsor at the Metropolitan Theatre for young people by 60 members of the Boston Symphony Orchestra, with Mrs. Arthur M. Allen (Martha Baird), artist-director, Wednesday afternoon, March 15, at 4 o'clock.

PHILADELPHIA, PA.
RECORD

FEB 4 -1939

Concerts At Dell May Be Dropped

Men of Orchestra Say Some One Else Must Take Risk

Summer concerts in Robin Hood Dell must be abandoned unless someone other than the players is willing to bear the financial risk.

That was the decision of the men of the Philadelphia Orchestra last night, as contained in a formal announcement by the Committee for the Robin Hood Dell Concerts, Inc.

"The Committee has been instructed by the men to announce that the concerts will be abandoned if it is necessary for them to consider another co-operative season," the statement said.

Won't Take Risk.

"For eight years the men of the orchestra have operated the Dell themselves, employing a manager and sharing in net receipts. There has been no fixed salary guaranteed and no fund-raising mechanism to assist them. The men of the orchestra have agreed unanimously not to hazard another season on this basis."

The committee referred to last year's season, rendered almost disastrous by rain on 14 of the 35 concert nights—and the public's fear of rain on the others. The musicians, it was reported, averaged little better than $20 a week.

"I won't tell you the figure, because it is degrading," said one musical authority. "But it was less than half what the men in the New York Philharmonic got for their summer season." That season was underwritten by a citizens' committee, which raised $75,000. All other similar seasons —Boston, Detroit, Hollywood— likewise are underwritten.

Winter Season Endowed.

Here the men have been forced to take a chance on the receipts at 25 cents and 50 cents a seat. The summer season hasn't had any financing since the original "stake" of $125,000 eight years ago. In contrast, the winter season of the Philadelphia Orchestra is endowed. Recently the Orchestra Association raised a $100,000 maintenance fund.

The men of the orchestra offered no solution, simply describing the situation. A public campaign to underwrite possible losses has been suggested, but just what the amount might be is not known. Emma Feldman, veteran manager, hinted at $20,000 when the season ended last fall. All or none of that might be used, depending on the attendance at the concerts.

Conclusion.

The orchestra committee's statement concludes as follows:

"Across the country there is the spectacle of summer concerts operated by committees which guarantee salaries to the musicians of the New York Philharmonic Symphony Orchestra, the Boston Symphony Orchestra, the Chicago Symphony Orchestra and the Los Angles Philharmonic Orchestra, and yet the men of the Philadelphia Orchestra must worry along as best they can, operating their own concert series without support of any organized group of Philadelphians.

"This has been the case for eight years, and the men of the orchestra do not believe they can do justice either to themselves or to the Philadelphia Orchestra if they continue to operate the Dell.

Willing to Work.

"They have no proposal to make other than the fact that they are ready and willing to perform a season of summer concerts which will match in artistry the summer season of any symphony orchestra in the world.

Planning and guaranteeing of such a series, they feel, is not rightfully the province of the performers. Therefore, unless in some way or other Philadelphians can find a way of planning and guaranteeing a summer season of symphony concerts, the men of the Philadelphia Orchestra who normally would expect to play at Robin Hood Dell in Fairmount Park this summer will scatter and seek work or relaxation elsewhere.

The Committee of the Robin Hood Dell Orchestra stands ready to meet and co-operate with anyone who will assist in planning a guaranteed summer concert season and thereby save for Philadelphia one of its most attractive cultural attributes."

HARTFORD, CONN.
TIMES

FEB 4 -1939

Boston Symphony Cellist to Appear As Chorus Soloist

Louis Pellettieri, conductor of the Wethersfield Women's Chorus, which will present its eighth annual concert Feb. 21, announces that Jean Bedetti, first cellist of the Boston Symphony, will be soloist this year.

Mr. Bedetti was born in Lyons, France, Dec. 18, 1883. He first studied cello with his father at the conservatory of his native city, making his first public appearance there at the age of 11. He continued his study at the Paris Conservatory with Jules Loeb and took first prize in 1902.

He became first cellist of the Opera Comique Orchestre in 1904 and of the Colonne Orchestra in 1908. These activities, with appearances in chamber music and reitals in many European cities, were interrupted by the war, which called him to service. In the autumn of 1919 he came to America to assume his present position.

The chorus will sing the Handel-Geer "May No Rash Intruder Disturb," the Durante-Braun "Virgin Full of Grace," the Donandy-Taylor "Fragrant Groves and Flowery Meadows," and the Purcell-Harris "Nymphs and Shepherds" for its first group.

The three remaining will include "The Foggy Dew," Irish folksong; "There Was a Pig Went Out to Dig," English folksong, arr. Grainger; "Gute Nacht," German folksong; "Grizzly, Grumpy Granny," Belgian folksong, arr. Taylor; "Zueignung," Strauss - Taylor; ''Impatience,'' Schubert; "Morgen," Strauss-Kramer; "He, Zigeuner," Brahms-Taylor; "The Perfect Hour," Poldowski-Harris; "Moon Marketing," Weaver; "Nobody Knows the Trouble I See," Negro melody; "Mia Carlotta," Dunn.

The concert will be given in the Wethersfield High School at 8:30 p. m.

ALBANY, N. Y.
Knickerbocker News

FEB 4 -1939

Six Concerts Planned at Festival

SIX concerts will be given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at the sixth annual Berkshire Symphonic Festival next summer at "Tanglewood," in Stockbridge. The first series of concerts will be given Aug. 3, 5 and 6, and the second Aug. 10, 12 and 13.

The Berkshire Symphonic Festival has progressed through five years to a climax of achievement in the dedication of the new shed last summer. There was general comment upon the fine acoustical properties of the auditorium which made it possible for an audience of more than 5,000 to hear every detail.

The festival trustees, announcing six concerts, will apply present resources for next summer's concerts to making needed improvements at "Tanglewood," such as draining parking areas, installing permanent lighting, laying out roads, and they hope enough money will be received to provide an emergency enclosure for the shed.

Dr. Koussevitsky will make the programs for the 1939 festival from the following list of works: Second and Third Symphonies of Beethoven, First and Third of Brahms, symphonies of Haydn and Mozart, Fourth of Tchaikovsky, Second and Fifth of Sibelius, Rimsky Korsakov's "Scheherazade," Debussy's "Afternoon of a Fawn," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra," and others to be announced.

The trustees of the Boston Symphony Orchestra and trustees of the Berkshire Symphonic Festival are giving serious thought to the development of the physical plant at "Tanglewood" in anticipation of the next momentous step in expansion, scheduled for 1940.

Membership lists closed Nov. 1, with the result that audiences of more than 2,000 are assured for each of the six concerts. Ninety per cent of the boxes have been taken. Subscriptions are being received for the series of each week. Complete information may be obtained by writing to the Berkshire Symphonic Festival Inc. at Stockbridge, Mass.

CUE
NEW YORK, N. Y.

FEB 4 - 1939

"Papa" Koussevitzky

Haydn's *Farewell* Symphony performed in costume, by the Boston Symphony Orchestra, Serge Koussevitzky conducting, at Carnegie Hall, 7th Ave. at 57th St. Wed. eve. Feb. 8th, 8:45 p.m. Benefit for Boston Symphony Pension Fund. $1—$5. Tickets at Carnegie Hall box office. CIrcle 7-7460.

There'll be something new under the sun next Wednesday night when conductor Koussevitzky opens his Boston Symphony Pension Fund Concert with old "Papa" Haydn's *Farewell* Symphony — with conductor and orchestra turned out, to a man, in costumes of the period.

If you've never heard the Farewell Symphony except over the radio, you may not know that the players are supposed to get up one by one, blow out the candle on the music stand, and steal away, finally leaving the conductor alone at his harpsichord, to finish the music and then depart.

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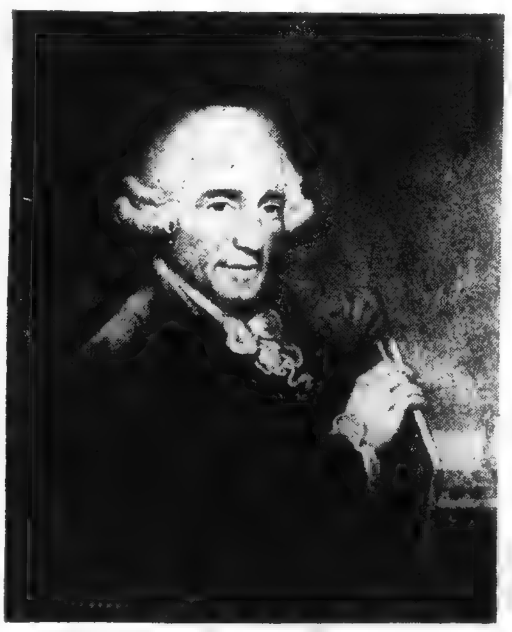

PAPA HAYDN LOOKED LIKE THIS

OLD COSTUME. — Dr. Serge Koussevitzky donned wig and knee breeches to direct the Boston Symphony orchestra in a concert.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 3 - 1939

Berkshire Festival Program

List Is Made Public From Which Koussevitzky Will Choose

The Berkshire Symphonic Festival has announced that Serge Koussevitzky will choose the program to be played by the Boston Symphony Orchestra in next summer's festival in the Music Shed at Tanglewood, Lenox, Mass., from a list including Beethoven's second and third symphonies, Brahms's first and third symphonies, Sibelius's second and fifth symphonies, Tchaikovsky's fourth symphony, various symphonies of Haydn and Mozart, Rimsky-Korsakoff's "Scheherazade," Debussy's "Afternoon of a Faun," Ravel's "La Valse," Walter Piston's concerto for orchestra and excerpts from Wagner's operas. The six festival concerts will be held on Thursday and Saturday nights and Sunday afternoons, August 3, 5, 6, 10, 12 and 13.

PASSAIC, N. J.
HERALD - NEWS

FEB 3 - 1939

Students Hiss Conductor And He Merely Grins

BOSTON, (U.P.)—The "unheard of" has happened. Serge Koussevitzky, Boston symphony orchestra conductor, has been hissed—by students. But it was all in fun.

Apparently disturbed by the presence of spectators at a rehearsal of Beethoven's "Missa Solemnis" in which Harvard and Radcliffe Glee clubs were participating, the maestro let it be known during intermission that friends of the singers would be barred from future rehearsals.

A wave of hisses greeted the announcement. But Koussevitzky grinned and the rehearsal was resumed.

BROOKLYN, N. Y.
Brooklyn Spectator

FEB 3 - 1939

Boston Symphony Here

The Boston Symphony Orchestra under the direction of Serge Koussevitzky, will give the third concert of its Brooklyn series on Thursday evening, Feb. 9, at the Brooklyn Academy of Music.

These concerts by the Boston Symphony Orchestra are held under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn Committee

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PLAINSFIELD, N. J.
COURIER-NEWS

FEB 4 - 1939

Boston Symphony Will Play at Rutgers Tuesday

The Boston Symphony Orchestra with its famous director, Serge Koussevitzky conducting for his 15th consecutive season, will come to New Brunswick, Tuesday evening for the fifth successive year. The annual concert by this superb organization of 100 instrumentalists will be presented as the third major event in this year's Rutgers University concert series and will commence at 8:30 o'clock in the college gymnasium.

Fifty-Eighth Year

More than ever before the worth of the Boston Symphony, with its 58 years of tradition behind it, is being realized throughout the United States. Rutgers is the only university regularly included in its winter tours. The New Brunswick concert audiences are always augmented by a large number of Plainfield subscribers and numerous music lovers from nearby communities, who appreciate having performances of such merit brought to New Jersey.

Program Announced

Dr. Koussevitsky is considered a genius at program-making, as well as a magnetic leader. On Tuesday evening he will use works of Haydn, Brahms, and Debussy as his vehicles for symphonic expression. He has picked from the great Franz Joseph's 125 symphonies, number 102 in B Flat major with its four impressive movements as the opening number. This will be followed by the entirely different type of orchestral-writing employed by Claude Debussy in his set of three symphonic sketches entitled "The Sea." The orchestra will climax the evening's offerings with the magnificent E minor Symphony number four, by Johannes Brahms.

CANTON, ILL.
LEDGER

FEB 4 - 1939

The Boston Symphony orchestra is giving what is described as a "concert extraordinaire" at Carnegie Hall on Feb. 8, for the benefit of the orchestra's pension fund. The program is made up of Haydn's Farewell" Symphony, performed in costume; Gruenberg's "The Daniel Jazz," from the poem by Vachel Lindsay, with Colin O'More as tenor; Prokofieff's "Peter and the Wolf," an orchestral fairy tale with Richard Hale as narrator; Lanner's "Die Schoenbrunner" waltzes; Strauss' "Wiener Blut" and "Fruehlingstimmen" waltzes; Sibelius' "Valse Triste" and Ravel's "La Valse."

COLUMBIA, PA.
NEWS

FEB 4 - 1939

THE [redacted] Symphony Orchestra is giving what is described

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PROVIDENCE, R. I.
JOURNAL

FEB 5 - 1939

ARRANGE CONCERT FOR YOUNG PEOPLE

Mrs. Henry Dexter Sharpe entertained at luncheon at her Prospect street residence Thursday for some of the officials of the public schools throughout the State to meet Mr. Wheeler Beckett, director of young people's concerts in Boston, and Mrs. Beckett. The topic discussed was organization work.

Among the group was Dr. James F. Rockett, Rhode Island Commissioner of Education; also Dr. James L. Hanley, superintendent of the Providence public schools, and Mr. Francis J. Brady, chairman of the school committee, and Mr. John H. Wells, a member of the school committee.

At the close of luncheon, Mr. Beckett met with the council and committee members of the Parents' League of Providence to further plans for the concert that group will sponsor at the Metropolitan Theatre for young people by 60 members of the Boston Symphony Orchestra, with Mrs. [redacted]len (Martha Baird), artist-director, Wednesday afternoon, March 15, at 4 o'clock.

PHILADELPHIA, PA.
RECORD

FEB 4 - 1939

Concerts At Dell May Be Dropped

Men of Orchestra Say Some One Else Must Take Risk

Summer concerts in Robin Hood Dell must be abandoned unless someone other than the players is willing to bear the financial risk.

That was the decision of the men of the Philadelphia Orchestra last night, as contained in a formal announcement by the Committee for the Robin Hood Dell Concerts, Inc.

"The Committee has been instructed by the men to announce that the concerts will be abandoned if it is necessary for them to consider another co-operative season," the statement said.

Won't Take Risk.

"For eight years the men of the orchestra have operated the Dell themselves, employing a manager and sharing in net receipts. There has been no fixed salary guaranteed and no fund-raising mechanism to assist them. The men of the orchestra have agreed unanimously not to hazard another season on this basis."

The committee referred to last year's season, rendered almost disastrous by rain on 14 of the 35 concert nights—and the public's fear of rain on the others. The musicians, it was reported, averaged little better than $20 a week.

"I won't tell you the figure, because it is degrading," said one musical authority. "But it was less than half what the men in the New York Philharmonic got for their summer season." That season was underwritten by a citizens' committee, which raised $75,000. All other similar seasons—Boston, Detroit, Hollywood—likewise are underwritten.

Winter Season Endowed.

Here the men have been forced to take a chance on the receipts at 25 cents and 50 cents a seat. The summer season hasn't had any financing since the original "stake" of $125,000 eight years ago. In contrast, the winter season of the Philadelphia Orchestra is endowed. Recently the Orchestra Association raised a $100,000 maintenance fund.

The men of the orchestra offered no solution, simply describing the situation. A public campaign to underwrite possible losses has been suggested, but just what the amount might be is not known. Emma Feldman, veteran manager, hinted at $20,000 when the season ended last fall. All or none of that might be used, depending on the attendance at the concerts.

Conclusion.

The orchestra committee's statement concludes as follows:

"Across the country there is the spectacle of summer concerts operated by committees which guarantee salaries to the musicians of the New York Philharmonic Symphony Orchestra, the Boston Symphony Orchestra, the [redacted]phony Orchestra and the Los Angles Philharmonic Orchestra, and yet the men of the Philadelphia Orchestra must worry along as best they can, operating their own concert series without support of any organized group of Philadelphians.

"This has been the case for eight years, and the men of the orchestra do not believe they can do justice either to themselves or to the Philadelphia Orchestra if they continue to operate the Dell.

Willing to Work.

"They have no proposal to make other than the fact that they are ready and willing to perform a season of summer concerts which will match in artistry the summer season of any symphony orchestra in the world.

Planning and guaranteeing of such a series, they feel, is not rightfully the province of the performers. Therefore, unless in some way or other Philadelphians can find a way of planning and guaranteeing a summer season of symphony concerts, the men of the Philadelphia Orchestra who normally would expect to play at Robin Hood Dell in Fairmount Park this summer will scatter and seek work or relaxation elsewhere.

The Committee of the Robin Hood Dell Orchestra stands ready to meet and co-operate with anyone who will assist in planning a guaranteed summer concert season and thereby save for Philadelphia one of its most attractive cultural attributes."

HARTFORD, CONN.
TIMES

FEB 4 - 1939

Boston Symphony Cellist to Appear As Chorus Soloist

Louis Pellettieri, conductor of the Wethersfield Women's Chorus, which will present its eighth annual concert Feb. 21, announces that Jean Bedetti, first cellist of the Boston Symphony, will be soloist this year.

Mr. Bedetti was born in Lyons, France, Dec. 18, 1883. He first studied cello with his father at the conservatory of his native city, making his first public appearance there at the age of 11. He continued his study at the Paris Conservatory with Jules Loeb and took first prize in 1902.

He became first cellist of the Opera Comique Orchestre in 1904 and of the Colonne Orchestra in 1908. These activities, with appearances in chamber music and reitals in many European cities, were interrupted by the war, which called him to service. In the autumn of 1919 he came to America to assume his present position.

The chorus will sing the Handel-Geer "May No Rash Intruder Disturb," the Durante-Braun "Virgin Full of Grace," the Donandy-Taylor "Fragrant Groves and Flowery Meadows," and the Purcell-Harris "Nymphs and Shepherds" for its first group.

The three remaining will include "The Foggy Dew," Irish folksong; "There Was a Pig Went Out to Dig," English folksong, arr. Grainger; "Gute Nacht," German folksong; "Grizzly, Grumpy Granny," Belgian folksong, arr. Taylor; "Zueignung," Strauss - Taylor; "Impatience," Schubert; "Morgen," Strauss-Kramer; "He, Zigeuner," Brahms-Taylor; "The Perfect Hour," Poldowski-Harris; "Moon Marketing," Weaver; "Nobody Knows the Trouble I See," Negro melody; "Mia Carlotta," Dunn.

The concert will be given in the Wethersfield High School at 8:30 p. m.

ALBANY, N. Y.
Knickerbocker News

FEB 4 - 1939

Six Concerts Planned at Festival

SIX concerts will be given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at the sixth annual Berkshire Symphonic Festival next summer at "Tanglewood," in Stockbridge. The first series of concerts will be given Aug. 3, 5 and 6, and the second Aug. 10, 12 and 13.

The Berkshire Symphonic Festival has progressed through five years to a climax of achievement in the dedication of the new shed last summer. There was general comment upon the fine acoustical properties of the auditorium which made it possible for an audience of more than 5,000 to hear every detail.

The festival trustees, announcing six concerts, will apply present resources for next summer's concerts to making needed improvements at "Tanglewood," such as draining parking areas, installing permanent lighting, laying out roads, and they hope enough money will be received to provide an emergency enclosure for the shed.

Dr. Koussevitsky will make the programs for the 1939 festival from the following list of works: Second and Third Symphonies of Beethoven, First and Third of Brahms, symphonies of Haydn and Mozart, Fourth of Tchaikovsky, Second and Fifth of Sibelius, Rimsky Korsakov's "Scheherazade," Debussy's "Afternoon of a Fawn," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra," and others to be announced.

The trustees of the Boston Symphony Orchestra and trustees of the Berkshire Symphonic Festival are giving serious thought to the development of the physical plant at "Tanglewood" in anticipation of the next momentous step in expansion, scheduled for 1940.

Membership lists closed Nov. 1, with the result that audiences of more than 2,000 are assured for each of the six concerts. Ninety per cent of the boxes have been taken. Subscriptions are being re-

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CUE
NEW YORK, N. Y.

FEB 4 - 1939

"Papa" Koussevitzky

Haydn's *Farewell* Symphony performed in costume, by the Boston Symphony Orchestra, Serge Koussevitzky conducting, at Carnegie Hall, 7th Ave. at 57th St. Wed. eve. Feb. 8th, 8:45 p.m. Benefit for Boston Symphony Pension Fund. $1—$5. Tickets at Carnegie Hall box office. CIrcle 7-7460.

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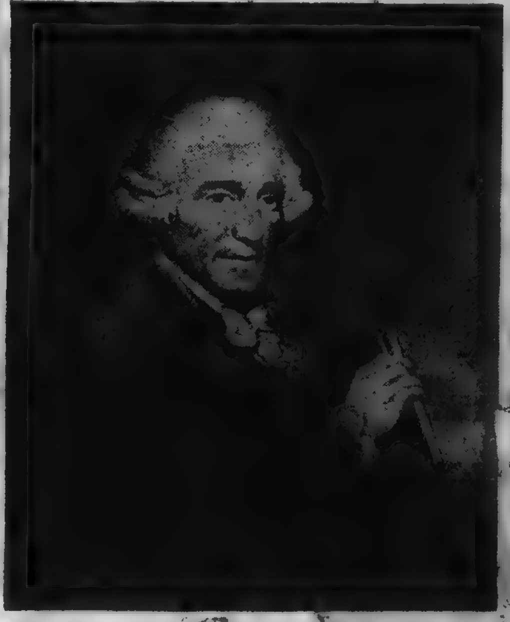

PAPA HAYDN LOOKED LIKE THIS

154

MUSIC

Feb. 4/39

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The 15th regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 8 in C minor .... Bruckner
"Pictures at an Exhibition," arranged for orchestra by Ravel .... Moussorgsky

The Bruckner-Mahler controversy and all the ramifications which it implies are now far enough distant so that we ought to be able to listen to the symphonies of both—and positively of the former—without prejudice. It was a mistake, except in a very general way, to couple the names of these two composers together, for the differences of their art are as important as the analogies.

Bruckner unquestionably had the strongest of emotional inspiration in writing this symphony, with its long and moving adagio. That is the core and meaning of the piece, and the first movement, scherzo and grandiose finale do but surround and encase it. If the adagio, then, does not move you, be assured that the symphony as a whole does not contain much meaning for your ears.

With yesterday's splendid performance and Dr. Koussevitzky's persuasive interpretation one would have to be fantastically out of the mood not to sense the power of the 8th Symphony. Bruckner's faults are not inherent flaws, not abscesses of the soul; they lie on the surface and should not fend us off from the music.

The serious trouble with Bruckner is exemplified in this work in the finale. His scherzos, his lyric and elegiac pages are as a rule sincerely convincing. It is his perorations that sometimes ring hollow. As Mr. Neville Cardus once wrote in the Manchester Guardian: "With tremendous solemnity Bruckner tells us that every cloud has a silver lining. In portentous voice he reminds us that we are here today and gone tomorrow. He commands a terrible stillness, then, in an awful apocalyptic vision he sees that it is a long lane that has no turning."

This is unfair to the Bruckner of the 8th Symphony, even of its finale. There are other composers, considered greater by the world at large, who take a long time with the oratory of the close. Mr. Cardus expresses merely the point of view of the modern listener who at such times would like to cry out: "Another cadence and I fire!"

But the Bruckner of the 7th and 8th Symphonies, to name only two that have been recently heard here, is a welcome relief from a symphonic repertoire that is rapidly approaching the point of going stale. Conductors are well advised to turn up his works now and again. And when they sound as magnificently as the 8th did yesterday the audience is not going to, and emphatically did not, complain.

It is hard to imagine any other composer than Ravel doing justice with such taste and skill to Moussorgsky's charming piano pieces, the "Pictures at an Exhibition." Yet other conductors have commissioned other transcriptions. Out of curiosity it might be interesting to hear another version, but he is a bold spirit who would seek to better Ravel at orchestration.

The pieces themselves can sound effectively on the piano, though it is technically difficult to get the speed that the orchestra can manage out of the Baba-Yaga movement. The piano must also pound unmercifully for the climax of the Kiev Gate, whereas the orchestra can excite us with its tremendous sonority. Ravel has also been able to point up the lighter movements, such as the ballet of the Chicks in their Shells. Still, this transcription is by now so much more familiar to the public than the piano version that it is perhaps pointless to say more than that it made a good conclusion to a most successful concert.

The concert will be repeated tonight. Next week the orchestra will be in New York. The concerts of the 17th and 18th offer Myra Hess as soloist in Beethoven's 3d piano concerto, Sibelius's 3d Symphony and the 2d Symphony of the contemporary William Schuman.

GOTHAM LIFE
NEW YORK, N. Y.

FEB 5 - 1939

Seeing New York

By Thetford LeViness

The Musical Art Quartet is booked for an evening of songs at Town Hall, 123 W. 43rd St., on Monday, Feb. 6th. On Wednesday evening, Feb. 6th, the Boston Symphony Orchestra will play at Carnegie Hall, and will give repeat performances on the following Friday evening and Saturday afternoon. On

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BRUCKNER'S EIGHTH BY SYMPHONY

Austrian's Work Meets With Enthusiastic Reception

B. Post Feb. 4/39

BY WARREN STOREY SMITH

Yesterday afternoon for the fourth time since 1929 and for the second time in two years Dr. Koussevitzky led the Symphony Orchestra through the Eight Symphony of Bruckner. That the Boston public does not yet take this music as a matter of course was proved both by the answering enthusiasm and the animated discussion that afterwards filled the corridors. Like Mahler, Bruckner is still a "new" and somewhat troubling composer.

FIRST PLAYED IN 1909

If we go back to the days of Fiedler and Muck we will find Bruckner well established in Symphony Hall, and generally admired. This Eighth Symphony was first played here under Mr. Fiedler in March, 1909, and there was a requested repetition the following month. Already Dr. Koussevitzky has restored the Austrian symphonist to the place he once held. It is now his opportunity to make that position stronger even than before. By token of the aforementioned enthusiasm yesterday and of the applause that greeted the more easily assimilated Seventh Symphony, when it was last played under Dr. Koussevitzky's direction, Boston is eager for the particular emotional, spiritual and musical experience that a Bruckner Symphony can provide.

With Bruckner there are three stumbling blocks: the Symphonies are long; they achieve real momentum only in the always masterly Scherzos, the greatest since those of Beethoven, and there is likely to be a want of continuity. Nevertheless, these objections do not seem to weigh very heavily with our audiences—even the chief objection, that of length.

Has Richness and Depth

Despite much-to-be-regretted cuts, particularly in the Adagio, the Eighth Symphony consumed yesterday over an hour. In this restless, nervous age we are supposedly impatient of operatic and symphonic longuers. But it does not seem to work that way. The public dotes on Wagner and, when given a chance, it rises to Mahler and Bruckner, as the audience rose yesterday to the latter's Eighth and last season to the former's Fifth.

And why? Because in these works there is a notable depth and richness, an earnestness and elevation, a wealth of moving melody, of satisfying harmony and of glowing, resplendent sonorities—things in which the music of our own day is, as a rule, sadly lacking.

Knows Use of Brass

If there ever was a time when the world needed art as a means of escape, that time is here and now. And escape is something which Hindemith and Stravinsky and their swarm of imitators hardly offer us. They give us, instead, what we already feel, not what we wish we felt.

Except for an occasional over-emphasis in the brass, which Bruckner employs in the Wagnerian manner, the performance yesterday was an admirable one, worthy of beauty and majesty of the music. By rights, the Bruckner Symphonies should be given alone and in their entirety. Yesterday the Moussorgsky-Ravel "Pictures at an Exhibition" made the postscript that custom decrees.

Globe Feb. 4/39

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Undeniably true it is the music of Anton Bruckner grows upon one. This reflection was bolstered yesterday afternoon during a singularly eloquent performance, by Dr. Serge Koussevitzky and the Boston Symphony Orchestra, of the Eighth Symphony by that master. The work was last played here in April, 1937. At the concerts this week it occupies the first half of the program, with Moussorgsky's delightful "Pictures at an Exhibition," as arranged for orchestra by Maurice Ravel, coming thereafter.

According to his lights, this reviewer has considered Bruckner to have been overrated by his partisans, and in sincere—though evidently misguided—faith has written disparaging words. With all possible dignity, yet without going to the other extreme and lauding Bruckner as one of the greatest geniuses who ever lived, those words are now publicly eaten.

Bruckner and Gustav Mahler (who was considerably younger than Bruckner) have for years been coupled as a pair of misunderstood artists whose music has not been sufficiently esteemed. In Bruckner's case denial of recognition may have been due principally to the fact that he had the misfortune to live when Wagner and Brahms governed the tonal universe. Naturally, anyone of lesser stature was bound to be overshadowed.

Bruckner, after years of labor, became a master of counterpoint and, in his own fashion, of form. Learning a good deal from Wagner's instrumentation, he at length became a master of the orchestra, though what he learned was largely absorbed into his own individuality.

The Teutonic convention of the symphony, after the example set by Beethoven, was to build closely knit symphonies out of brief, fragmentary themes that could be "developed." Bruckner, on the other hand, was a nonconformist to the extent that he preferred more complete melodies to work with and a correspondingly spreading form. He could, however, write genuinely Beethovenish scherzos which neither Wagner nor Brahms could likely have done so well because their minds were differently organized.

Bruckner possessed considerable skill at inventing distinguished melody, as his slow movements—perhaps his finest accomplishment—plainly show. His music represents the 19th century Germanic ideal of beauty; songful and dramatic by turn, harmonically varied in a complicated way, and his most emotional, not to say visionary, pages have that solid strength which so completely identifies the Teutonic composer of the time.

Conversely, the music of Bruckner does not seem to run so deep as that of his great predecessors and contemporaries. There is less Olympian serenity, less universality and his "high seriousness" occasionally becomes pompous. His allegros have so many climaxes that they come like a succession of mountain peaks and valleys, and somehow detract from the sense of direct progress that ought to be a characteristic of a symphonic allegro. The length of his music is no great stumbling block; length was merely a convention of his epoch.

Both Symphony and performance were received most enthusiastically, and there were some cheers. Little by little, both Mahler and Bruckner make their way.—C. W. D.

Social Activities

Boston Symphony Audience Astonished by Hot-Cha Boys

Victims of Delightful, Subtle Hoax—Koussevitzky Appears as Haydn—Richard Hale in "Peter the Wolf"

(By JAY C. ROSENFELD)

BOSTON, Feb. 2.—"Dick" Burgin and his "BSO" hot-cha-cha boys may not be as renowned in their field as some other of the country's popular bands but it is a question if any troupe ever caused as much astonishment as did they when last night in Symphony Hall they were pushed forward on a movable platform to execute their part of the Pension Fund concert.

To see an oversized dozen or so familiar "Symphony" men in little short white jackets, with gilt letters "BOS" stamped on heraldic banners hanging from the backs of their music-stands, playing Louis Gruenberg's "The Daniel Jazz," a piece inspired by Vachel Lindsay's poem, and with the tenor Colin O'More singing the eloquent verses was a sight which the conservative Boston audience which packed the hall could not at once absorb.

In Powdered Wigs

Indeed up to the end of the program it was not completely evident that the spirit of the evening, a delightful subtle hoax, had penetrated the learned craniums of the Hub's inveterate music-lovers. At the opening of the concert they were greeted with a Burgundy red curtain which closed the platform to view instead of the usually brilliantly-lighted stage to which the grand organ provides the backdrop.

But if they were awed by the sight which unfolded at the curtain's first drawing they were less surprised because of the advance publicity which the event had been given. It certainly did not diminish their pleasure as they saw a major part of their beloved orchestra, in powdered wigs and the costumes which were of the day of Haydn, sitting at the candle-lighted desks awaiting the arrival on the stage of their famous leader, Serge Koussevitzky, who was to impersonate dear old "Papa" Haydn in the performance of that master's "Farewell" symphony. Haydn and George Washington were vintage of the same year, and the costume in which our first President is portrayed was that copied last night.

Above the orchestra was suspended a gorgeous chandelier; to each side of the orchestra were fluted columns surmounted by candelabra. In the usual place of the conductor's stand was an old spinet of the type from which Haydn is known to have directed his orchestra.

Koussevitzky in Character

The appearance of Koussevitzky drew forth a hush rather than an explosion of applause. His black, brocaded satin, knee-length coat with its wide lace-fringed cuffs within which he tucked his handkerchief; his satin knee-breeches, white stockings and black pumps, comprised a costume which was topped by a white braided wig caught at the back with a dainty black ribbon. He was made up, too, to resemble the old master and his attempt to stay in character not only was well done, but a remarkable feature of the Boston conductoro's personality. Few are the famous men before the musical public, except those of opera perhaps, who would deign to let their hair down, as did Mr. Koussevitzky figuratively and pseudo-literally last night. The evidences of being a human being in addition to a celebrated conductor are indeed extraordinary in his case.

The "Farewell" symphony is the one in the last movement of which, one by one, the musicians extinguish their candles and steal away while their royal patron, happily dozing, neither notices their departure nor the cessation of the sweet sounds. This was carried out last night with painstaking care. The restrained volume of the orchestra gradually diminished until there were left but one of each instrument, and then in soft succession there were six, five, four, a single first violin and a second, finally none but the conductor, who, too, then blows out his candle and tiptoes away.

Hale Narrator

The remainder of the program was done in conventional evening concert costume. Yet to come before intermission was "Peter and the Wolf" of Prokofieff, in which Richard Hale was the narrator. This, a fairy tale for children, was done with spontaneous abandon. Everyone was so happy about the whole evening, on stage and in the audience.

After intermission came a series of waltzes, one by Lanner, two by Johann Strauss, one each of Sibelius and Ravel. The superb orchestra takes such familiar things as the "Voices of Spring" and the "Valse Triste" and makes of them something of "gemutlich" charm and indelible effectiveness.

The program was one chosen with an eye to avoid conflict with any of the regular scheduled concerts of the year, but in relief it stood out all the more clearly and memorably.

NEW YORK, N. Y.
TIMES

EB 8 - 1939

MUSIC NOTES

Today's events: "Rigoletto," Metropolitan Opera House, evening; Boston Symphony Orchestra, Carnegie Hall, evening; Boris Golschmann, pianist, Town Hall, evening; Elen Dosia, soprano, and André Burdino, tenor, Town Hall, afternoon; Douglas Moore, lecturer, Town Hall, 5:30 P. M.; Harmony Guild of New York, 705 Carnegie Hall, 8:30 P. M.

BROOKLYN, N. Y.
CITIZEN

FEB 4 - 1939

SYMPHONY CONDUCTOR

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which will give the third of its Brooklyn series at the Academy of Music on Thursday night at 8:30. The program will include Mozart's Symphony in A major, Tchaikowsky's Fourth Symphony in F minor, and Saint-Saens' Concerto in A minor for violincello and orchestra, with Jean Bedetti, first 'cellist of the orchestra as soloist. The series is sponsored by the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

LOWELL, MASS.
SUNDAY TELEGRAM

FEB 5 - 1939

MYRA HESS WITH ORCHESTRA

The Boston Symphony orchestra, after devoting the coming week to a visit to New York, will give the next regular pair of Symphony concerts in Symphony Hall on Friday afternoon and Saturday evening, February 17 and 18. Serge Koussevitzky will then present for the first time here the Second Symphony of William Schuman, a native of New York City, who has composed a number of chamber works, and for full orchestra this symphony, and a prelude and fugue. The Third Symphony of Sibelius, in C major, will also be played, and the Third Pianoforte Concerto of Beethoven, in C minor. Myra Mess will be the distinguished soloist of this programme.

Miss Hess will likewise appear as soloist at the fourth pair of concerts of the Monday evening and Tuesday afternoon series to be given on February 20 and 21.

PROVIDENCE, R. I.
JOURNAL

FEB 5 -1939

Feb. 28—Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor; Metropolitan Theatre, 8:30 p. m.

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MUSIC

4/39

By ALEXANDER WILLIAMS

SYMPHONY CONCERT

The 15th regular concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 8 in C minor .... Bruckner
"Pictures at an Exhibition," arranged for orchestra by Ravel .... Moussorgsky

The Bruckner-Mahler controversy and all the ramifications which it implies are now far enough distant so that we ought to be able to listen to the symphonies of both—and positively of the former—without prejudice. It was a mistake, except in a very general way, to couple the names of these two composers together, for the differences of their art are as important as the analogies.

Bruckner unquestionably had the strongest of emotional inspiration in writing this symphony, with its long and moving adagio. That is the core and meaning of the piece and the first movement, scherzo and grandiose finale do but surround and encase it. If the adagio, then, does not move you, be assured that the symphony as a whole does not contain much meaning for your ears.

With yesterday's splendid performance and Dr. Koussevitzky's persuasive interpretation one would have to be fantastically out of the mood not to sense the power of the 8th Symphony. Bruckner's faults are not inherent flaws, not abscesses of the soul; they lie on the surface and should not fend us off from the music.

The serious trouble with Bruckner is exemplified in this work in the finale. His scherzos, his lyric and elegiac pages are as a rule sincerely convincing. It is his perorations that sometimes ring hollow. As Mr. Neville Cardus once wrote in the Manchester Guardian: "With tremendous solemnity Bruckner tells us that every cloud has a silver lining. In portentous voice he reminds us that we are here today and gone tomorrow. He commands a terrible stillness, then, in an awful apocalyptic vision he sees that it is a long lane that has no turning."

This is unfair to the Bruckner of the 8th Symphony, even of its finale. There are other composers, considered greater by the world at large, who take a long time with the oratory of the close. Mr. Cardus expresses merely the point of view of the modern listener who at such times would like to cry out: "Another cadence and I fire!"

But the Bruckner of the 7th and 8th Symphonies, to name only two that have been recently heard here, is a welcome relief from a symphonic repertoire that is rapidly approaching the point of going stale. Conductors are well advised to turn up his works now and again. And when they sound as magnificently as the 8th did yesterday the audience is not going to, and emphatically did not, complain.

It is hard to imagine any other composer than Ravel doing justice with such taste and skill to Moussorgsky's charming piano pieces, the "Pictures at an Exhibition." Yet other conductors have commissioned other transcriptions. Out of curiosity it might be interesting to hear another version, but he is a bold spirit who would seek to better Ravel at orchestration.

The pieces themselves can sound effectively on the piano, though it is technically difficult to get the speed that the orchestra can manage out of the Baba-Yaga movement. The piano must also pound unmercifully for the climax of the Kiev Gate, whereas the orchestra can excite us with its tremendous sonority. Ravel has also been able to point up the lighter movements, such as the ballet of the Chicks in their Shells. Still, this transcription is by now so much more familiar to the public than the piano version that it is perhaps pointless to say more than that it made a good conclusion to a most successful concert.

The concert will be repeated tonight. Next week the orchestra will be in New York. The concerts of the 17th and 18th offer Myra Hess as soloist in Beethoven's 3d piano concerto, Sibelius's 3d Symphony and the 2d Symphony of the contemporary William Schuman.

BRUCKNER'S EIGHTH BY SYMPHONY

Austrian's Work Meets With Enthusiastic Reception

B. Post Feb. 4/39

BY WARREN STOREY SMITH

Yesterday afternoon for the fourth time since 1929 and for the second time in two years Dr. Koussevitzky led the Symphony Orchestra through the Eight Symphony of Bruckner. That the Boston public does not yet take this music as a matter of course was proved both by the answering enthusiasm and the animated discussion that afterwards filled the corridors. Like Mahler, Bruckner is still a "new" and somewhat troubling composer.

FIRST PLAYED IN 1909

If we go back to the days of Fiedler and Muck we will find Bruckner well established in Symphony Hall, and generally admired. This Eighth Symphony was first played here under Mr. Fiedler in March, 1909, and there was a requested repetition the following month. Already Dr. Koussevitzky has restored the Austrian symphonist to the place he once held. It is now his opportunity to make that position stronger even than before. By token of the aforementioned enthusiasm yesterday and of the applause that greeted the more easily assimilated Seventh Symphony, when it was last played under Dr. Koussevitzky's direction, Boston is eager for the particular emotional, spiritual and musical experience that a Bruckner Symphony can provide.

With Bruckner there are three stumbling blocks: the Symphonies are long; they achieve real momentum only in the always masterly Scherzos, the greatest since those of Beethoven, and there is likely to be a want of continuity. Nevertheless, these objections do not seem to weigh very heavily with our audiences—even the chief objection, that of length.

Has Richness and Depth

Despite much-to-be-regretted cuts, particularly in the Adagio, the Eighth Symphony consumed yesterday over an hour. In this restless, nervous age we are supposedly impatient of operatic and symphonic longuers. But it does not seem to work that way. The public dotes on Wagner and, when given a chance, it rises to Mahler and Bruckner, as the audience rose yesterday to the latter's Eighth and last season to the former's Fifth.

And why? Because in these works there is a notable depth and richness, an earnestness and elevation, a wealth of moving melody, of satisfying harmony and of glowing, resplendent sonorities—things in which the music of our own day is, as a rule, sadly lacking.

Knows Use of Brass

If there ever was a time when the world needed art as a means of escape, that time is here and now. And escape is something which Hindemith and Stravinsky and their swarm of imitators hardly offer us. They give us, instead, what we already feel, not what we wish we felt.

Except for an occasional over-emphasis in the brass, which Bruckner employs in the Wagnerian manner, the performance yesterday was an admirable one, worthy of beauty and majesty of the music. By rights, the Bruckner Symphonies should be given alone and in their entirety. Yesterday the Moussorgsky-Ravel "Pictures at an Exhibition" made the postscript that custom decrees.

GOTHAM LIFE
NEW YORK, N. Y.

FEB 5 - 1939

Seeing New York

By Thetford LeViness

The Musical Art Quartet is booked for an evening of songs at Town Hall, 123 W. 43rd St., on Monday, Feb. 6th. On Wednesday evening, Feb. 6th, the Boston Symphony Orchestra will play at Carnegie Hall, and will give repeat performances on the following Friday evening and Saturday afternoon. On

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Globe

MUSIC

4/39

SYMPHONY HALL

Boston Symphony Orchestra

Undeniably true it is the music of Anton Bruckner grows upon one. This reflection was bolstered yesterday afternoon during a singularly eloquent performance, by Dr. Serge Koussevitzky and the Boston Symphony Orchestra, of the Eighth Symphony by that master. The work was last played here in April, 1937. At the concerts this week it occupies the first half of the program, with Moussorgsky's delightful "Pictures at an Exhibition," as arranged for orchestra by Maurice Ravel, coming thereafter.

According to his lights, this reviewer has considered Bruckner to have been overrated by his partisans, and in sincere—though evidently misguided—faith has written disparaging words. With all possible dignity, yet without going to the other extreme and lauding Bruckner as one of the greatest geniuses who ever lived, those words are now publicly eaten.

Bruckner and Gustav Mahler (who was considerably younger than Bruckner) have for years been coupled as a pair of misunderstood artists whose music has not been sufficiently esteemed. In Bruckner's case denial of recognition may have been due principally to the fact that he had the misfortune to live when Wagner and Brahms governed the tonal universe. Naturally, anyone of lesser stature was bound to be overshadowed.

Bruckner, after years of labor, became a master of counterpoint and, in his own fashion, of form. Learning a good deal from Wagner's instrumentation, he at length became a master of the orchestra, though what he learned was largely absorbed into his own individuality.

The Teutonic convention of the symphony, after the example set by Beethoven, was to build closely knit symphonies out of brief, fragmentary themes that could be "developed." Bruckner, on the other hand, was a nonconformist to the extent that he preferred more complete melodies to work with and a correspondingly spreading form. He could, however, write genuinely Beethovenish scherzos which neither Wagner nor Brahms could likely have done so well because their minds were differently organized.

Bruckner possessed considerable skill at inventing distinguished melody, as his slow movements—perhaps his finest accomplishment—plainly show. His music represents the 19th century Germanic ideal of beauty; songful and dramatic by turn, harmonically varied in a complicated way, and his most emotional, not to say visionary, pages have that solid strength which so completely identifies the Teutonic composer of the time.

Conversely, the music of Bruckner does not seem to run so deep as that of his great predecessors and contemporaries. There is less Olympian serenity, less universality and his "high seriousness" occasionally becomes pompous. His allegros have so many climaxes that they come like a succession of mountain peaks and valleys, and somehow detract from the sense of direct progress that ought to be a characteristic of a symphonic allegro. The length of his music is no great stumbling block; length was merely a convention of his epoch.

Both Symphony and performance were received most enthusiastically, and there were some cheers. Little by little, both Mahler and Bruckner make their way.—C. W. D.

Social Activities

Boston Symphony Audience Astonished by Hot-Cha Boys

Victims of Delightful, Subtle Hoax—Koussevitzky Appears as Haydn—Richard Hale in "Peter the Wolf"

(By JAY C. ROSENFELD)

BOSTON, Feb. 2.—"Dick" Burgin and his "BSO" hot-cha-cha boys may not be as renowned in their field as some other of the country's popular bands but it is a question if any troupe ever caused as much astonishment as did they when last night in Symphony Hall they were pushed forward on a movable platform to execute their part of the Pension Fund concert.

To see an oversized dozen or so familiar "Symphony" men in little short white jackets, with gilt letters "BOS" stamped on heraldic banners hanging from the backs of their music-stands, playing Louis Gruenberg's "The Daniel Jazz," a piece inspired by Vachel Lindsay's poem, and with the tenor Colin O'More singing the eloquent verses was a sight which the conservative Boston audience which packed the hall could not at once absorb.

In Powdered Wigs

Indeed up to the end of the program it was not completely evident that the spirit of the evening, a delightful subtle hoax, had penetrated the learned craniums of the Hub's inveterate music-lovers. At the opening of the concert they were greeted with a Burgundy red curtain which closed the platform to view instead of the usually brilliantly-lighted stage to which the grand organ provides the backdrop.

But if they were awed by the sight which unfolded at the curtain's first drawing they were less surprised because of the advance publicity which the event had been given. It certainly did not diminish their pleasure as they saw a major part of their beloved orchestra, in powdered wigs and the costumes which were of the day of Haydn, sitting at the candle-lighted desks awaiting the arrival on the stage of their famous leader, Serge Koussevitzky, who was to impersonate dear old "Papa" Haydn in the performance of that master's "Farewell" symphony. Haydn and George Washington were vintage of the same year, and the costume in which our first President is portrayed was that copied last night.

Above the orchestra was suspended a gorgeous chandelier; to each side of the orchestra were fluted columns surmounted by candelabra. In the usual place of the conductor's stand was an old spinet of the type from which Haydn is known to have directed his orchestra.

Koussevitzky in Character

The appearance of Koussevitzky drew forth a hush rather than an explosion of applause. His black, brocaded satin, knee-length coat with its wide lace-fringed cuffs within which he tucked his handkerchief; his satin knee-breeches, white stockings and black pumps, comprised a costume which was topped by a white braided wig caught at the back with a dainty black ribbon. He was made up, too, to resemble the old master and his attempt to stay in character not only was well done, but a remarkable feature of the Boston conductoro's personality. Few are the famous men before the musical public, except those of opera perhaps, who would deign to let their hair down, as did Mr. Koussevitzky figuratively and pseudo-literally last night. The evidences of being a human being in addition to a celebrated conductor are indeed extraordinary in his case.

The "Farewell" symphony is the one in the last movement of which, one by one, the musicians extinguish their candles and steal away while their royal patron, happily dozing, neither notices their departure nor the cessation of the sweet sounds. This was carried out last night with painstaking care. The restrained volume of the orchestra gradually diminished until there were left but one of each instrument, and then in soft succession there were six, five, four, a single first violin and a second, finally none but the conductor, who, too, then blows out his candle and tiptoes away.

Hale Narrator

The remainder of the program was done in conventional evening concert costume. Yet to come before intermission was "Peter and the Wolf" of Prokofieff, in which Richard Hale was the narrator. This, a fairy tale for children, was done with spontaneous abandon. Everyone was so happy about the whole evening, on stage and in the audience.

After intermission came a series of waltzes, one by Lanner, two by Johann Strauss, one each of Sibelius and Ravel. The superb orchestra takes such familiar things as the "Voices of Spring" and the "Valse Triste" and makes of them something of "gemutlich" charm and indelible effectiveness.

The program was one chosen with an eye to avoid conflict with any of the regular scheduled concerts of the year, but in relief it stood out all the more clearly and memorably.

NEW YORK, N. Y.
TIMES

FEB 8 - 1939

MUSIC NOTES

Today's events: "Rigoletto," Metropolitan Opera House, evening; Boston Symphony Orchestra, Carnegie Hall, evening; Boris Golschmann, pianist, Town Hall, evening; Elen Dosia, soprano, and André Burdino, tenor, Town Hall, afternoon; Douglas Moore, lecturer, Town Hall, 5:30 P. M.; Harmony Guild of New York, 706 Carnegie Hall, 8:30 P. M.

BROOKLYN, N. Y.
CITIZEN

FEB 4 - 1939

SYMPHONY CONDUCTOR

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which will give the third of its Brooklyn series at the Academy of Music on Thursday night at 8:30. The program will include Mozart's Symphony in A major, Tchaikowsky's Fourth Symphony in F minor, and Saint-Saens' Concerto in A minor for violincello and orchestra, with Jean Bedetti, first cellist of the orchestra as soloist. The series is sponsored by the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

LOWELL, MASS.
SUNDAY TELEGRAM

FEB 5 - 1939

MYRA HESS WITH ORCHESTRA

The Boston Symphony orchestra, after devoting the coming week to a visit to New York, will give the next regular pair of Symphony concerts in Symphony Hall on Friday afternoon and Saturday evening, February 17 and 18. Serge Koussevitzky will then present for the first time here the Second Symphony of William Schuman, a native of New York City, who has composed a number of chamber works, and for full orchestra this symphony, and a prelude and fugue. The Third Symphony of Sibelius, in C major, will also be played, and the Third Pianoforte Concerto of Beethoven, in C minor. Myra Hess will be the distinguished soloist of this programme.

Miss Hess will likewise appear as soloist at the fourth pair of concerts of the Monday evening and Tuesday afternoon series to be given on February 20 and 21.

PROVIDENCE, R. I.
JOURNAL

FEB 5 - 1939

Feb. 28—Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor; Metropolitan Theatre, 8:30 p. m.

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NEW YORK, N. Y.
EVENING POST

FEB 4 - 1939

APPEARING IN NOTABLE CONCERT AND OPERA EVENTS OF THE WEEK

Serge Koussevitzky, fitted out in an eighteenth-century costume by Robert Edmond Jones to impersonate Haydn for a performance of the "Farewell" Symphony, in which he will conduct the Boston Symphony Orchestra in Carnegie Hall next Wednesday night. The concert will be a benefit for the Orchestra's Pension Fund.

Rose Bampton (right) makes her season's debut at the Metropolitan next Saturday night, February 11, her first local appearance in the title role of "Aida." . . . Left, Helen Jepson, who will sing "Thais," to be revived next Friday evening.

NEW YORK, N. Y.
EVENING POST

FEB 4 - 1939

Boston Symphony In Four Concerts Here Next Week

Four concerts in Manhattan and Brooklyn are scheduled by Serge Koussevitzky and the Boston Symphony Orchestra for next week. Visual and dramatic arts will be combined with music at the "Concert Extraordinaire" to be given at Carnegie Hall next Wednesday evening, February 8, for the benefit of the orchestra's Pension Fund. An eighteenth century costume, based on pictures of Josef Haydn, will be worn by Dr. Koussevitzky when he conducts the opening number, Haydn's "Farewell" symphony. There will also be appropriate stage settings for this and the following number, "The Daniel Jazz," a setting for small orchestra and tenor of Vachel Lindsay's poem. Richard Hale will be narrator in a Russian fairy tale, "Peter and the Wolf," which Serge Prokofieff has set for speaker and orchestra, and a selection of waltzes by Strauss, lanner, Sibelius and Ravel will make up the second part of the program.

The orchestra's third pair of local concerts will be given next Friday evening, February 10, and the following Saturday afternoon at Carnegie Hall. The program for the first concert lists the Bruckner Eighth Symphony and Moussorgsky's "Pictures at an Exhibition." Saturday's concert offers Mozart's Symphony in A major, K. 201, two movements from Hindemith's "Symphonic Dances," Moussorgsky's "Pictures at an Exhibition" and Bloch's "Schelemo," with Jean Bedetti as cello soloist.

The third concert of the current Brooklyn series will be given next Thursday evening, February 9, at the Brooklyn Academy of Music. Jean Bedetti will be soloist in the Concerto in A minor by Saint-Saens, and the rest of the program will be devoted to the Mozart A major Symphony and the Tchaikovsky Symphony in F minor, No. 4.

Sun. N. Y. Herald-Tribune Feb. 5/39

THE ORCHESTRAS

IN ADDITION to their regular subscription concerts, both the Philharmonic-Symphony and the Boston Symphony Orchestras will give special concerts of an unusual character this week in Carnegie Hall. The Bostonians, under Serge Koussevitzky, will play for the benefit of that orchestra's Pension Fund next Wednesday night, and on Saturday night Nadia Boulanger will share the Philharmonic baton with John Barbirolli in a concert sponsored by the Philharmonic-Symphony League.

Dr. Koussevitzky's program for Wednesday night, officially styled a "Concert Extraordinaire" will begin with Haydn's "Farewell" symphony," for which Dr. Koussevitzky will wear a Haydnesque costume designed by Robert Edmond Jones, and will direct musicians also wearing late eighteenth century garb, representing the Esterhazy household orchestra under Haydn's direction. There will be a special stage setting for this and also for Louis Gruenberg's "The Daniel Jazz," a setting of Vachel Lindsay's poem, for tenor solo (Colin O'More) and small orchestra.

Serge Prokofieff's "orchestral fairy tale for children" titled "Peter and the Wolf" will be performed for the first time in New York, with Richard Hale narrating the adventures of the youthful Peter. The remainder of the program will be devoted to waltzes or music based on the waltz by Lanner, Johann Strauss, Sibelius and Ravel.

Mlle. Boulanger, making her first appearance here as a conductor, will conduct the first half of next Saturday night's Philharmonic-Symphony program. The Monteverdi Singers, a group of five who have been associated with Mlle. Boulanger's activities in Paris, will sing madrigals by Monteverdi and Faure's "Shylock's Nocturne." Jean Franzaix will make his American debut as soloist in his piano concerto, and another novelty will be an overture by Antoni Szalowski, a thirty-two-year-old Polish composer. Mr. Barbirolli will conduct Mozart's two-piano concerto in E flat, with Mlle, Boulanger and Mr. Franzaix as soloists, and "Pour les funerailles d'un soldat" by Mlle. Boulanger's sister Lili, who died at the age of twenty-four in 1918. This will be sung by Hugues Cuenod, tenor, and Doda Conrad, barytone, with Mlle. Boulanger at the organ. Mary Frances Lehnerts, a young American soprano, will sing with the Monteverdi group in this concert instead of Irene Kedroff owing to the latter's illness .

Regular Concerts

Georges Enesco will make his last appearance of the season with the Philharmonic-Symphony Orchestra this afternoon, repeating a program closing with his first symphony. Mr. Barbirolli resumes his schedule with the concerts of next Thursday night and Friday afternoon, when Walter Gieseking will play Rachmaninoff's third concerto in D minor. Berlioz's "Roman Carnival" overture and Tchaikovsky's fifth symphony will be the other numbers.

Rachmaninoff's third concerto was last played by this orchestra in December, 1932, with the composer as soloist. Its last performance here was in November, 1934, by Benno Moiseiwitsch with the National Orchestral Association. Mr. Gieseking also will play this concerto next Sunday afternoon, when Beethoven's "Eroica" symphony will follow.

The third evening concert of the Boston Symphony's regular series in Carnegie Hall will be held next Friday, instead of the usual Thursday, when Dr. Koussevitzky will conduct Anton Bruckner's eighth symphony and Moussorgsky's "Pictures at an Exhibition" in Revel's orchestration. Dr. Koussevitzky's program for Saturday afternoon, which has been changed since its first announcement, includes the Moussorgsky work, Mozart's symphony in A (K. 201), two movements from Hindemith's "Symphonic Dances," which the Bostonians introduced here in an evening concert in January, and Bloch's "Schelomo," with Jean Bedetti, first cellist of the orchestra, as soloist. Dr. Koussevitzky's program for Thursday night at the Brooklyn Academy of Music includes the Mozart symphony, Saint-Saens's cello concerto in A minor with Mr. Bedetti as soloist, and Tchaikovsky's fourth symphony.

Later Events

In the Beethoven program to be given by the Philadelphia Orchestra at Carnegie Hall on Tuesday night, Feb. 14, Kirsten Flagstad, Metropolitan Opera soprano, will sing, and Richard Hale will recite in the music for Goethe's tragedy "Egmont." Mme. Flagstad also will sing the scene and aria "Ah, perfido," the song "Die Ehre Gottes aus der Natur" and "Abscheulicher" from "Fidelio." Eugene Ormandy also will conduct the seventh symphony.

A program including works by four American composers who have won fellowships at the American Academy in Rome will be played by the New York Civic Orchestra, under the auspices of the Composers' Forum-Laboratory, on Sunday night, Feb. 19, at the Federal Music Theater. Howard Hanson, director of the Eastman School of Music in Rochester, and Victor Alessandro, of the Oklahoma Federal Symphony Orchestra, will conduct. The fellowship winners represented are Leo Sowerby, Walter Helfer, Hunter Johnson, Kent Kennan and Frederick Woltman, and the concert will close with Dr. Hanson's "Romantic" symphony.

NEW YORK, N. Y.
TIMES

B'Klyn Edition

FEB 5 - 1939

Boston Symphony to Play

The Boston Symphony Orchestra, of which Dr. Serge Koussevitzky is conductor, will give the third concert of its current Brooklyn series Thursday night at the Brooklyn Academy of Music. Jean Bedetti, first 'cellist of the orchestra, will be soloist for Saint-Saëns's concerto in A minor for violoncello and orchestra. Other numbers will be Mozart's symphony in A major (K. 201) and Tchaikovsky's symphony No. 4 in F minor, Op. 36. The concert is under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

Mrs. Henry J. Davenport, acting chairman of the Brooklyn committee, announced the following box holders: Mrs. David C. Johnson, Mrs. Thomas E. Murray Jr., Mrs. John J. Schoonhoven, Mrs. Benjamin Prince, the Brooklyn Women's Club, the Adelphi Academy Alumnae Association and the Intercity Orchestra members.

Mrs. Schoonhoven, occupying Mrs. Dean C. Osborne's box during the latter's absence from the city, will have as her guests Mr. and Mrs. Floyd S. Neely, the Misses Edith and Eleanor Gertrude Hanam, Howard Carlson and Dr. Eilif Hanssen. Mrs. Johnson's box guests will be Supreme Court Justice John B. Johnston of the Appellate Division and Mrs. Johnston, Mr. and Mrs. Frank E. Pendleton and Mr. and Mrs. William W. Brush.

Miss Jessie Ogg will be hostess in the Adelphi Alumnae box and Mrs. Arthur S. Tuttle and Mrs. Theodore Vosseler will be hostesses in the Woman's Club box. Guests in the latter will be Mrs. Oliver G. Carter, president of the club; Mrs. Thomas H. McClintock, former president; Mrs. Robert Franklin Ives, Mrs. Frederick M. Davidson, Mrs. Jason Davis and Mrs. Wilson Briggs Zimmer.

ST. AUGUSTINE, FLA.
RECORD

FEB 5 - 1939

Bach Festival Will Be Held March 2 And 3 At Rollins College

WINTER PARK, Fla., Feb. 4.—The Fourth Annual Bach Festival at Winter Park will be held on Thursday and Friday, March 2d and 3d, in the beautiful Memorial Chapel of Rollins College. Professor Christopher O. Honaas, head of the Rollins Conservatory of Music, will direct the Festival Chorus of 150 voices, which is augmented this year by the Apollo Boys Chior from Birmingham, Ala.

A group of nationally famous soloists has been engaged, including the recognized dean of Bach singers, Authur Kraft, tenor, who was the outstanding artist of last year's Festival, also Jeannette Vreeland, soprano, Lilian Knowles, contralto, and David Blair McClosky, baritone, all of whom stand in the front rannk of concert and oratorio singers, and have appeared as soloists with the New York Philharmonic, Boston Symphony, Philadelphia and Chicago Orchestras, and at the larger music festivals throughout the country. Mac Morgan, baritone, of Jacksonville the young pupil of Authur Kraft, who made such a splendid success at last year's Festival is reengaged. Herman Siewert, organist of the Knowles Memorial Chapel, will be at the organ.

NEW YORK, N. Y.
TIMES

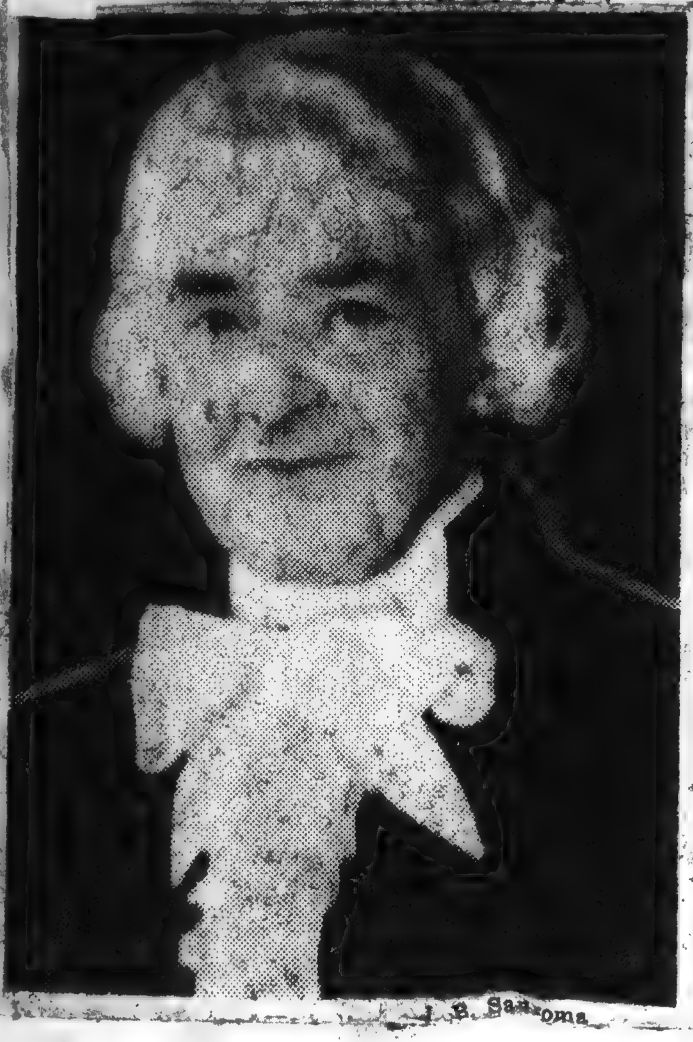
FEB 8 - 1939

Dr. Serge Koussevitzky Ill

Special to THE NEW YORK TIMES.

NEW BRUNSWICK, N. J., Feb. 7.—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was taken ill in New York late this afternoon, shortly before he was to come here to lead the orchestra at Rutgers University. His manager said that it was the first concert he had missed this season. Concertmaster Richard Burgin conducted the orchestra before an audience of 3,500, a record crowd for the Rutgers Concert Series.

NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 5 - 1939



THE ORCHESTRAS

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NEW ORLEANS, LA.
ITEM
FEB 5 - 1939

Reviews of New Records

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BROOKLYN, N. Y.
CITIZEN
FEB 6 - 1939

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NEW YORK, N. Y.
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Mme. Leroux said she had long looked forward to her first visit to the United States, particularly because she has known many Americans in Paris and in Prague, where her husband is popular with the international diplomatic set and with American newspaper correspondents.

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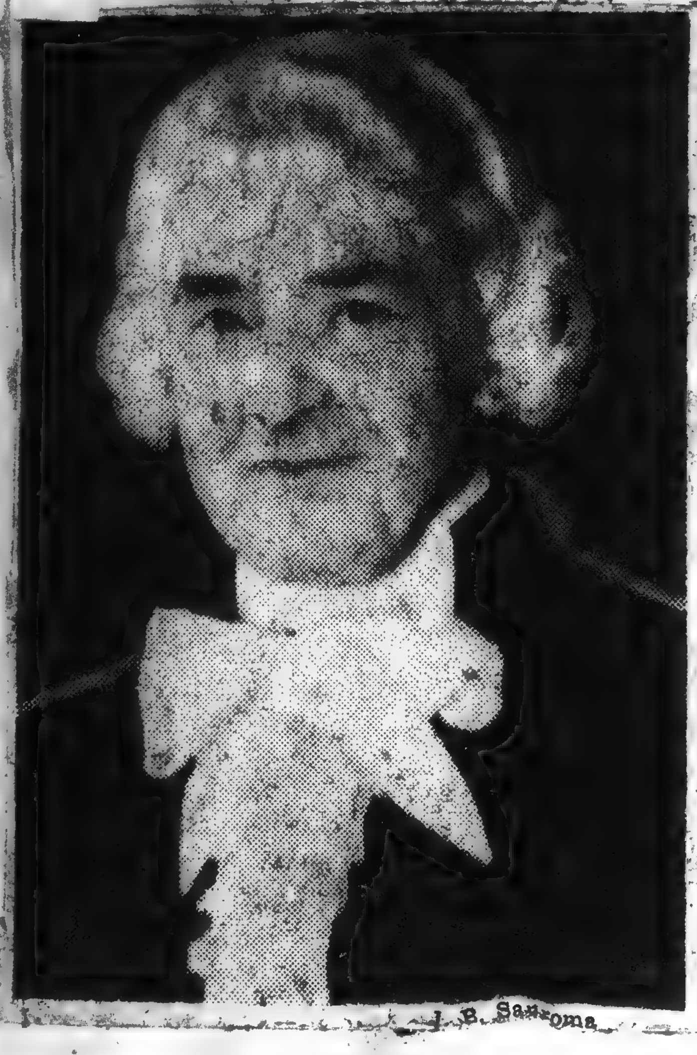
NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 5 - 1939



J. B. Sanroma

NEW YORK, N. Y.
HERALD-TRIBUNE

THE ORCHESTRAS

IN ADDITION to their regular subscription concerts, both the Philharmonic-Symphony and the Boston Symphony Orchestras will give special concerts of an unu[redacted]in Carnegie Hall. The Bostonians, under Serge Koussevitzky, will play for the benefit of that orchestra's Pension Fund next Wednesday night, and on Saturday night Nadia Boulanger will share the Philharmonic baton with John Barbirolli in a concert sponsored by the Philharmonic-Symphony League.

Dr. Koussevitzky's program for Wednesday night, officially styled a "Concert Extraordinaire" will begin with Haydn's "Farewell" symphony," for which Dr. Koussevitzky will wear a Haydnesque costume designed by Robert Edmond Jones, and will direct musicians also wearing late eighteenth century garb, representing the Esterhazy household orchestra under Haydn's direction. There will be a special stage setting for this and also for Louis Gruenberg's "The Daniel Jazz," a setting of Vachel Lindsay's poem, for tenor solo (Colin O'More) and small orchestra.

Serge Prokofieff's "orchestral fairy tale for children" titled "Peter and the Wolf" will be performed for the first time in New York, with Richard Hale narrating the adventures of the youthful Peter. The remainder of the program will be devoted to waltzes or music based on the waltz by Lanner, Johann Strauss, Sibelius and Ravel.

Mlle. Boulanger, making her first appearance here as a conductor, will conduct the first half of next Saturday night's Philharmonic-Symphony program. The Monteverdi Singers, a group of five who have been associated with Mlle. Boulanger's activities in Paris, will sing madrigals by Monteverdi and Faure's "Shylock's Nocturne." Jean Franzaix will make his American debut as soloist in his piano concerto, and another novelty will be an overture by Antoni Szalowski, a thirty-two-year-old Polish composer. Mr. Barbirolli will conduct Mozart's two-piano concerto in E flat, with Mlle, Boulanger and Mr. Franzaix as soloists, and "Pour les funerailles d'un soldat" by Mlle. Boulanger's sister Lili, who died at the age of twenty-four in 1918. This will be sung by Hugues Cuenod, tenor, and Doda Conrad, barytone, with Mlle. Boulanger at the organ. Mary Frances Lehnerts, a young American soprano, will sing with the Monteverdi group in this concert instead of Irene Kedroff owing to the latter's illness.

Regular Concerts

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NEW ORLEANS, LA.
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FOUNDING A QUARTET

STUDENT devotees of chamber music who dream of founding their own string quartets and wonder how it can be done may perhaps be enlightened by the experience of the Griller String Quartet, which will make its American debut this evening at Town Hall.

Ten years ago the members of the quartet were chosen from the students of the Royal Academy of Music in London by Lionel Tertis, who encouraged them to become a permanent group. They had no private means, nor did they know a good angel who would proffer a subsidy. To take separate employment would seriously jeopardize the very possibility of the quartet's existence. They determined to forget their needs as individuals and carry on, at whatever sacrifice, as a collective unit.

Their first need was a common residence, which they found in the shape of an old railway carriage stranded in a small town on the south coast of England. This proved so successful a solution that upon leaving the academy they packed their instruments, scores and parts and moved to a small house in St. Albans, a quiet cathedral town about twenty miles out of London. Here they worked intensively for three years, gradually acquiring a reputation in England and receiving more and more engagements, until at last they could afford to live in London.

The residence at St. Albans was made possible only by the faith and cooperation of the tradesmen, who, convinced that the Griller Quartet was aspiring for ideals, were glad to relax their accustomed severity in the matter of bills. The milkman, whose acquaintance with the late Beethoven quartets can scarcely have been considerable, gave the group credit to the extent of £30. The example was followed by the butcher, the baker and the candlestick maker, whose splendid faith was rewarded by the quartet's first big check. Not that it was enough to pay them all off, but it was a symbol of progress and presaged success.

Since those days the Griller Quartet has appeared throughout England and the Continent in something like 800 performances all told. The personnel has remained unchanged.

One of the most interesting musical developments in England, according to the Griller Quartet, is the growth and spread of the so-called "musical clubs." These are no more nor less than pre-subscribed concert series similar to those in this country, with the exception that they are almost solely confined to chamber music, and to the string quartet in particular. The idea has been especially successful in the "very poor' mining towns in North England and in some of the industrial towns in Scotland, whose enthusiastic support of these series testifies to their real enjoyment.

Many of these towns, having heretofore had no concerts, have no concert halls. But this was no obstacle. Stables and "corn and cattle exchanges" may not provide the best acoustical conditions, nor be entirely acceptable to the ordinary concertgoer, but for the music-hungry they offer a clear floor space and four walls—which is enough to hold music, whether it be cowbells or Beethoven. And it seems to make no difference in the degree of enjoyment that the walls bear advertisements for sales of cattle instead of portraits or names of great composers.

BERKSHIRE ACADEMY

THE sixth Berkshire Symphony Festival to be held Aug. 3-13 at Tanglewood in Stockbridge, Mass., will consist of six concerts by the Boston Symphony Orchestra, under Dr. Serge Koussevitzky. These will be presented in two series. The first series is scheduled for Aug. 3, 5 and 6, and the second for Aug. 10, 12 and 13.

The programs for the festival will be arranged by Dr. Koussevitzky from the following list of compositions: the Second and Third symphonies of Beethoven, the First and Third symphonies of Brahms, Tchaikovsky's Fourth symphony, the Second and Fifth symphonies of Sibelius, Rimsky-Korsakoff's "Schéhérazade," Debussy's" "Afternoon of a Faun," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra" and others.

Although busied with its program for next Summer's festival, the festival authorities are deeply concerned with the objective of creating a musical center, which it hopes to inaugurate in 1940. The trustees of the Boston Symphony Orchestra and of the Berkshire Symphonic Festival, Inc., with this goal in view, are giving serious thought to the development of the buildings at Tanglewood in anticipation of this academy project.

The plans for an academy were outlined in the address made by Bentley W. Warren, on behalf of the trustees of the orchestra, at the dedicatory exercises for the festival shed last Summer. Mr. Bentley then remarked: "We all hope the annual festival may be supplemented by a school, or academy, holding annual sessions preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, chorus leaders and instrumental players. Tanglewood is the ideal location for such a center.

"This fortunate combination of circumstances will provide an excellent beginning for the realization of Dr. Koussevitzky's program. Indeed, the greatest need will be for scholarships. No one can doubt that from some source the necessary funds will be forthcoming; and it is expected that the detailed arrangement for the school will be completed so that its first session may precede the Berkshire Festival of 1940."

In preparation for the festival this August the trustees are making such needed improvements as draining parking areas, installing lighting and laying out new roads. They also hope to provide the shed with an emergency enclosure, in case sufficient funds are raised.

According to the latest announcement, 90 per cent of the boxes have been subscribed for the forthcoming festival and at each of the six concerts audiences of more than 2,000 persons already are assured. Subscriptions are being received for both of the weekly series.

NEGRO CONCERTS

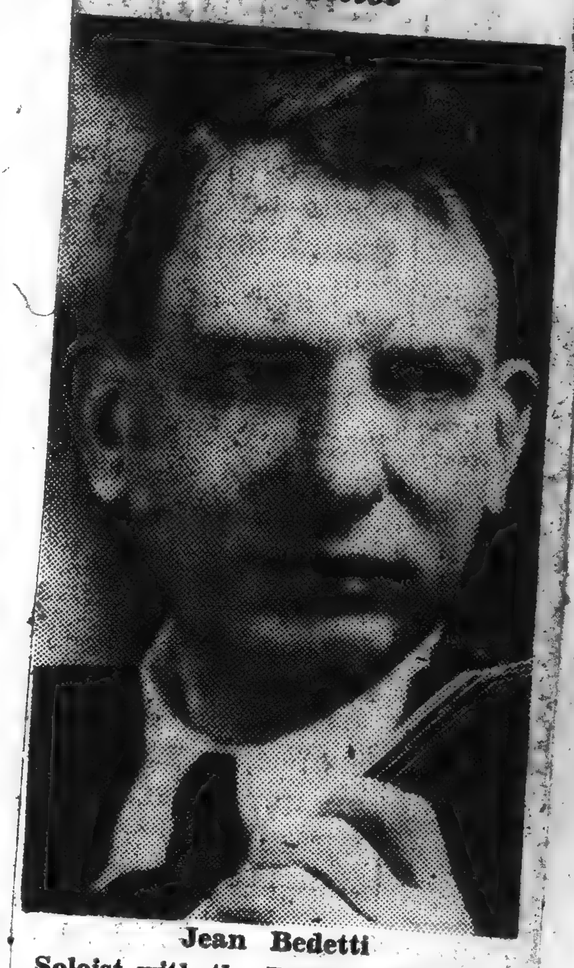
THE initial concert in the series "Negro Music, Past and Present," which is being sponsored by the Labor Club, will be given next Sunday night at the Labor Stage. At this opening event a program directed by Albert Moss will be presented, tracing the history of Negro music from the African period with its tribal dances to the latest type of racial manifestations in the art.

Among the participants in the first concert will be Asadata Dafora, creator of the Kynkunkor dances; James P. Johnson, composer of "Backwater Blues"; Ruby Smith, "blues" singer; Meade "Lux" Lewis and Albert Ammons, pianists; Archie Savage and his group of dancers; "Leadbelly," folksong singer, and Albert Moss and his choir of twenty voices.

The program was conceived by Carlton Moss, who wrote all of the continuity except that for the African numbers, which was provided by Mr. Dafora. Robert H. Gordon is in charge of the staging of the concerts. John Velasco, one of the organizers of the Negro People's Theatre, which became the nucleus of the Negro unit of the Federal Theatre Project, is associated with the Labor Club in the presentation of these concerts.

BROOKLYN, N. Y.
EAGLE
FEB 7 - 1939

'Cellist



Jean Bedetti
Soloist with the Boston Symphony Orchestra at the Brooklyn Academy of Music Thursday evening

Symphonic Activity This Week and for Monday-Tuesday

Myra Hess will be the soloist at the next pair of concerts by the Boston Symphony Orchestra on Friday afternoon and Saturday evening, Feb. 17 and 18, and at the Symphony concerts of the Monday evening and Tuesday afternoon following, Feb. 20 and 21. The English pianist will appear with the orchestra in Beethoven's Third Concerto in C minor. In the Monday and Tuesday series, she will be heard in Schumann's Concerto in A minor.

Serge Koussevitzky will open the program of the Friday and Saturday series with the Second Symphony of William Schuman, when the music of this composer will be heard for the first time hereabouts. William Schuman, born in New York, has studied music there and in Austria. He has written a number of choral and chamber works which have been performed. The Second Symphony, which is in one movement, was the prize-winning composition in a national contest, and has been performed in New York, both in a public and in a broadcast concert. The Third Symphony of Sibelius, in C major, will be played in this program, as well as Beethoven's Third Piano Concerto.

Dr. Koussevitzky announces performances of Prokofieff's orchestral fairy tale, "Peter and the Wolf," for the program of the Monday-Tuesday series, Richard Hale appearing as narrator. This program will open with Mozart's Symphony in A major, K. No. 201. It will include, besides Schumann's Piano Concerto, Ravel's choreographic poem, "La Valse."

There will be a symphony concert in Sanders Theater, Cambridge, on Thursday evening, Feb. 16. Serge Koussevitzky announces for this program Vivaldi's orchestral Concerto in D minor, edited by Siloti; Prokofieff's "Peter and the Wolf"; and Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition."

MILWAUKEE, WIS.
Sunday News and Sentinel
FEB 5 - 1939

New Recorded Music

(February Releases)

Symphony no. 102 in B flat major (Haydn). Boston Symphony orchestra, Serge Koussevitzky, conductor. In these robust and stirring pages, there is the same unconquerable spirit which surges through the scores of Beethoven's Fourth and Eighth symphonies. You don't find an ache or a pain in it, not even in the graceful, lovely adagio. The first movement, with its majestic introduction, is worthy of Beethoven. The menuetto is full of rustic vigor, and the presto is without peer for its madcap spirits and its hearty peasant flavor. This symphony, indeed, is as ageless and fresh today as anything written by the masters. The Bostonians leap upon it with well disciplined gusto. Their crisp, sure playing, as usual, is a joy, and the recording is equal to that of last month's "Sinfonia Domestica." (Victor Album set M-529.)

BURLINGTON, VT.
FREE PRESS
FEB 7 - 1939

Vermont Symphony To Play At Montpelier

(Special to the Free Press)

MONTPELIER, Feb. 6.-

the Reader's Digest. Mr. Carter, the director, will be able to have with the Symphony, because of engagements immediately preceding and after the concert, an outstanding soloist, Zlatko Balokovic, violinist. Mr. Balokovic appears with the Boston Symphony the following week.

SOMERVILLE, N. J.
Semi-Weekly Messenger
FEB 7 - 1939

Somerville Folk to Hear Boston Symphony Concert

NEW BRUNSWICK—Mr. and Mrs. Robert Bonham, Mr. and Mrs. C. Palmer Bateman, Mrs. L. P. Gaston, Mrs. C. P. Hoagland and Mr. and Mrs. Stewart Hoagland are among those who will attend the Boston Symphony concert at Rutgers University here tonight.

Symphony Throws a Costume Party

Dr. Serge Koussevitzky and the Boston Symphony Orchestra forgot about the serious side of music when they gave, at Symphony Hall the other night, an "Extraordinary Concert" for the benefit of the pension fund for retired members of the orchestra. They dressed up in fancy costumes and white wigs for Haydn's "Farewell Symphony," which was played against a setting of wreathed columns and candlelight. Dr. Koussevitzky impersonated the 18th Century composer. Next came Louis Gruenberg's 20th Century piece, "The Daniel Jazz," for which the orchestra decked themselves out in mess-jackets, sat on a moving platform in front of a modernistic screen. The evening included Prokofieff's amusing "Peter and the Wolf," a musical setting of a Russian fairy tale, and a glimpse at the history of the waltz, from 19th Century Joseph Lanner of Vienna to Maurice Ravel of modern Paris. Everybody had a nice time.
—*Cyrus W. Durgin.*

A TUNE-UP and a funny story before the show begins.

FIRST AID for a wig ribbon.

SMART NUMBER from the 1700s; a "weskit" that ties behind.

CONDUCTOR Haydn-Koussevitzky gives his men an approving once-over before he sits down at the spinet.

SYMPHONY gets hot. Richard Burgin conducting a mess-jacketed band in "The Daniel Jazz," while tenor Colin O'More swings into his solo. In back is John Holabird's vivid modernistic screen.

NO, it's not Joseph Haydn and his orchestra, but Dr. Serge Koussevitzky and part of the Boston Symphony all dressed up for a performance of Haydn's "Farewell Symphony."

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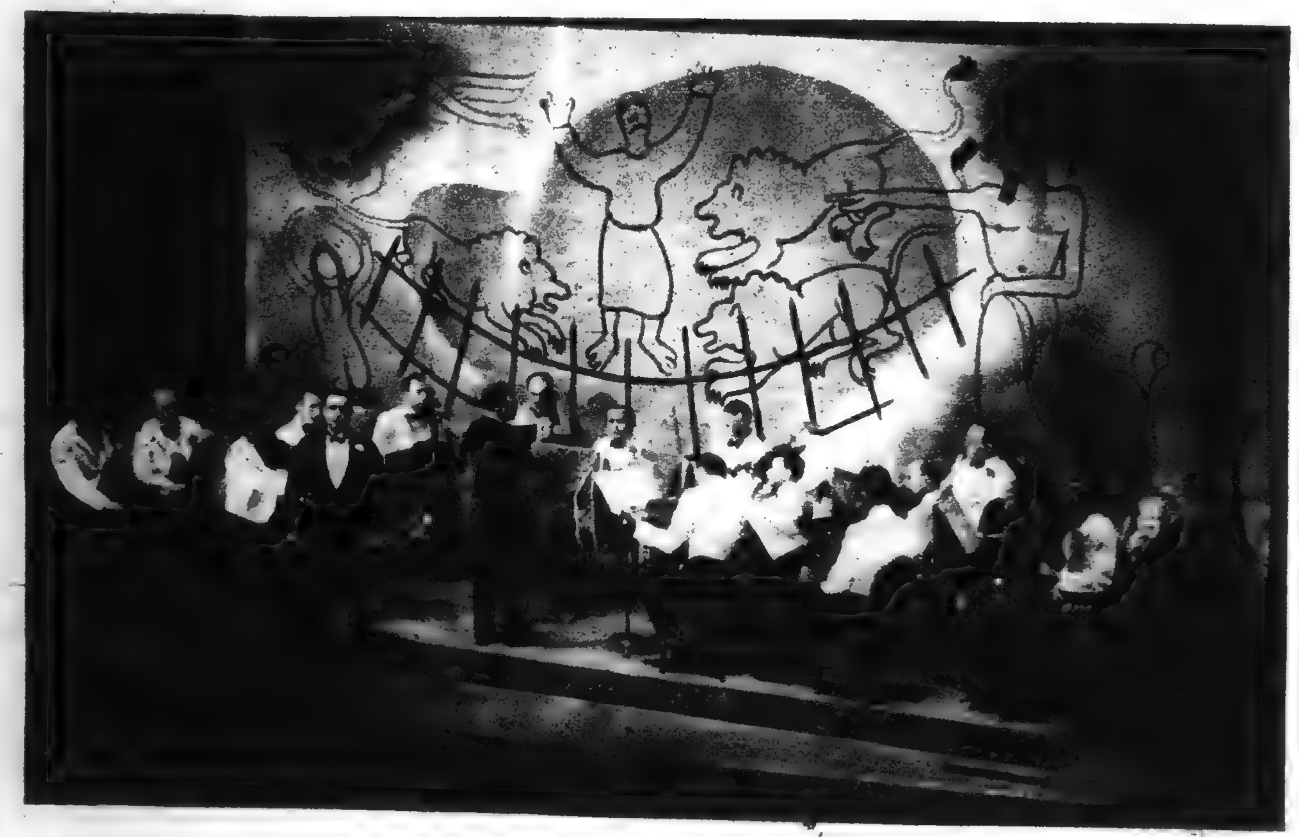

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PITTSFIELD, MASS.
EAGLE

FEB 2 - 1939

Boston Symphony Audience Astonished by Hot-Cha Boys

Victims of Delightful, Subtle Hoax— Koussevitzky Appears as Haydn— Richard Hale in "Peter the Wolf"

(By JAY C. ROSENFELD)

BOSTON, Feb. 2.—"Dick" Burgin and his "BSO" hot-cha-cha boys may not be as renowned in their field as some other of the country's popular bands but it is a question if any troupe ever caused as much astonishment as did they when last night in Symphony Hall they were pushed forward on a movable platform to execute their part of the Pension Fund concert.

To see an oversized dozen or so familiar "Symphony" men in little short white jackets, with gilt letters "BOS" stamped on heraldic banners hanging from the backs of their music-stands, playing Louis Gruenberg's "The Daniel Jazz," a piece inspired by Vachel Lindsay's poem, and with the tenor Colin O'More singing the eloquent verses was a sight which the conservative Boston audience which packed the hall could not at once absorb.

In Powdered Wigs

Indeed up to the end of the program it was not completely evident that the spirit of the evening, a delightful subtle hoax, had penetrated the learned craniums of the Hub's inveterate music-lovers. At the opening of the concert they were greeted with a Burgundy red curtain which closed the platform to view instead of the usually brilliantly-lighted stage to which the grand organ provides the backdrop.

But if they were awed by the sight which unfolded at the curtain's first drawing they were less surprised because of the advance publicity which the event had been given. It certainly did not diminish their pleasure as they saw a major part of their beloved orchestra, in powdered wigs and the costumes which were of the day of Haydn, sitting at the candle-lighted desks awaiting the arrival on the stage of their famous leader, Serge Koussevitzky, who was to impersonate dear old "Papa" Haydn in the performance of that master's "Farewell" symphony. Haydn and George Washington were vintage of the same year, and the costume in which our first President is portrayed was that copied last night.

Above the orchestra was suspended a gorgeous chandelier; to each side of the orchestra were fluted columns surmounted by candelabra. In the usual place of the conductor's stand was an old spinet of the type from which Haydn is known to have directed his orchestra.

Koussevitzky in Character

The appearance of Koussevitzky drew forth a hush rather than an explosion of applause. His black, brocaded satin, knee-length coat with its wide lace-fringed cuffs within which he tucked his handkerchief; his satin knee-breeches, white stockings and black pumps, comprised a costume which was topped by a white braided wig caught at the back with a dainty black ribbon. He was made up, too, to resemble the old master and his attempt to stay in character not only was well done, but a remarkable feature of the Boston conductoro's personality. Few are the famous men before the musical public, except those of opera perhaps, who would deign to let their hair down, as did Mr. Koussevitzky figuratively and pseudo-literally last night. The evidences of being a human being in addition to a celebrated conductor are indeed extraordinary in his case.

The "Farewell" symphony is the one in the last movement of which, one by one, the musicians extinguish their candles and steal away while their royal patron, happily dozing, neither notices their departure nor the cessation of the sweet sounds. This was carried out last night with painstaking care. The restrained volume of the orchestra gradually diminished until there were left but one of each instrument, and then in soft succession there were six, five, four, a single first violin and a second, finally none but the conductor, who, too, then blows out his candle and tiptoes away.

Hale Narrator

The remainder of the program was done in conventional evening concert costume. Yet to come before intermission was "Peter and the Wolf" of Prokofieff, in which Richard Hale was the narrator. This, a fairy tale for children, was done with spontaneous abandon. Everyone was so happy about the whole evening, on stage and in the audience.

After intermission came a series of waltzes, one by Lanner, two by Johann Strauss, one each of Sibelius and Ravel. The superb orchestra takes such familiar things as the "Voices of Spring" and the "Valse Triste" and makes of them something of "gemutlich" charm and indelible effectiveness.

The program was one chosen with an eye to avoid conflict with any of the regular scheduled concerts of the year, but in relief it stood out all the more clearly and memorably.

NEW YORK, N. Y.
WORLD - TELEGRAM

FEB 9 - 1939

Boston Symphony Musicians in Costume

By PITTS SANBORN.

Giving your ticket to a man in the wig and costume of the later eighteenth century and finding ushers correspondingly accoutered provided the introductory thrill at Carnegie Hall last evening. The occasion was the "Concert Extraordinaire" of the Boston Symphony Orchestra — so extraordinary that the usual Athenian English would not suffice—and the proceeds were destined to swell the orchestra's pension fund.

The program began, paradoxically, with "Haydn's "Farewell" symphony. Candles and candelabra imparted the right period look to the stage. The players were appropriately bewigged and dressed, and Serge Koussevitzky himself impersonated Haydn. In spite of all which, there was no mistaking the fact that the symphony was well performed.

Next, under the leadership of Richard Burgin, the concert-master, and with Colin O'More as tenor soloist, the great audience was treated to Louis Gruenberg's "Daniel Jazz." Mess jackets for the players, a dinner jacket for the leader and a rolling platform here entered the picture, while at the back a screen confected by John Holabird supplied a visual evocation of Daniel's adventures.

This disposed of, Mr. Koussevitzky returned to his post, "Costume" retired to the wardrobe and the first local performance of Prokofieff's "Peter and the Wolf," described as an orchestral fairy tale for children, took place.

This work, a sort of Walt Disney Prokofieffized, proved to be decidedly charming. Especially delightful is the music associated with Peter himself. There is a narrator who reads at intervals Peter's simple story, sometimes while the music is in progress. His difficult function was fulfilled by Richard Hale with expressiveness and tact, absolute distinctness of utterance and a resonant and finely modulated voice.

The second and final part of the program was simply entitled "The Waltz." It consisted of "Wiener Blut" and "Fruehlingstimmen," by Johann Strauss; the Sibelius "Valse triste" and Ravel's choreographic poem "La Valse."

It was an unalloyed joy to listen to this delectable music so expertly performed.

NEW YORK, N. Y.
JOURNAL AMERICAN

FEB 9 - 1939

Boston Symphony's Recital Follows Dress Tradition

By GRENA BENNETT.

The Boston Symphony gave a fancy dress concert in Carnegie Hall last night for the benefit of its Pension Fund.

Conductor Serge Koussevitzky conceived the idea of introducing something unique for the event and selected Haydn's "Farewell" Symphony, his men and himself wearing the powdered wigs and lace-frilled brocade costumes of the 18th century, the composer's period. The influence was carried to the ticket-takers, ushers, the carriage men and the veteran guardian of the 56th st. entrance, Gus Wade, who all were in the picture with wigs and silken costumes.

The Symphony was played by a diminished orchestra of 30, the conductor taking his position at a spinet, as did the composer during his incumbency at the Esterhazy palace. Each desk of the musicians bore a lighted candle and the stage was similarly lighted from a huge chandelier.

The opening movements were performed with rare charm and grace. When the final section was reached, the musicians, one by one, blew out the candles and silently left the platform until, at the finish, the conductor and two violins were all that was left to represent the "Farewell."

The idea was according to history and was delightfully carried out. The audience applauded generously, recalling the deserting musicians and the conductor several times.

The musical pendulum swung to the other extreme for the next number, Gruenberg's "The Daniel Jazz," with Concert Master Richard Burgin as batonist. Colin O'More was the tenor soloist in that number.

PROVIDENCE, R. I.
BULLETIN

FEB 2 - 1939

Musick Goes Surely, Simply to Heart as S. Koussevitzky Appears as Haydn

By G. Y. Loveridge

Feb. 1.—To Boston by moonlight, and there in Symphony Hall the most entrancing musick that ever I heard.

A great crowd was gathered, it being a special concert by the Boston Symphony Orchestra for its pension fund, and many fine and curious things expected. When the hall had been darkened, the rose-colored curtains divided, and on the stage the orchestra, all in elegant cloathes, with powdered wigs and knee-breeches, and sitting in gilded chairs, and on each musick-rack a lighted candle. In front, before a handsome spinet, stood S. Koussevitzky, the conductor, garbed as J. Haydn, the musick-writer. He wore a silver wig with a black ribbon, a plum-colored coat over a waistcoat of gold cloth, knee-breeches, white stockings and shoes with silver buckles, and in his lace cuff a handkerchief of lace that did once or twice fall out as he conducted.

Nor did he smile at all, but turned to direct the "Farewell Symphony" using no baton but only his hands, as was done in Haydn's time. And in the second movement he did sit at the spinet while directing, and afterwards stood again.

In the adagio of the last movement, as Haydn had desired, the musicians one by one arose, blew out their candles and tiptoed from the stage, the musick being all the time continued by those remaining, until but two violins were left, playing sweetly and softly in the great, still hall. Then they, too, put out their candles and departed, and last of all the conductor. And there was no sound from anybody, the finest applause that ever I knew.

Then, the curtains being drawn, there was a roar of hands, and the orchestra and Koussevitzky must needs return time after time, in their splendid cloathes, to be admired.

Afterward came "The Daniel Jazz," the words by V. Lindsay, the poet, about Daniel in the lions' den, and the musick by L. Gruenberg, and sung by a comickal Irishman, Colin O'More. Only a few musicians played this, they dressed in short white coats like a jazz band, and R. Burgin conducting, and V. Polatschek taking hot breaks on the clarinet. Very amusing.

Then Richard Hale reading a fairy story, "Peter the Wolf," with Dr. Koussevitzky conducting the music by S. Prokofieff that he writ to go with it, all very melodious, and he being the only composer now who is not afraid of a melody. But, Lord, how I laughed at the cat in the clarinet and the grandfather in the bassoon and the duck in the oboe and all the other conceits. And so did everybody, and Dr. Koussevitzky and Mr. Hale and the musicians all much applauded.

After the intermission, waltzes by R. Strauss, J. Lanner, J. Sibelius, and M. Ravel, but I did like the Viennese the best, they being more merry and more melancholy, too. And the orchestra did play them as beautifully as though they were symphonies by L. van Beethoven, for artists are artists in little things as well as in mighty things, and R. Burgin and J. Bedetti and the others made me know why J. Brahms wished he had written a Strauss waltz.

Dr. Koussevitzky was very red and smiling and perspiring and bowed many times, and had the men stand with him, the audience being reluctant to go.

So drove back to Providence, thinking no musick had ever been more surely and simply to the heart. To the office, and then home with the moonlight on the snow, and late to bed.

NEW YORK, N. Y.
SUN
FEB 9 - 1939

BOSTONIANS GIVE COSTUME CONCERT

White Wigs Give Way to Night Club Attire.

By OSCAR THOMPSON.

High jinx by ~~that most~~ staid of American musical institutions, the Boston Symphony, amused and gratified a large audience that assembled in Carnegie Hall last night for the orchestra's Pension Fund concert. There was no clowning and the evening was replete with playing of the most polished and refined character. Just the same, Dr. Serge Koussevitzky impersonated Papa Haydn, "The Daniel Jazz" was given in a night club setting and there was a "first time" of the big bad wolf variety; after which came waltzes gay, sad and sardonic. All of this was quite different from a typical Boston Symphony program and none of it will be repeated for the regulars who attend the orchestra's subscription concerts tomorrow night and Saturday afternoon.

A farewell began the evening—the "Farewell" symphony of Haydn—with the conductor and a small orchestra of thirty players attired in white wigs and black satin small clothes of Haydn's time. The audience chamber was darkened, the stage lit by candelabra and individual candles on the stands of the musicians. Sometimes standing, sometimes seated at a harpsichord that was purely decorative and never struck, Dr. Koussevitzky-Haydn elicited from his ensemble such playing as surely never graced the provincial court of Esterhaz.

Haydn authorities still give differing versions of the tale, which was visualized for last night's audience. One by one and two by two, the players blew out their candles and left the platform, until only two violinists continued playing, one on either side of the conductor. Then they, too, retired, leaving their leader to make his way out alone. Perhaps the best authenticated account (that which Hadden bases on Pohl) states that Haydn's purpose was to persuade the Prince to shorten his stay at Esterhaz and thus enable his musicians to rejoin their wives and families. As one after another of the musicians left the orchestra, the quick-witted Esterhazy saw the point and quietly observed: "If all go, we may as well go too."

Last night's audience remained, applauding energetically. After the Haydn of 1772 came the Gruenberg of 1923, the "Farewell" ushering in "The Daniel Jazz." With a new parting of the curtains a platform rolled forward, Music Hall fashion. It bore a scenic screen, depicting Daniel in the lions' den a group of players in white jackets and, as conductor and soloist, respectively, Alfred Bergin and Colin O'More. It was Mr. O'More who first sang here this setting of Vachel Lindsay's delectable parody, some fifteen years ago. Time has not lessened its basic fault—that of obscuring by instrumental competition the words that ought to be heard. But the roaring of the lions is still droll enough to make one wish the music had elsewhere were more direct and less labored. The soloist was prodigiously applauded.

Prokofieff Work Introduced.

Prokofieff's "Peter and the Wolf," described as "a fairy tale for children," was the "first time" work. Completed less than three years ago, it bears the opus number 67. All concerned being now in orthodox evening "tails," Richard Hale spoke the narrator's part and Dr. Koussevitzky held the baton over the full ensemble. "Peter and the Wolf" is a suave and ingenuous-sounding satire on program music, with each of its characters bodied forth by certain instruments—a bird by the flute, a duck by the oboe, a cat by the clarinet, a grandfather by the bassoon, Peter by the strings, and the wolf by three horns. Peter's particular tune is an engaging one and is put through its paces with zestful naivete. Mr. Hale's delivery of the spoken story was a masterly achievement of humor and clarity.

With the Boston strings singing at their magical best, transcendently beautiful playing was bestowed on two Johann Strauss waltzes, "Wiener Bult" and "Fruehlingstimmen"; then on the Sibelius "Valse Triste" and Ravel's choreographic poem, "La Valse." One could only wonder if there was intentional tragedy in this succession—the gayety of old Vienna, the melancholy of a changing time, the tumbling of a house of cards while the dance went on. But the applause bespoke merely a delighted audience.

HARTFORD, CONN.
TIMES

FEB 4 - 1939

Bostonians See and Hear 'Papa Haydn'

Symphony's Concert Extraordinaire, Gay Graceful Performance

By CARL E. LINDSTROM

Special to The Hartford Times

Boston — Symphony Hall, so often frequented by the shades of time's greatest composers, witnessed the personification of the venerable Papa Haydn Wednesday evening when curtains parted upon a scene which required no imagination at all to transport the beholder to the salon of the Esterhazy of the 1790's.

Under a magnificent chandelier sat 30 bewigged players, in breeches, fancy coats and buckled shoes of the period, their music racks lighted by candles and the picture framed on either side by truncated columns surmounted by gleaming candalabra and twined with silver festoons. Before his men stood Haydn himself in a lustrous white peruque, a coat of rich brocaded material, a white waistcoat embroidered in gold and lace cuffs that fairly hid his eloquent hands.

* * *

It was the face of Koussevitzky and yet it was not. Exceedingly grave; he remained true to his part, surveyed the audience with unsmiling reserve, turned an inspective monocle on the players at the left, on the players to the right, and gave the beat, alternately standing before his spinet or seated at its keyboard. Through four movements the elegant music continued—and the leader could not have been true to his part had he permitted anything but the authentic instrumentation—and as the concluding adagio began, two string players blew out their candles and silently left the stage; then another pair and another until the final bar of the "Farewell Symphony" was reached with a lone duet of fiddlers. These retired and Papa Haydn with head bowed paced solemnly off the scene before the spell was broken. The curtains were drawn.

And the curtains parted. Richard Burgin and his orchestra in white jackets were rolled forward on a moveable platform, the music racks bedizened with garishly fringed banners bearing the stage device BSO. Colin O'More stepped off the sliding stage and the aggregation, with the sizzling rhythms and hot breaks right off the Gruenberg griddle, launched into "The Daniel Jazz." It was audacious. It was electric. It was tremendous. As for Colin O'More's vivid performance — space won't allow the telling of it. The curtains were drawn.

* * *

And the curtains parted. The orchestra, formally dressed, was seated well back. In the foreground stood Richard Hale, actor and singer, score in hand, this time narrator for Prokofieff's "Peter and the Wolf." With its introduction of the clarinet duck, the bird flute, grandpa bassoon and other instrumental dramatis personae, the piece might be taken as a facetious commentary on music appreciation demonstrations, or honestly as an "Orchestral Fairy Tale for Children, opus 67." It was amusing either way. To watch the face of Koussevitzky mirror the moods of Peter as the theme recurred was as illuminating as the narrator's remarks. In the promenade at intermission time you heard the little hero's tune hummed on every side.

The curtains were gone and the full orchestra filled the broad stage. For the rest of the program all hearts beat in three-four time—to Lanner's "Die Schönbrunner," "Wiener Blut" and "Voices of Spring" by Strauss, the sombre Valse Triste of Sibelius, and to that sardonically glittering and pulsating waltz apotheosis of Ravel. Seductive and contemptuous by turns, satirical and warmly naive, La Valse is made of steel and silks and had always more nervous excitement about it than Bolero.

* * *

How did they play? After the first Strauss waltz amidst the drumfire of applause, Jean Bedetti's glance sought that of Koussevitzky, then that of the cellist next to him; Burgin looked rapt; and down the line each pair of string players exchanged looks which betokened that rare bond which binds artists together but seldom has a visible presence. You could not say they smiled but there was the warmth of mutual congratulation. The daemon of the orchestra was abroad that night.

This was called a concert extraordinaire in aid of the orchestra's pension fund. It is no disparagement to say that it was a grand show. Toward that end no pains had been spared to make it a perfect one. As details, it might be recorded that Dr. Koussevitzky's costume was by Robert Edmond Jones, the painted screen for "The Daniel Jazz" was done by John Holabird, the spinet was lent from the Casadesus collection, and all the costumes and wigs were, strangely enough, by the Hayden Costume Co. A Boston hotel supplied gilt chairs and a Nantucket antique dealer candlesticks for the spinet. The mise en scène was by Jock Munro.

The show was a good deal above high jinks for all the play was earnestly done and with exquisite grace.

Serge Koussevitzky Goes 18th Century

—[AP Photo.

Dr. Koussevitzky powdered and bewigged to impersonate the composer Haydn for the concert "extraordinaire" in which he conducted the Boston Symphony Wednesday night in Boston. The concert will be repeated Feb. 8 in New York.

NEW YORK, N. Y.
EVENING POST

FEB 9 - 1939

WORDS AND MUSIC

Koussevitzky as Haydn In Carnegie Hall Recital

Pension Fund of Boston Symphony Has a Grand Time—So Does Audience

By SAMUEL CHOTZINOFF

There were strange doings in and about Carnegie Hall last night. The doorman who helped you out of your taxi looked like a postillion of Revolutionary days. The ancient, agreeable and celebrated Gus who guards the artists back stage stood resplendent in knee breeches, brocaded coat and periwig. Inside the auditorium beautiful ladies in eighteenth century custumes showed you to your seat. The place, in fact, reeked eighteenth century, and when the curtain went up on a room in the Esterhazy Palace showing Josef Haydn presiding over his Excellency's orchestra, the famous composer and his be-wigged players operating by candlelight, the audience was so entranced that it broke out into eighteenth century ohs and ahs.

The paying guests of the evening had assembled for the purpose of swelling the pension fund of the Boston Symphony, and the orchestra in return had promised entertainment not usually associated with the staid organization and its aloof conductor. The eighteenth century trimming was merely the visible prelude to the first number on the program of the Boston's "Concert Extraordinaire." This was Haydn's "Farewell" Symphony performed in the atmosphere for which it was composed. Dr. Koussevitzky, who is ordinarily among the best tailored of our orchestra conductors, was a magnificent figure as Kappelmeister Josef Haydn. In a costume designed by Robert Edmond Jones and tailored by Eaves, wig by Barris, shoes by I. Miller, he directed as was Haydn's wont, while seated at a spinet (loaned from the Casadesus Collection). One by one the players rose, snuffed out their candles and tiptoed out, until only Dr. Koussevitzky remained on the stage. It was all very staid, cute and utterly eighteenth century.

However, there was no trace of antiquity about the second number, Mr. Gruenberg's once famous "The Daniel Jazz." The setting here was a modern night club with the players (in white mess jackets) led by Mr. Burgin, the orchestra's concert master (in black dinner jacket). The tenor, Colin O'More, sang the Vachel Lindsay words—"hot-cha" stuff, a little cooled off since they were first intoned some years ago. The third scene found the orchestra in proper evening dress playing, to the direction of Dr. Koussevitzky, an Orchestral Fairy Tale for Children called "Peter and the Wolf," by Sergie Prokofieff. It was a first New York performance. Mr. Richard Hale acted as narrator, and as he declaimed the tale of Peter and the Wolf the orchestra played appropriate Prokofieffian music.

Later on the Dr. and his men gave the audience three examples of The Waltz—Strauss' "Wiener Blut" and "Fruehlingstimmen," Sibelius' "Valse Triste" and Ravel's "La Valse." The concert was certainly "Extraordinaire," as the program had it, and it is to be hoped that the Boston Pension Fund was the gainer.

N. Y. Times
Feb. 12/39

VARIED BILL GIVEN BY KOUSSEVITZKY

Boston Orchestra Under His Direction Plays A Major Symphony by Mozart

'SCHELOMO' ON PPROGRAM

Bedetti Is 'Cello Soloist in Bloch Work—Hindemith's 'Dances' Repeated

By OLIN DOWNES

The deeds of the Boston Symphony Orchestra and its buildemr and leader, Dr. Serge Koussevitzky, grow with doing, if not with the elling. To the sensational effect, now historic, which this conductor and orchestra achieved when they played the Eighth Bruckner Symphony last Friday night, is to be added the record of the performances yesterday of an adorable symphony of Mozart; the repetition from an earlier New York program of Hindemith's Symphonic Dances; the performance of Ernest Bloch's "Schelomo," with Bedetti as soloist, in the presence of the composer, and, one of the most famous of the chef d'oeuvres of this orchestra, the Mussorgsky-Ravel "Pictures at an Exhibition."

It would be hard to find a program which offered more of contrast and which required more versatility of understanding and of style. The Mozart symphony was thhe one in A major, numbered in Koeckel catalogue 201, and it was played with ineffable simplicity, finish and feeling. It is not one of the grand Mozart symphonies, nor the most elaborate in workmanship, but it is perfect in its genre, in the flow of the ideas, in the inspired instrumentation. It need hardly be pointed out, how great a test of the highest attributes of orchestral playing is constituted by such a symphony. This Stradivarius of an orchestra met every test triumphantly.

Introduced Earlier in Season

Dr. Koussevitzky's repetition of the Hindemith "Symphonic Dances," which he had introduced here earlier in the season, was a fine deed for a piece of very significant modern music. For the "Symphonic Dances," received with reservations by a portion of the public and press commentators, this writer among them, on the occasion of their first hearing, were received yesterday afternoon with unreserved and emphatic approval. The present reviewer was constrained materially to modify his earlier opinion. True, the same thing that was obvious at the earlier performance was more fully realized yesterday, namely, that these "Dances" do not represent "abstract music"—music created only with tonal design, without emotional intention. This is music highly charged with feeling and drama.

Secondly, as the development of the ideas by the composer becomes clearer its logic, mastery and imagination become the more inescapable. Those who consider that so-called "classic" composition means music primarily of design and secondarily of feeling, while music coming under the head of "romantic" is music of free and subjective impulse, would be inclined to class this late work of Hindemith in the "romantic" category. And it is music of intense emotion, free in form, so far as the classic symphonic model is concerned. At the same time, if by "classic" we mean clarity, proportion and logic of structure, we must accord the Hindemith score a very high percentage of these qualities.

As a matter of fact, classifications, especially in art, are likely to be deadly, preservative only of the letter and not the spirit of the law. Hindemith's music is deeply charged and powerfully wrought stuff, liable to emerge, as we become familiar with it, as one of his masterpieces. It has two contrasted moods, or effects, the one of tragedy; the other one of drama, and solemn pronunciation, and triumph. Thematically parts of the score are intricately related and contingent upon each other. But this is a side issue, a structural consideration, only important to the listener as it enables him the better to comprehend the gist of the musical discourse. The important thing is the sheer musical and expressive value of the work, its quality as it stands, outside of personal interpretations or definitions. In introducing this composition in New York, and repeating it, Dr. Koussevitzky has done another of his numberless services to art.

Work of First 'Cellist

Cont. at Top

Jean Bedetti, long known as the first 'cellist of the Boston Symphony, and a great virtuoso to boot, played the 'cello part in the performance of Bloch's "Schelomo" in a very admirable manner. It was good to hear the score again, and again to be swept away by its energy, color and profound racial impulse. It is music inbued with the ceremony and mystery of the Temple, age-old lamentation and bitter wisdom, and the fury of the ancient prophets. It is truly Hebraic. The Song of Solomon and the Book of Job are both in it—implicit in the cantilena of the solo instrument, the outcries of fanatical denunciations, the thought, in the last monologue of the 'cello, of the vanity of man and his dreams, and the purple and gold of the orchestration. The performance was one of insight and virtuosity of soloist and orchestra. For our part, we would have wished certain pages to have a more elemental fury ,wailing intensity, impassioned rhetoric. Too many refinements can lose a part of the force that is in this grand and savage music.

The composer was present on this occasion as listener. Long and hearty applause called conductor and 'cellist repeatedly back to the platform, and it was attempted to induce Mr. Bloch to show himself on the stage. He bowed from a box, and applauded the performers. The reception of his music, which so moved the audience, must have been gratifying to him.

It is now unnecessary to describe the manner of this orchestra's playing of the Mussorgsky-Ravel "Tableaux." They were worthily repeated from earlier concerts. We now maintain that Dr. Koussevitzky owes his New York audiences at least two other repetitions. One is of the delicious humor of Prokofieff's children tale of "Peter and the Wolf," with Richard Hale as Narrator. The other is of the Bruckenr Eighth Symphony.

[From Final Edition of Yesterda

OTHER MUSIC IN

Serge Koussevitzky Leads the B Bruckner's Eighth Symphony

A morning paper notice of last night's Boston Symphony concert at Carnegie Hall must be largely an acknowledgment of gratitude to Serge Koussevitzky for a magnificent performance of the Bruckner Eighth symphony. Though organizations of zealots have dedicated themselves these many years to the dissemination of the Brucknerian gospel, it is still more talked about than attended. Dr. Koussevitzky's performance argued unanswerably against this state of affairs, and almost shamed the listener to decent appreciation of this great music. But, paradoxically, and as if to defeat its own purpose, it proved beyond a doubt that only the peers of such an orchestra and such a conductor can adequately expound that music.

Last night the Eighth lasted over an hour. If the Brahms and Beethoven symphonies are considered as tonal canvases, the Bruckner C minor demands comparison with the mural. It is a thing of vast proportions and deep perspectives. Its huge framework contains structures of rhythms and color, a variety of technical resources, an amplitude and intensity of musical expression that are so far beyond the scale of nineteenth century symphonic form as almost to seem unrelated to its precursor.

It is hardly necessary to mention the technical demands such a structure makes upon an orchestra and its conductor, nor is it necessary to say more than that those demands were met superlatively. These matters are, in this instance, subsidiary to others, foremost of which is the problem of proportion. Bruckner, son and grandson of village schoolmasters, was an unearthly visionary whose dreams and ecstasies sought outlet in music of grandiose sonorities and shattering climaxes.

The interpreter's task is to adjust those emotional torrents to the ears and minds of mere mortals, who are limited by reason and reality to credible degrees of ecstasy. He must do this by viewing the work from a high perspective, and by shaping its musical thought into a natural growth. It was thus that Dr. Koussevitzky led us, almost by the hand, to rarefied heights that revealed the symphony to its farthest horizons. For his accomplishment he was rewarded by the acclaim of a rapt and deeply moved audience.

It was music and music-making that almost dwarfed the succeeding performance of the Mussorgsky-Ravel "Pictures at an Exhibition" to mere virtuosity. G. G.

BOSTON ORCHESTRA AT CARNEGIE HALL

Dr. Koussevitzky and Players Costumed for the Period in Giving Haydn's 'Farewell'

COLIN O'MORE SINGS SOLO

N. Y. Times

Gruenberg's 'Daniel in Lions' Den' Is Scored for Tenor and Chamber Music

Feb. 9, 1938

By OLIN DOWNES

A "concert extraordinaire," and verily it was that, was given last night in Carnegie Hall by Serge Koussevitzky and the Boston Symphony Orchestra for the benefit of the orchestra's pension fund. The stage was concealed by gray curtains when the audience gathered. The curtains parted to reveal a group of players assembled in the orchestral numbers of Mozart's day, clad in eighteenth century costumes, and Dr. Koussevitzky himself in the character of Haydn conducting the "Farewell" symphony.

It was a "spectacle extraordinaire," and in nothing more so than the manner in which the clothes made the men, i. e., the manner in which wigs, frills, frocked coats and knee-britches seemed to change every familiar feature of every player and transform them into perfectly plausible eighteenth century figures. The effect was enhanced by the candles which lighted each music desk, by the brilliant chandelier suspended from the ceiling and by two classic columns on each side of the orchestra. Dr. Koussevitzky himself, Haydn redivivus, conducted part of the time on his feet, or sat at the harpsichord, directing the performance in the old style manner.

Haydn's Joke Perpetuated

The performance perpetuated Haydn's famous joke, or gesture, made for whatever purpose, when he composed this symphony and had it performed at the Esterhazy court. During the last movement, of which the music is cast in a gallant and sentimental vein of farewell, the players, one by one and two by two, rose silently, puffed out the candles which illuminated the music, and left the stage. Thus the famous symphony ends with two violins playing the last echoing strains. These, in turn, depart. The stage darkens. The conductor, slowly and with a dignity somewhat melancholy, himself bends over, blows out his candle, and the scene fades.

Some recalled the time when Leopold Stokowsky used this symphony as an object lesson to his patrons in Philadelphia, when he had the players not only leave early, but arrive, singly and in pairs, late, like some symphony audiences that Mr. Stokowsky could have mentioned. But the mood and suggestions last night were quite otherwise—not satirical, but really poetic.

Costumes Change to Jazz Era

The next time the curtains parted the scene and the costumes had changed. Members of the orchestra appeared attired as jazz players. A crude cartoon of a saint and two menacing lions was the background for Colin O'More's capital singing of Louis Gruenberg's "Daniel in the Lions' Den," scored for solo tenor and chamber orchestra. It is a most ingenious and spirited affair, partly satirical, humorous, in places wildly dramatic, with the extravagant orchestral community which suggests the roaring of the animals, the swishing of tails, perhaps, let us say the protruding eyes and the fantastic jargon of the Narrator, and his part speech and part songs, and outcries and ululations.

Like everything else done during the evening, it was a most brilliant and finished performance, when singers and instrumentalists were as one, under the baton of Richard Burgin, concertmaster of the orchestra, and the orchestral part a remarkable modern consummation of jazz idioms.

Perhaps the best fooling of the evening and one of the most amusing and inventive scores that a witty composer, Serge Prokofieff, has written, was "Peter and the Wolf," for Narrator who speaks and for small orchestra. This was first performed in Moscow in 1936 at a Children's Concert of the Moscow Philharmonic, and was given its first American performance last March 25 in Boston, the composer conducting, and was heard last night for the first time in New York. It is an animal story, wherein the different instruments represent the different animals and Peter and Grandfather. The bird, for purposes of aural identification, is a flute, the duck an oboe, the cat a clarinet, Grandfather the ridiculous bassoon, Peter, the string quartet, and the big bad wolf, three horns—yes, and drums and percussion for the shooting of the hunters.

Richard Hale Is Narrator

Very admirable was Mr. Richard Hale, the narrator, as he read the lines and the orchestra laughably underscored the story. This is real musical humor, in the jaunty motive of the dauntless Peter, the merry ditty of the creeping cat, the wolfish roar of the horns and the raucous bassoon which limps along and complains with grandfather's voice as he falls in with the triumphant procession which conveys the wolf to the menagerie.

Sometimes Prokofieff exhausts the satirical vein, but this has the savor of folk-music, and is very charming. To end this program, so entertaining in its every detail, perhaps only one thing would have been suitable. It consists of a group of waltzes, two by Johann Strauss; one the little masterpiece, "Valse triste," by Sibelius, and finally the brilliant and one had almost said cynical "La valse" by Ravel, a composition in the performance of which the Boston Symphony is pre-eminent.

This event would have served to demonstrate, if such proof were needed at this time, Dr. Koussevitzky's exceptional gifts as a program maker, as also to his sovereign talent for stage spectacle. Broadway, for this, would willingly bestow upon him its proudest title, that of expert "show-man." It was an evening wholly out of the rut of orchestral routine, one devoted to distinguished entertainment that never flagged or palled, that was invariably in perfect taste, and a triumphant demonstration of what a man of genius can do when he chooses to devote himself purely to entertainment.

N. Y. Herald Tribune

MUSIC

Feb. 9/38

By LAWRENCE GILMAN

Mr. Koussevitzky and the Boston Symphony Dress Up

"Concert Extraordinaire," in aid of the Boston Symphony Orchestra's Pension Fund, Serge Koussevitzky, conductor; assisted by Colin O'Moore, tenor; Richard Hale, narrator. At Carnegie Hall:

PROGRAM

1. Haydn...."Farewell" Symphony, No. 45
2. Gruenberg..........."The Daniel Jazz"
(Poem of Vachel Lindsay)
(Tenor: Colin O'Moore)
Richard Burgin, Conducting
3. Prokofieff........."Peter and the Wolf"
An Orchestral Fairy Tale for Children, Op. 67
(Narrator: Richard Hale)
(First performance in New York)

Intermission

The Waltz

Strauss, Johann..."Wiener Blut," Waltzes
"Fruhlingstimmen," Waltzes
Sibelius ....Valse Triste
Ravel...."La Valse," Choreographic Poem

Serge Koussevitzky

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Costumed as Haydn at the Boston Symphony concert

THE opportunity to see the Boston Symphony Orchestra and Mr. Koussevitzky in costume, putting on a show that included stage sets, jazz, an Old Testament tale in Negro dialect, a singer, a musical fairy tale, a narrator, and a series of waltzes from Lanner and Johann Strauss to Sibelius and Ravel—all this drew a large and obviously delighted audience to Carnegie Hall last night. The fact that this "concert extraordinaire" (as the program described it) was for the benefit of the Orchestra's Pension Fund, added, of course, to every one's happiness.

* * *

The surprises and excitements began at once. The ticket taker at the main entrance and the usher who guided you down the aisles were youths out of the eighteenth century, garbed in brocaded satin, knee breeches, silk stockings, lace ruffs and wigs—except on the center aisles, which were especially favored by the presence of engaging young women, who also had stepped out of the eighteenth century.

The stage was curtained until the lights were dimmed at 8:45, when they opened to disclose a large portion of Mr. Koussevitzky's famous orchestra, also adorned in eighteenth century costumes, designed by Robert Edmond Jones, and seated in a charming music room lighted by a vast chandelier of candles and by tapers fixed to the desks of the musicians.

* * *

This simple and ingenious setting (devised by Mr. Jock Munro), might almost have been a drawing-room in the castle at Esterhaz during the time that Haydn dwelt there as music-master to Prince Nicolas. And when Mr. Koussevitzky, representing Papa Haydn, and very elegant, indeed, in his black satin coat and breeches and his lace and his wig, stood or sat before the spinet (borrowed from the Casadesus Collection) you might have thought that he was about to conduct the Esterhazy orchestra in the "Farewell" Symphony—which, in fact, he proceeded to do with a delicate precision and vivacity and flexibility of line that Papa Haydn, looking down from the heaven of good symphonists, must surely have applauded. Perhaps he sighed a little, too, as he remembered the salary of seven hundred and eight-two florins a year paid him by the prince, and wondered if Mr. Koussevitzky got as much in Boston.

* * *

Listening last night, one caught oneself wishing that Haydn—the lighter-toned Haydn, at least, if not the deep-throated Haydn of the greater symphonies—might always be played in eighteenth century costume, by candle light, with the glinting lights and sheen of silk reflected in the inimitable grace and riant loveliness and delicate pathos of the score.

* * *

It was for such a setting that the "Farewell" Symphony was contrived. There are many and conflicting accounts of its origin and the significance of its finale; but the tale told by Pohl is as likely as any.

Apparently Haydn composed the "Farewell" Symphony as a gentle hint to his royal employer. The year was 1772 or 1773. The members of the court orchestra had been detained at Esterhaz that year rather later than usual, far from Vienna and their families. They were bored and restless, and the splendor and loneliness of the place had worn upon their spirits.

* * *

Haydn determined to do something about it. He was devoted to his men, the younger of whom were his pupils as well as his subordinates. He composed a new symphony in an unusual key, F sharp minor. It was announced as the last item in a concert at which the Prince was present. The music's secret meaning was not disclosed at once—even the plaintive character of the slow movement, with its muted violins, did not betray its significance. The finale began innocently enough, as a jocund Presto starting off with a theme suggesting a bourrée. But at the 152nd bar, all the instruments came to a sudden stop, in the middle of a forte passage on the dominant.

* * *

The Prince and the rest of the listeners must have started forward in surprise, for a return to the principal key was indicated and expected. Instead, there was a long pause. Then an extraordinary thing occured. The tempo changed to Adigio; a reminiscence of the slow movement appeared, together with a new theme; and a few moments later the first oboe and the second horn blew out the candles on their music stands and tiptoed from the room (last evening it was some of the string players who departed first). The bassoon entered the breach, taking up the first theme of the movement; but after playing a few measures, he, too, blew out his candle and departed. He was followed in turn by the remaining wind players, the second oboe and the first horn.

Now only the strings were left. But they, also, melted away: the double-bass at the beautiful change of key to F sharp major; the 'cello, two of the violins. At last only the first violin (Tomasini, the Prince's favorite) and a second fiddle, playing sadly with mutes on their instruments, remained for a moment at their posts in the dim room. Then they, too, rose, blew out their candles and tiptoed out, leaving Papa Haydn alone in the dark and silent room.

* * *

At Esterhaz, 176 years ago, Haydn prepared to leave the room, wondering, a bit uneasily, how the jest had been received, and whether the point was seen. But the Prince sent for him, and set his mind at rest: he had seen the point, and the musicians might leave on holiday as soon as the sun had risen.

Last evening they were not allowed to go—at least not until the curtain had parted more than once at the demand of the enchanted audience, who seemed unwilling to part with Papa Sergei and his eighteenth-century orchestra so long as they were willing to be seen and heard.

* * *

When the show was resumed, we had left the eighteenth century far behind us. The Esterhazy orchestra had vanished into the past whence it had been evoked; the players had changed from ruffs and breeches to mess jackets and black trousers. They had become a jazz ensemble, prepared to play the music of Mr. Gruenberg's celebrated "Daniel Jazz," set to the gorgeous poem of Vachel Lindsay. The players were propelled to the front of the stage on a movable platform backed by a painted screen on which one beheld the lions' blood-red den with Daniel in it, and King Darius shouting to the lions, "Bite Daniel! Bite him! Bite him!"

* * *

Mr. Colin O'Moore recited the poem with gusto, and Mr. Gruenberg's witty music took us far from Esterhaz and the eighteenth century. But the audience rejoiced in Daniel; as they rejoiced, a while later, in Prokofieff's captivating orchestral fairy tale for children, "Peter and the Wolf," in which the bird of the story is represented by a flute, the duck by an oboe, the cat by "a clarinet in a low register," Peter by the string quartet, the wolf by dissonant and sinister horns. Mr. Richard Hale, as the narrator, recited the poem with blood-curdling dramatic emphasis, and Mr. Koussevitzky and his orchestra—now in the garb of twentieth-century Boston—supplied Prokofieff's orchestral commentary on the tale.

When we left, we could hear (as Mr. Hale assured us horribly) the duck quacking in the wolf's tummy, because the wolf, in his hurry, had swallowed her alive.

We, too, were in a hurry, for the program was very long, and we could not wait for Lanner and Johann Strauss and Ravel. But you may be sure that this was our loss.

INFORMATION OBSCURED

N. Y. Times
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A morning paper notice of last night's Boston Symphony concert at Carnegie Hall must be largely an acknowledgment of gratitude to Serge Koussevitzky for a magnificent performance of the Bruckner Eighth symphony. Though organizations of zealots have dedicated themselves these many years to the dissemination of the Brucknerian gospel, it is still more talked about than attended. Dr. Koussevitzky's performance argued unanswerably against this state of affairs, and almost shamed the listener to decent appreciation of this great music. But, paradoxically, and as if to defeat its own purpose, it proved beyond a doubt that only the peers of such an orchestra and such a conductor can adequately expound that music.

Last night the Eighth lasted over an hour. If the Brahms and Beethoven symphonies are considered as tonal canvases, the Bruckner C minor demands comparison with the mural. It is a thing of vast proportions and deep perspectives. Its huge framework contains structures of rhythms and color, a variety of technical resources, an amplitude and intensity of musical expression that are so far beyond the scale of nineteenth century symphonic form as almost to seem unrelated to its precursor.

It is hardly necessary to mention the technical demands such a structure makes upon an orchestra and its conductor, nor is it necessary to say more than that those demands were met superlatively. These matters are, in this instance, subsidiary to others, foremost of which is the problem of proportion. Bruckner, son and grandson of village schoolmasters, was an unearthly visionary whose dreams and ecstasies sought outlet in music of grandiose sonorities and shattering climaxes.

The interpreter's task is to adjust those emotional torrents to the ears and minds of mere mortals, who are limited by reason and reality to credible degrees of ecstasy. He must do this by viewing the work from a high perspective, and by shaping its musical thought into a natural growth. It was thus that Dr. Koussevitzky led us, almost by the hand, to rarefied heights that revealed the symphony to its farthest horizons. For his accomplishment he was rewarded by the acclaim of a rapt and deeply moved audience.

It was music and music-making that almost dwarfed the succeeding performance of the Mussorgsky-Ravel "Pictures at an Exhibition" to mere virtuosity. G. G.

BOSTON ORCHESTRA AT CARNEGIE HALL

Dr. Koussevitzky and Players Costumed for the Period in Giving Haydn's 'Farewell'

COLIN O'MORE SINGS SOLO

N. Y. Times

Gruenberg's 'Daniel in Lions' Den' Is Scored for Tenor and Chamber Music

Feb. 9, 1938

By OLIN DOWNES

A "concert extraordinaire," and verily it was that, was given last night in Carnegie Hall by Serge Koussevitzky and the Boston Symphony Orchestra for the benefit of the orchestra's pension fund. The stage was concealed by gray curtains when the audience gathered. The curtains parted to reveal a group of players assembled in the orchestral numbers of Mozart's day, clad in eighteenth century costumes, and Dr. Koussevitzky himself in the character of Haydn conducting the "Farewell" symphony.

It was a "spectacle extraordinaire," and in nothing more so than the manner in which the clothes made the men, i. e., the manner in which wigs, frills, frocked coats and knee-britches seemed to change every familiar feature of every player and transform them into perfectly plausible eighteenth century figures. The effect was en[illegible]ced by the candles which lighted [illegible]sic desk, by the brilliant [illegible]spended from the ceil[illegible] two classic columns on [illegible] of the orchestra. Dr. [illegible]ky himself, Haydn reconducted part of the time [illegible]at at the harpsi[illegible]e performance in [illegible]ner.

[illegible]ke Perpetuated

[illegible]mance perpetuated [illegible]ous joke, or gesture, [illegible]hatever purpose, when [illegible]ed this symphony and [illegible]rformed at the Esterhazy [illegible]uring the last movement, [illegible]n the music is cast in a [illegible] and sentimental vein of [illegible]ell, the players, one by one [illegible] two by two, rose silently, [illegible]ffed out the candles which illuminated the music, and left the stage. Thus the famous symphony ends with two violins playing the last echoing strains. These, in turn, depart. The stage darkens. The conductor, slowly and with a dignity somewhat melancholy, himself bends over, blows out his candle, and the scene fades.

Some recalled the time when Leopold Stokowsky used this symphony as an object lesson to his patrons in Philadelphia, when he had the players not only leave early, but arrive, singly and in pairs, late, like some symphony audiences that Mr. Stokowsky could have mentioned. But the mood and suggestions last night were quite otherwise—not satirical, but really poetic.

Costumes Change to Jazz Era

The next time the curtains parted the scene and the costumes had changed. Members of the orchestra appeared attired as jazz players. A crude cartoon of a saint and two menacing lions was the background for Colin O'More's capital singing of Louis Gruenberg's "Daniel in the Lions' Den," scored for solo tenor and chamber orchestra. It is a most ingenious and spirited affair, partly satirical, humorous, in places wildly dramatic, with the extravagant orchestral community which suggests the roaring of the animals, the swishing of tails, perhaps, let us say the protruding eyes and the fantastic jargon of the Narrator, and his part speech and part songs, and outcries and ululations.

Like everything else done during the evening, it was a most brilliant and finished performance, when singers and instrumentalists were as one, under the baton of Richard Burgin, concertmaster of the orchestra, and the orchestral part a remarkable modern consummation of jazz idioms.

Perhaps the best fooling of the evening and one of the most amusing and inventive scores that a witty composer, Serge Prokofieff, has written, was "Peter and the Wolf," for Narrator who speaks and for small orchestra. This was first performed in Moscow in 1936 at a Children's Concert of the Moscow Philharmonic, and was given its first American performance last March 25 in Boston, the composer conducting, and was heard last night for the first time in New York. It is an animal story, wherein the different instruments represent the different animals and Peter and Grandfather. The bird, for purposes of aural identification, is a flute, the duck an oboe, the cat a clarinet, Grandfather the ridiculous bassoon, Peter, the string quartet, and the big bad wolf, three horns—yes, and drums and percussion for the shooting of the hunters.

Richard Hale Is Narrator

Very admirable was Mr. Richard Hale, the narrator, as he read the lines and the orchestra laughably underscored the story. This is real musical humor, in the jaunty motive of the dauntless Peter, the merry ditty of the creeping cat, the wolfish roar of the horns and the raucous bassoon which limps along and complains with grandfather's voice as he falls in with the triumphant procession which conveys the wolf to the menagerie.

Sometimes Prokofieff exhausts the satirical vein, but this has the savor of folk-music, and is very charming. To end this program, so entertaining in its every detail, perhaps only one thing would have been suitable. It consists of a group of waltzes, two by Johann Strauss; one the little masterpiece, "Valse triste," by Sibelius, and finally the brilliant and one had almost said cynical "La valse" by Ravel, a composition in the performance of which the Boston Symphony is pre-eminent.

This event would have served to demonstrate, if such proof were needed at this time, Dr. Koussevitzky's exceptional gifts as a program maker, as also to his sovereign talent for stage spectacle. Broadway, for this, would willingly bestow upon him its proudest title, that of expert "show-man." It was an evening wholly out of the rut of orchestral routine, one devoted to distinguished entertainment that never flagged or palled, that was invariably in perfect taste, and a triumphant demonstration of what a man of genius can do when he chooses to devote himself purely to entertainment.

N. Y. Herald Tribune

MUSIC

Feb. 9/38

By LAWRENCE GILMAN

Serge Koussevitzky

Costumed as Haydn at the Boston Symphony concert

E9

Mr. Koussevitzky and the Boston Symphony Dress Up

"Concert Extraordinaire," in aid of the Boston Symphony Orchestra's Pension Fund, Serge Koussevitzky, conductor; assisted by Colin O'Moore, tenor; Richard Hale, narrator. At Carnegie Hall:

PROGRAM

1. Haydn...."Farewell" Symphony, No. 45
2. Gruenberg............"The Daniel Jazz"
(Poem of Vachel Lindsay)
(Tenor: Colin O'Moore)
Richard Burgin, Conducting
3. Prokofieff.........."Peter and the Wolf"
An Orchestral Fairy Tale for Children, Op. 67
(Narrator: Richard Hale)
(First performance in New York)

Intermission

The Waltz

Strauss, Johann..."Wiener Blut," Waltzes
"Fruhlingstimmen," Waltzes
Sibelius ....Valse Triste
Ravel...."La Valse," Choreographic Poem

THE opportunity to see the Boston Symphony Orchestra and Mr. Koussevitzky in costume, putting on a show that included stage sets, jazz, an Old Testament tale in Negro dialect, a singer, a musical fairy tale, a narrator, and a series of waltzes from Lanner and Johann Strauss to Sibelius and Ravel—all this drew a large and obviously delighted audience to Carnegie Hall last night. The fact that this "concert extraordinaire" (as the program described it) was for the benefit of the Orchestra's Pension Fund, added, of course, to every one's happiness.

* * *

The surprises and excitements began at once. The ticket taker at the main entrance and the usher who guided you down the aisles were youths out of the eighteenth century, garbed in brocaded satin, knee breeches, silk stockings, lace ruffs and wigs—except on the center aisles, which were especially favored by the presence of engaging young women, who also had stepped out of the eighteenth century.

The stage was curtained until the lights were dimmed at 8:45, when they opened to disclose a large portion of Mr. Koussevitzky's famous orchestra, also adorned in eighteenth century costumes, designed by Robert Edmond Jones, and seated in a charming music room lighted by a vast chandelier of candles and by tapers fixed to the desks of the musicians.

* * *

This simple and ingenious setting (devised by Mr. Jock Munro), might almost have been a drawing-room in the castle at Esterhaz during the time that Haydn dwelt there as music-master to Prince Nicolas. And when Mr. Koussevitzky, representing Papa Haydn, and very elegant, indeed, in his black satin coat and breeches and his lace and his wig, stood or sat before the spinet (borrowed from the Casadesus Collection) you might have thought that he was about to conduct the Esterhazy orchestra in the "Farewell" Symphony—which, in fact, he proceeded to do with a delicate precision and vivacity and flexibility of line that Papa Haydn, looking down from the heaven of good symphonists, must surely have applauded. Perhaps he sighed a little, too, as he remembered the salary of seven hundred and eight-two florins a year paid him by the prince, and wondered if Mr. Koussevitzky got as much in Boston.

* * *

Listening last night, one caught oneself wishing that Haydn—the lighter-toned Haydn, at least, if not the deep-throated Haydn of the greater symphonies—might always be played in eighteenth century costume, by candle light, with the glinting lights and sheen of silk reflected in the inimitable grace and riant loveliness and delicate pathos of the score.

* * *

It was for such a setting that the "Farewell" Symphony was contrived. There are many and conflicting accounts of its origin and the significance of its finale; but the tale told by Pohl is as likely as any.

Apparently Haydn composed the "Farewell" Symphony as a gentle hint to his royal employer. The year was 1772 or 1773. The members of the court orchestra had been detained at Esterhaz that year rather later than usual, far from Vienna and their families. They were bored and restless, and the splendor and loneliness of the place had worn upon their spirits.

* * *

Haydn determined to do something about it. He was devoted to his men, the younger of whom were his pupils as well as his subordinates. He composed a new symphony in an unusual key, F sharp minor. It was announced as the last item in a concert at which the Prince was present. The music's secret meaning was not disclosed at once—even the plaintive character of the slow movement, with its muted violins, did not betray its significance. The finale began innocently enough, as a jocund Presto starting off with a theme suggesting a bourrée. But at the 152nd bar, all the instruments came to a sudden stop, in the middle of a forte passage on the dominant.

* * *

The Prince and the rest of the listeners must have started forward in surprise, for a return to the principal key was indicated and expected. Instead, there was a long pause. Then an extraordinary thing occured. The tempo changed to Adagio; a reminiscence of the slow movement appeared, together with a new theme; and a few moments later the first oboe and the second horn blew out the candles on their music stands and tiptoed from the room (last evening it was some of the string players who departed first). The bassoon entered the breach, taking up the first theme of the movement; but after playing a few measures, he, too, blew out his candle and departed. He was followed in turn by the remaining wind players, the second oboe and the first horn.

Now only the strings were left. But they, also, melted away: the double-bass at the beautiful change of key to F sharp major; the 'cello, two of the violins. At last only the first violin (Tomasini, the Prince's favorite) and a second fiddle, playing sadly with mutes on their instruments, remained for a moment at their posts in the dim room. Then they, too, rose, blew out their candles and tiptoed out, leaving Papa Haydn alone in the dark and silent room.

* * *

At Esterhaz, 176 years ago, Haydn prepared to leave the room, wondering, a bit uneasily, how the jest had been received, and whether the point was seen. But the Prince sent for him, and set his mind at rest: he had seen the point, and the musicians might leave on holiday as soon as the sun had risen.

Last evening they were not allowed to go—at least not until the curtain had parted more than once at the demand of the enchanted audience, who seemed unwilling to part with Papa Sergei and his eighteenth-century orchestra so long as they were willing to be seen and heard.

* * *

When the show was resumed, we had left the eighteenth century far behind us. The Esterhazy orchestra had vanished into the past whence it had been evoked; the players had changed from ruffs and breeches to mess jackets and black trousers. They had become a jazz ensemble, prepared to play the music of Mr. Gruenberg's celebrated "Daniel Jazz," set to the gorgeous poem of Vachel Lindsay. The players were propelled to the front of the stage on a movable platform backed by a painted screen on which one beheld the lions' blood-red den with Daniel in it, and King Darius shouting to the lions, "Bite Daniel! Bite him! Bite him!"

* * *

Mr. Colin O'Moore recited the poem with gusto, and Mr. Gruenberg's witty music took us far from Esterhaz and the eighteenth century. But the audience rejoiced in Daniel; as they rejoiced, a while later, in Prokofieff's captivating orchestral fairy tale for children, "Peter and the Wolf," in which the bird of the story is represented by a flute, the duck by an oboe, the cat by "a clarinet in a low register," Peter by the string quartet, the wolf by dissonant and sinister horns. Mr. Richard Hale, as the narrator, recited the poem with blood-curdling dramatic emphasis, and Mr. Koussevitzky and his orchestra—now in the garb of twentieth-century Boston—supplied Prokofieff's orchestral commentary on the tale.

* * *

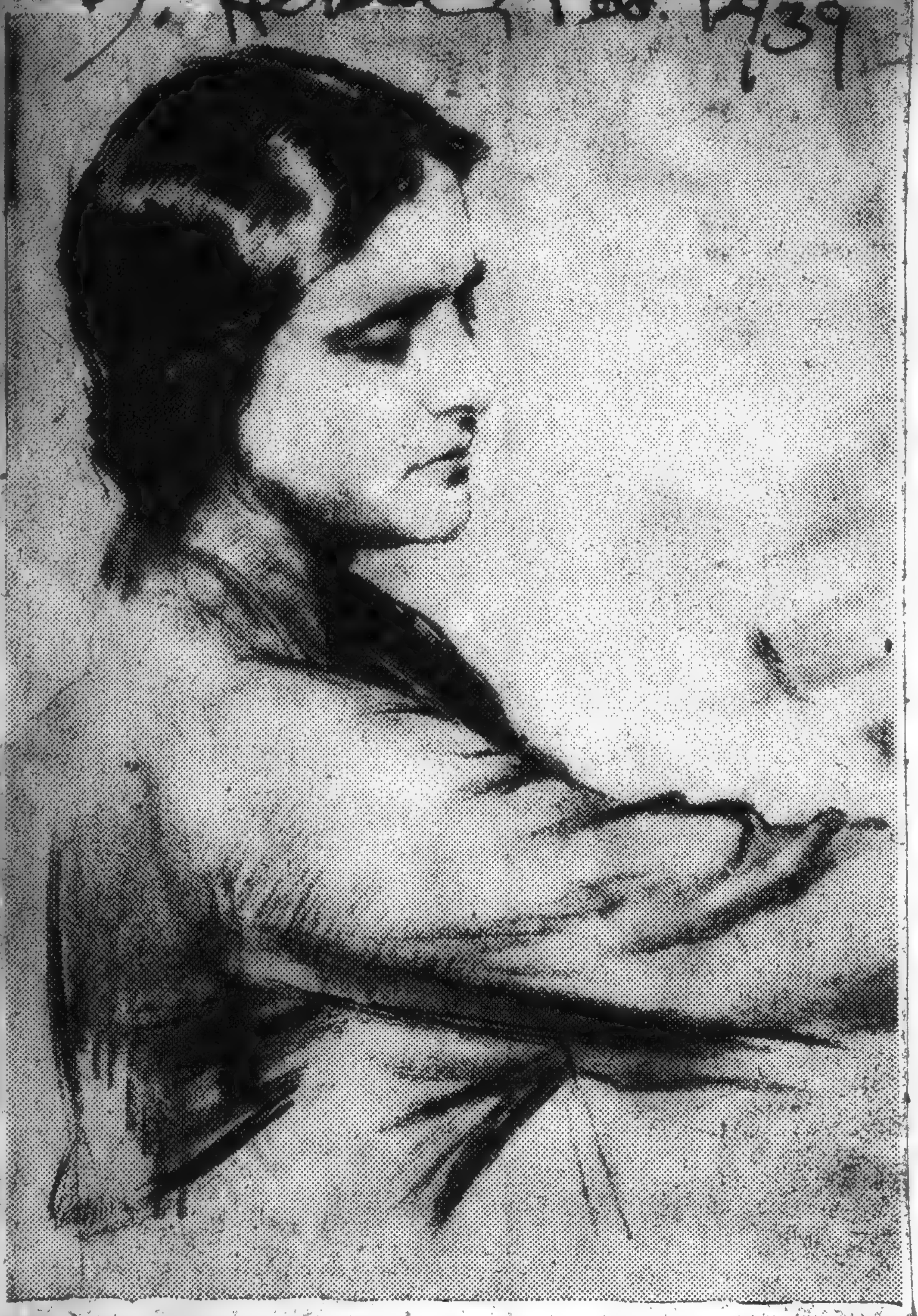
When we left, we could hear (as Mr. Hale assured us horribly) the duck quacking in the wolf's tummy, because the wolf, in his hurry, had swallowed her alive.

We, too, were in a hurry, for the program was very long, and we could not wait for Lanner and Johann Strauss and Ravel. But you may be sure that this was our loss.

INFORMATION OBSCURED

Hess with Symphony

B. Herald Feb. 12/39



Myra Hess, distinguished English pianist, who will be the guest soloist with the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts this week and at the Monday evening and Tuesday afternoon concerts next week. On Friday and Saturday she will play in Beethoven's Third Concerto in C minor, and on Monday and Tuesday in Schumann's Concerto in A minor.

B. American

Myra Hess In Prospect

By RUTH MARSTERS

Music Editor

Feb. 12/39

THE Boston Symphony Orchestra's periodic concertizings in cities other than Boston usually wear the aspect of triumphal tours.

Something of a crisis ensued last week when Dr. Koussevitzky fell ill, was unable to appear at a concert in New Jersey. The state of emergency proved as short-lived as it was unexpected, however.

Richard Burgin tided over the immediate situation by conducting within a few hours' notice. Dr. Koussevitzky recovered to conduct concerts in Carnegie Hall and greater New York during the latter part of the week.

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WHEN Dr. Koussevitzky and the Orchestra resume their activities in Symphony Hall next weekend, Myra Hess will appear as guest soloist in the performance of Beethoven's Third Piano Concerto in C minor. The program will also include the Third Symphony of Sibelius in C major, the Second Symphony of William Schumann, young American composer new to Boston audiences thus far.

There will be a Sanders Theater concert on Thursday evening at which Vivaldi's Orchestral Concerto in D minor (edited by Siloti), Prokofieff's Orchestral Fairy Tale, "Peter and the Wolf," and Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition" will be performed.

Miss Hess will again appear with the orchestra in the program of Monday evening and Tuesday afternoon, February 20 and 21, playing Schumann's Concerto in A minor. Also to be heard at these concerts: Prokofieff's "Peter and the Wolf," Ravel's "La Valse," Mozart's Symphony in A major K. No. 201.

PRESS

[illegible] N. J.

JAN 27 1939

Boston Symphony At Rutgers Feb. 7

The Boston Symphony Orchestra conducted by Dr. Serge Koussevitsky will play three well known works by master composers at its concert in the Rutgers University gymnasium, at New Brunswick, on Tuesday evening, Feb. 7th, at 8:30 o'clock, in the third presentation of the University Concert Series, according to the program announced this week.

The program will open with Haydn's Symphony in B-Flat, No. 102, one of the "Salomon" symphonies from the pen of the 18th century master. Haydn composed the symphony during his tenure as concert conductor in London in 1790. He wrote 12 symphonies in all during his stay there. The dozen compositions were named after the concert manager who arranged the series.

The ever-popular "La Mer" of Claude Debussy will be played as the second number of the program. The interpretation of this rhythm of the sea by Dr. Koussevitzky was hailed at a concert in Carnegie Hall last year as one of the greatest contributions to music in the last fifty years.

The selection is divided into three parts. They are "De l'aube a midi sur la mer," "jeux de vagues," and "dialogue du vent et de la mer." It is considered probably the greatest work of the popular French composer.

After intermission the orchestra will continue with Brahms' Symphony No. 4 in E minor, Opus 98. The symphony was the last written by the German composer and is considered a masterpiece.

The concert will mark the fifth appearance of the orchestra in New Brunswick. For the past four years the group has been the outstanding feature of the annual university series.

Tickets for the concert have been sold rapidly, but there are still unreserved seats available.

IT'S NOT SO ELUSIVE AS IT SEEMS

B. Post Feb. 12/39

Beethoven's Fourth Not Unknown in Hub, Anyhow

BY WARREN STOREY SMITH

WEIRD are the uses of publicity. In a recent announcement of an impending radio broadcast that familiar vehicle for pianistic virtuosity, Beethoven's Fourth, G major, Concerto is described, believe it or not, as "probably the most mysteriously elusive composition in the history of great music." After being told, with some accuracy, that Mendelssohn gave the concerto a new lease of life in 1836, 29 years after its Vienna premiere, we are then assured that "after a decade or so of immense popularity, the concerto once more disappeared from concert programmes . . . until 1938 in the United States when the celebrated Beethoven interpreter, Arthur Schnabel, playing the work here on tour, brought it back into vogue." After that, if you please, it virtually disappeared again; and its revival in the broadcast aforementioned is, therefore, something of an event.

As a matter of fact, between 1881 and 1930, to quote from the tabulation in M. A. DeWolfe Howe's "The Boston Symphony Orchestra, 1881-1931," the concerto was performed at 17 pairs of concerts by that organization. Nor has it gone unheard in Symphony Hall since. Not a bad record for an "elusive" piece.

More fitly called a rarity is Beethoven's C minor Concerto, No. 3, which Myra Hess will play at the Symphony concerts of this week. Mr. Howe's book lists four performances only between 1888 and 1921 and, if memory serves, there has only been one performance at Symphony Hall since, at the hands of Mr. Schnabel. The only Beethoven Concerto in which Miss Hess has thus far been heard here is the "elusive" Fourth. On the following Monday evening and Tuesday afternoon Miss Hess will play with the orchestra again, this time the Concerto of Schumann, of which she is a most persuasive exponent.

According to unofficial advices from the Hall, Dr. Koussevitzky would have liked to have the Schumann Concerto on Friday and Saturday also. But he had planned, and is planning, to feature at the same concerts the music of another Schuman, the American, William, whose Second Symphony, in one movement, will be played for the first time hereabouts. Apparently the conductor felt that Schuman and Schumann on the same programme would be altogether to confusing. This William, the bearer of a distinguished name (minus one "n"), was born in New York city in 1910 and has studied both in this country and in what used to be Austria. His Second Symphony won a prize in a national contest and has been performed in New York, both in public and a broadcast.

The Third Symphony of Sibelius, somewhat neglected here of late, makes the rest of this particular programme; and the list for Monday and Tuesday includes, besides the Schumann Concerto, Mozart's youthful Symphony in A major, which Dr. Koussevitzky brought to light a few seasons ago; Ravel's "La Valse" and Prokofieff's Musical Fairy Tale, "Peter and the Wolf," given at the recent Pension Fund "Concert Extraordinaire," with Richard Hale again as narrator. By the way, this "concert extraordinaire" was repeated in New York last Wednesday evening and with great success.

CHATTANOOGA, TENN.
TIMES

FEB 5 - 1939

WITH A HEIGH-DI HAYDN, the conductor of the Boston symphony orchestr
Koussevitzky, rehearses before a mirror and holds his mouth in the Composer Haydn manner
ratory to [illegible]ert "extraordinaire" in Boston. Bewigged Mr. Koussevitzky will impersonate
to whom he is said to bear a resemblance—and orchestra members will appear in 18th centur

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BRUNSWICK, GA.
NEWS

FEB 8 - 1939

WINTER HAVEN, FLA.
DAILY CHIEF

FEB 3 - 1939

SHELBY, N. C.
STAR

FEB 8 - 1939

ATHOL, MASS.
NEWS

FEB 6 - 1939

LANCASTER, PA.
Intelligencer Journal

FEB 9 - 1939

BEATRICE, NEB.
SUN

JAN 30 1939

JACKSON, MICH.
CITIZEN - PATRIOT

FEB 11 1939

HANNIBAL, MO.
COURIER-POST

FEB 1 - 1939

LEAD, S. D.
CALL

FEB 13 1939

ALEXANDRIA, LA.
TOWN - TALK

FEB 13 1939

SAN BERNARDINO, CAL.
SUN

FEB 1 - 1939

TRINIDAD, COLO.
CHRONICLE NEWS

FEB 6 - 1939

BIG SPRING, TEX.
HERALD

FEB 3 - 1939

SAN ANGELO, TEXAS
STANDARD

FEB 2 - 1939

DURANGO, COLO.
HERALD - DEMOCRAT

FEB 1 - 1939

PALO ALTO, CAL.
TIMES

FEB 3 - 1939

NOGALES, ARIZ.
HERALD

FEB 4 - 1939

ALHAMBRA, CAL.
POST - ADVOCATE

FEB 4 - 1939

TUCSON, ARIZ.
STAR

FEB 5 - 1939

GREAT FALLS, MONT.
TRIBUNE

FEB 6 - 1939

PINE BLUFF, ARK.
COMMERCIAL

JAN 30 1939

Forum + Century
Concord N. H.

JAN - - 1939

AND here is a set in the "hats off" class. Given Sibelius' Fifth, plus Koussevitzky, the Boston Symphony Orchestra, and Victor's engineers all in a rare mood, you get one of the finest orchestral recordings made to date. Go out and hear it is all I can say. For good measure a tone poem is thrown in. I'll take the Symphony.

Forum
Concord - N. H.

FEB - - 1939

I CANNOT see any reason for duplicating the fine Koussevitzky recording of the Moussorgsky Pictures orchestrated by Ravel. The orchestration here is by Lucien Caillet, of the Philadelphia Orchestra, and cannot compare with Ravel's. Ravel made the ideal orchestration, and Caillet's, for all its splendor, just has to be second best. It is unfortunate, for he is able. However, his version profits from an extremely brilliant performance and up-to-date recording technique.

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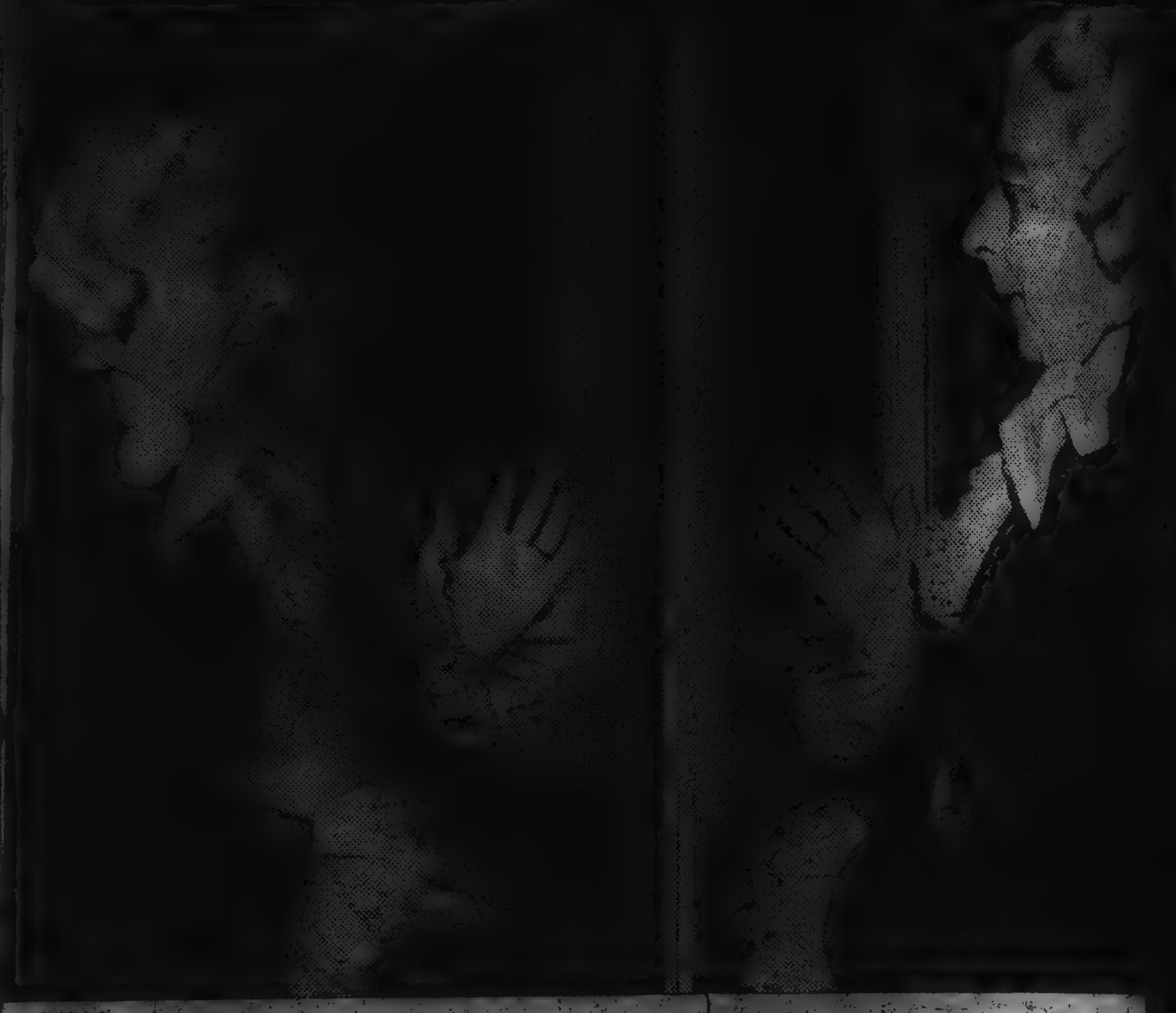
The Third Symphony of Sibelius, somewhat neglected here of late, makes the rest of this particular programme; and the list for Monday and Tuesday includes, besides the Schumann Concerto, Mozart's youthful Symphony in A major, which Dr. Koussevitzky brought to light a few seasons ago; Ravel's "La Valse" and Prokofieff's Musical Fairy Tale, "Peter and the Wolf," given at the recent Pension Fund "Concert Extraordinaire," with Richard Hale again as narrator. By the way, this "concert extraordinaire" was repeated in New York last Wednesday evening and with great success.

Forum Century
Concord N.H.
JAN - - 1939

AND here is a set in the "hats off" class. Given Sibelius' Fifth, plus Koussevitzky, the Boston Symphony Orchestra, and Victor's engineers all in a rare mood, you get one of the finest orchestral recordings made to date. Go out and hear it is all I can say. For good measure a tone poem is thrown in. I'll take the Symphony.

CHATTANOOGA, TENN.
TIMES
FEB 5 - 1939



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BRUNSWICK, GA.
NEWS
FEB 8 - 1939

WINTER HAVEN, FLA.
DAILY CHIEF
FEB 3 - 1939

SHELBY, N. C.
STAR
FEB 8 - 1939

ATHOL, MASS.
NEWS
FEB 6 - 1939

LANCASTER, PA.
Intelligencer Journal
FEB 9 - 1939

BEATRICE, NEB.
SUN
JAN 30 1939

JACKSON, MICH.
CITIZEN - PATRIOT
FEB 11 1939

HANNIBAL, MO.
COURIER-POST
FEB 1 - 1939

LEAD, S. D.
CALL
FEB 13 1939

ALEXANDRIA, LA.
TOWN - TALK
FEB 13 1939

SAN BERNARDINO, CAL.
SUN
FEB 1 - 1939

TRINIDAD, COLO.
CHRONICLE NEWS
FEB 6 - 1939

BIG SPRING, TEX.
HERALD
FEB 8 - 1939

SAN ANGELO, TEXAS
STANDARD
FEB 2 - 1939

DURANGO, COLO.
HERALD - DEMOCRAT
FEB 1 - 1939

PALO ALTO, CAL.
TIMES
FEB 3 - 1939

NOGALES, ARIZ.
HERALD
FEB 4 - 1939

ALHAMBRA, CAL.
POST - ADVOCATE
FEB 4 - 1939

TUCSON, ARIZ.
STAR
FEB 5 - 1939

GREAT FALLS, MONT.
TRIBUNE
FEB 6 - 1939

PINE BLUFF, ARK.
COMMERCIAL
JAN 30 1939

F. Forum
Concord - N.H.
FEB - - 1939

I CANNOT see any reason for duplicating the fine Koussevitzky recording of the Moussorgsky Pictures orchestrated by Ravel. The orchestration here is by Lucien Caillet, of the Philadelphia Orchestra, and cannot compare with Ravel's. Ravel made the ideal orchestration, and Caillet's, for all its splendor, just has to be second best. It is unfortunate, for he is able. However, his version profits from an extremely brilliant performance and up-to-date recording technique.

ARDMORE, PA.
WEEKLY CHRONICLE
JAN 27 1939

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SEMI - WEEKLY TIMES
FEB 3 - 1939

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PRESS
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NEW YORKER
NEW YORK, N. Y.
FEB 4 - 1939

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TRANSCRIPT
FEB 3 - 1939

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PITTSFIELD, MASS.
EAGLE
FEB 4 - 1939

The Record Album

Two recordings issued this month are of particular interest to Berkshire because they are on the program of the Boston Orchestra which again will play at the Berkshire Symphonic Festival in August.

From Columbia comes an excellent recording, in fact the best yet issued, of the Brahms F major symphony and from Victor an outstanding recording of the Haydn B flat major symphony. The Brahms is played by the London Philharmonic Orchestra, Felix Weingartner conducting, and while some of the interpretations may sound strange to ears attuned to Serge Koussevitzky, they are none the less lovely. The Haydn symphony recording is played by the Boston Symphony Orchestra with Koussevitzky on the podium. Both these master work volumes should be in the library of every person who intends to be at the Festival.

MILWAUKEE, WIS.
JOURNAL
FEB 5 - 1939

Koussevitzky Offers a Godowsky Tribute

The recent death of Leopold Godowsky in New York has elicited the following tribute from the famous Boston conductor, Serge Koussevitzky:

"The passing of Leopold Godowsky is an unredeemable loss to the musical world. Not only was he a great, masterful pianist and pedagogue, but also a man of the highest culture of whom his contemporaries could justly be proud. I, as one of them, treasure the memory of 30 years of friendship during which I learned to admire, respect and love him. Although he was less active of late, the presence alone of Leopold Godowsky among us was stimulating and his influence could be felt in all and every one close to him. I mourn the passing of a beloved friend and above all I mourn the loss of a great artist and a great human heart."

MUNCIE, IND.
STAR
FEB 5 - 1939

THE Boston Symphony of Music is giving what is described as a "concert extraordinaire" at Carnegie Hall on February 8, for the benefit of the orchestra's pension fund. The program is made up of Haydn's "Farewell" Symphony, performed in costume; Gruenberg's "The Daniel Jazz," from the poem by Vachel Lindsay, with Colin O'More as tenor; Prokofieff's "Peter and the Wolf," an orchestral fairy tale with Richard Hale as narrator; Lanner's "Die Schoenbrunner" waltzes; Strauss' "Wiener Blut" and "Fruehlingstimmen" waltzes; Sibelius' "Valse Triste" and Ravels "La Valse."

MONTREAL, CAN.
GAZETTE
FEB 4 - 1939

GREAT IMPRESSION MADE BY FIEDLER

Boston 'Pops' Director Conducts Concert Symphonique in Magnificent Style

MOZART STANDS OUT

G Minor Symphony Given Memorable Performance — Arthur Leblanc Makes Debut in Brahms Violin Concerto

By THOMAS ARCHER.
(Gazette Drama and Music Critic.)

Arthur Fiedler of the Boston Symphony Orchestra, conductor of the famous summer "Pop" concerts of that institution, made his debut in Montreal last night at the Plateau Hall and gave an exhibition of conducting such as this city has not seen for a good many years. It was easily the most exciting orchestral concert this season and it might even be ranked as the most exciting musical event of the year.

Mr. Fiedler is obviously one of the outstanding musical directors on this continent. What he got out of the orchestra of Les Concerts Symphoniques alone proved it. The men played for him as one instrument, giving all they could, showing the greatest enthusiasm and rising, so it seemed, to all the technical and expressive demands he made upon them.

Under the guidance of this conductor the playing of the local musicians was something of a revelation. Members of each section, strings, wood-winds and brass, seemed to feel that a man stood at the conductor's desk who knew absolutely what he wanted when he wanted it in order to give the music of Mozart and Brahms its full weight and purpose.

Mr. Fiedler, it is understood, had three rehearsals in which to become acquainted with the musicians and prepare the scores, one of which was new to everybody. What he did was little short of a miracle. Or perhaps it was just what a conductor of the first order is able to do on short notice because the orchestra is an instrument as familiar to him and as much a part of himself as the piano is to a virtuoso pianist.

Mr. Fiedler's supreme command was obvious throughout the programme, but more particularly in Mozart's Symphony in G minor, of which he made a good deal of a tour de force. This performance stressed the fact that the work occupies a special place in Mozart's output. The composer must have written it when he burned with inspiration. It is a personal document, something that Mozart did not always succeed in writing.

TECHNIQUE IS REMARKABLE.

Notwithstanding this strong emphasis on the human side of the work, Mr. Fiedler achieved remarkable things in the way of technique. He seemed to forget nothing of the hours he must have spent discovering Mozart's style. He made certain that the parts into which Mozart divided his sound structure should be clearly put to the audience. Nothing was missed. The right stress was placed upon the various instruments when they took up the burden of the music. It was all beautifully phrased and beautifully balanced.

For once the second movement did not sound formal in comparison with the first. Instead it was a song of consolation, comparable with the relation of the second movement to the first of Beethoven's Fifth. Mr. Fiedler made a mighty thing of the minuet and it assumed its real place in the general structure. The finale proceeded at a tremendous pace and played the part of coda to what must always remain a memorable performance.

Arthur Leblanc, a Canadian violinist who ought to have been heard here long before, made his debut in the Brahms Concerto in D major. Mr. Leblanc is an executant of unusual ability, a master of the instrument and a musician as well. He produces a beautiful tone and he seemed to have a thorough grasp of the work in hand. Except for a slight nervousness at first, due probably to unfamiliarity with concerto work, he showed neither hesitation nor fear in performing one of the most difficult scores in the repertory of his instrument. He was fortunate in the wonderful support he received from Mr. Fiedler and the orchestra. One scarcely thought of the D major in this instance as a concerto. It seemed more like a symphony for violin solo and orchestra.

The concert closed with the first performance here of a Divertissement by Jacques Ibert, actually music written for the revival of a comedy by Eugene Labiche. The work is in six sections and is light and humorous, orchestrated with the virtuosity of modern France and not to be taken too seriously. Mr. Fiedler did wonders with it.

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SEMI - WEEKLY TIMES
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EAGLE
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The R

Two recordings issued this month are of particular interest to Berkshire because they are on the program of the Boston Orchestra which again will play at the Berkshire Symphonic Festival in August.

From Columbia comes an excellent recording, in fact the best yet issued, of the Brahms F major symphony and from Victor an outstanding recording of the Haydn B flat major symphony. The Brahms is played by the London Philharmonic Orchestra, Felix Weingartner conducting, and while some of the interpretations may sound strange to ears attuned to Serge Koussevitzky, they are none the less lovely. The Haydn symphony recording is played by the Boston Symphony Orchestra with Koussevitzky on the podium. Both these master work volumes should be in the library of every person who intends to be at the Festival.

MILWAUKEE, WIS.
JOURNAL
FEB 5 - 1939

Koussevitzky Offers a Godowsky Tribute

The recent death of Leopold Godowsky in New York has elicited the following tribute from the famous Boston conductor, Serge Koussevitzky:

"The passing of Leopold Godowsky is an unredeemable loss to the musical world. Not only was he a great, masterful pianist and pedagogue, but also a man of the highest culture of whom his contemporaries could justly be proud. I, as one of them, treasure the memory of 30 years of friendship during which I learned to admire, respect and love him. Although he was less active of late, the presence alone of Leopold Godowsky among us was stimulating and his influence could be felt in all and every one close to him. I mourn the passing of a beloved friend and above all I mourn the loss of a great artist and a great human heart."

MUNCIE, IND.
STAR
FEB 5 - 1939

THE Boston Symphony of Music is giving what is described as a "concert extraordinaire" at Carnegie Hall on February 8, for the benefit of the orchestra's pension fund. The program is made up of Haydn's "Farewell" Symphony, performed in costume; Gruenberg's "The Daniel Jazz," from the poem by Vachel Lindsay, with Colin O'More as tenor; Prokofieff's "Peter and the Wolf," an orchestral fairy tale with Richard Hale as narrator; Lanner's "Die Schoenbrunner" waltzes; Strauss' "Wiener Blut" and "Fruehlingstimmen" waltzes; Sibelius' "Valse Triste" and Ravels "La Valse."

MONTREAL, CAN.
GAZETTE
FEB 4 - 1939

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GREAT IMPRESSION MADE BY FIEDLER

Boston 'Pops' Director Conducts Concert Symphonique in Magnificent Style

MOZART STANDS OUT

G Minor Symphony Given Memorable Performance — Arthur Leblanc Makes Debut in Brahms Violin Concerto

By THOMAS ARCHER.
(Gazette Drama and Music Critic.)

Arthur Fiedler of the Boston Symphony Orchestra, conductor of the famous summer "Pop" concerts of that institution, made his debut in Montreal last night at the Plateau Hall and gave an exhibition of conducting such as this city has not seen for a good many years. It was easily the most exciting orchestral concert this season and it might even be ranked as the most exciting musical event of the year.

Mr. Fiedler is obviously one of the outstanding musical directors on this continent. What he got out of the orchestra of Les Concerts Symphoniques alone proved it. The men played for him as one instrument, giving all they could, showing the greatest enthusiasm and rising, so it seemed, to all the technical and expressive demands he made upon them.

Under the guidance of this conductor the playing of the local musicians was something of a revelation. Members of each section, strings, wood-winds and brass, seemed to feel that a man stood at the conductor's desk who knew absolutely what he wanted when he wanted it in order to give the music of Mozart and Brahms its full weight and purpose.

Mr. Fiedler, it is understood, had three rehearsals in which to become acquainted with the musicians and prepare the scores, one of which was new to everybody. What he did was little short of a miracle. Or perhaps it was just what a conductor of the first order is able to do on short notice because the orchestra is an instrument as familiar to him and as much a part of himself as the piano is to a virtuoso pianist.

Mr. Fiedler's supreme command was obvious throughout the programme, but more particularly in Mozart's Symphony in G minor, of which he made a good deal of a tour de force. This performance stressed the fact that the work occupies a special place in Mozart's output. The composer must have written it when he burned with inspiration. It is a personal document, something that Mozart did not always succeed in writing.

TECHNIQUE IS REMARKABLE.

Notwithstanding this strong emphasis on the human side of the work, Mr. Fiedler achieved remarkable things in the way of technique. He seemed to forget nothing of the hours he must have spent discovering Mozart's style. He made certain that the parts into which Mozart divided his sound structure should be clearly put to the audience. Nothing was missed. The right stress was placed upon the various instruments when they took up the burden of the music. It was all beautifully phrased and beautifully balanced.

For once the second movement did not sound formal in comparison with the first. Instead it was a song of consolation, comparable with the relation of the second movement to the first of Beethoven's Fifth. Mr. Fiedler made a mighty thing of the minuet and it assumed its real place in the general structure. The finale proceeded at a tremendous pace and played the part of coda to what must always remain a memorable performance.

Arthur Leblanc, a Canadian violinist who ought to have been heard here long before, made his debut in the Brahms Concerto in D major. Mr. Leblanc is an executant of unusual ability, a master of the instrument and a musician as well. He produces a beautiful tone and he seemed to have a thorough grasp of the work in hand. Except for a slight nervousness at first, due probably to unfamiliarity with concerto work, he showed neither hesitation nor fear in performing one of the most difficult scores in the repertory of his instrument. He was fortunate in the wonderful support he received from Mr. Fiedler and the orchestra. One scarcely thought of the D major in this instance as a concerto. It seemed more like a symphony for violin solo and orchestra.

The concert closed with the first performance here of a Divertissement by Jacques Ibert, actually music written for the revival of a comedy by Eugene Labiche. The work is in six sections and is light and humorous, orchestrated with the virtuosity of modern France and not to be taken too seriously. Mr. Fiedler did wonders with it.

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MONTREAL, CAN.
GAZETTE
FEB 4 - 1939

Berkshire Music Festival Reports 36,000 Attendance for 1938

The Berkshire Symphonic Festival reports an ever increasing number of members for the 1939 concerts by the Boston Symphony Orchestra at the new Tanglewood shed on Route 183 between Stockbridge and Lenox.

Trustees have issued a brochure to all who have contributed to the building calling attention to accomplishments at Tanglewood—erection of the music shed at a cost of $91,193.95, which includes fees to the architect and engineer and chairs for the front section. The building contract according to the brochure was completed under the contract price and one month ahead of schedule.

More than 82 per cent. of the donations came from people living within a radius of 50 miles of Tanglewood and the trustees themselves contributed more than 40 per cent. of the total. It is estimated that $75,000 more will be necessary to complete the shed and to drain and level the parking area and install lighting. An item of extreme urgency according to the trustees is the enclosing of the shed immediately with roll curtains for protection in winter and for the audience in case of storms during concerts.

"The money contributed thus far has been secured without the aid of professionals at a cost of less than 3 per cent.," says the brochure. "The board of trustees believes the remaining amount can be secured in the same way. This can be assured if you will send in a donation for whatever amount you may feel disposed to contribute. The board of trustees can then turn their attention to the larger problem of the educational aspects of the festival, particularly as concerns the children of the community who will constitute the future audiences. It is hoped educational programmes may be organized for them in the schools as well as for grown-ups in local Festival clubs where recorded music of the great masters may be played.

"The Berkshire Symphonic Festival is non-profit-making and no dividends are paid. All operating expenses are paid from the sale of tickets. The accounts are audited each year. If there is a surplus, it is placed in a reserve fund to meet extraordinary emergencies as, for example, the repairing of parking fields this summer at a cost of over $1,500

"The 1934 and 1935 Festivals showed small deficits. The last three Festivals made a small surplus. The estimated 1938 operating budget of $51,000 was not exceeded.

"It is estimated that 36,000 people attended the six concerts in 1938. Many came from the Pacific Coast and Canada. From the musical standpoint the performances by the Boston Symphony Orchestra, under the brilliant direction of Dr. Koussevitzky, were of outstanding merit. The enthusiasm of the audience was extraordinary and revealed an intimate sense of friendliness toward the conductor and the magnificent orchestra. The public was evidently conscious that this annual event is now assuming national and even international significance in the musical world. Its educational and cultural value is difficult to estimate."

AKRON, O.
BEACON-JOURNAL
FEB 5 - 1939

Haydn Symphony, Alice Suite By Taylor Offered On Discs

THE Boston symphony orchestra, conducted by Serge Koussevitzky, has made an excellent recording of Haydn's Symphony No. 102, in B flat major, another important contribution to the steadily increasing list of phonographic masterpieces. (Victor album M-529).

Artistically and mechanically, the set is one to take its place with the best of those turned out by the record mills in recent months.

"Through the Looking Glass," Deems Taylor's suite for orchestra in which the talented composer seems to have drunk deeply and delightedly at Lewis Carroll's spring of nonsense, receives an understanding reading from Howard Barlow, conducting the Columbia symphony. (Columbia set 350).

NEW ORLEANS, LA.
TIMES-PICAYUNE
FEB 5 - 1939

RECENT RECORDS

Dr. Koussevitzky and the Boston head Victor's February list with a superb performance of Haydn's delectable Symphony No. 102 in B Flat Major, Victor Set No. M-529. Recorded with crisp brilliance and played with impeccable precision, this ingratiating and charming music is set forth by Dr. Koussevitsky with complete regard for detail and ornament and, in addition, with deep understanding of the vigor which underlies much of the symphony's grace. This symphony holds an especially warm spot in the hearts of the Boston's audiences and it is performed with a devotion which will undoubtedly widen its appeal. It was offered, by the way, on the first program ever presented by the Boston Symphony, under Henschel.

In Victor Set No. M-530, Leopold Stokowski and the Philadelphia offer expansively recorded and magnificently played excerpts from "Tannhauser," including the overture, the Venusberg music and the Prelude to Act III. The music affords Mr. Stokowski full opportunity to exhibit the virtuosity of the orchestra and the recording has captured the torrents of tone with complete fidelity. It takes a stout machine to do this set full justice.

Artur Schnabel performs Bach's Toccatas in C Minor and D Major in Victor Set. No. M-532 and presents this department with the necessity of making a choice. After repeated playings for comparison, we still prefer Marcel Maas' performance of the C Minor Toccata (Columbia Set No. X-4) to Mr. Schnabel's reading of the work. Mr. Maas plays with more crispness and less contemplative expansiveness than does Mr. Schnabel, especially in the slow movement, thereby making his performance, for us, more essentially consonant with his material. Mr. Schnabel is well recorded and plays, of course, with great and scholarly insight. Mr. Maas, however, makes Bach sound more like Bach.

Two Victor singles of unusual merit and interest are V-12537, Roy Harris' "Chorale for String Sextette," and V-1951, two Chopin mazurkas, beautifully played by Moritz Rosenthal. The Kreiner Quartet, aided by extra viola and cello, perform Mr. Harris' provocative and richly scored work with definitive power.

Victor should be commended for the well planned and exceedingly informative booklet included in the Haydn album. Complete, with notes and quotations of important themes, this "program" is far superior to the general run of such productions. We hope the practice will be continued.

—C. S.

PORTSMOUTH, OHIO
TIMES
FEB 5 - 1939

Leading Musicians

Who have commented on the Hammond Organ have permitted their statements to be printed in booklet forms. These famous musicians are as follows: Eugene Ormandy, Serge Koussevitzky, Fernando Germani, Mischa Levitski, Percy Grainger, Hans Kindler, Deems Taylor, Tito Schipa, Rudolph Ganz, Eugene Goossens, Sir Thomas Beecham, Gaetano Merola, William Mengelberg and Joseph Szigeti. This booklet may be obtained free at Summers & Son, 906 Gallia street, home of the Hammond Organ and the Baldwin Piano.

CELINA, OHIO
DAILY STANDARD
FEB 7 - 1939

Boston (UP)—The "unheard of" has has happened. Serge Koussevitzky, Boston symphony orchestra conductor, has been hissed—by students. But it was all in fun.

Apparently disturbed by the presence of spectators at a rehearsal of Beethoven's "Missa Solemnis" in which Harvard and Radcliffe Glee clubs were participating, the maestro let it be known during intermission that friends of the singers would be barred from future rehearsals.

A wave of hisses greeted the announcement. But Koussevitzky grinned and the rehearsal was resumed.

SOMERVILLE, N. J.
Semi-Weekly Messenger
FEB 7 - 1939

Somerville Folk to Hear Boston Symphony Concert

NEW BRUNSWICK—Mr. and Mrs. Robert Bonham, Mr. and Mrs. C. Palmer Bateman, Mrs. L. P. Gaston, Mrs. C. P. Hoagland and Mr. and Mrs. Stewart Hoagland are among those who will attend the Boston Symphony concert at Rutgers University here tonight.

DAYTON, O.
JOURNAL
FEB 5 - 1939

Artur Schnabel Records Toccatas by Bach

Mendelssohn's Violin Concerto Interpreted by Menuhin

By Merab Eberle.

Classicists and romanticists have given freely of their works to Victor recordings released for February. Bach's toccata in C minor and toccata in D major are played by Artur Schnabel, chief contemporary interpreter of the compositions by the master polyphonist.

Haydn's symphony in B flat major is given a splendid reading by the orchestra of the incomparable strings, the Boston symphony, directed by Serge Koussevitzky. Leopard Stokowski and the Philadelphia orchestra have interpreted the "Tannhauser" overture and Venusberg music in Wagner's Paris version and the prelude to Act III. The prelude has been arranged by Stokowski. To those who like Stoowsi's rich embroideries of cound and almost overpowering dynamic contrasts will find this Wgner music magnificent. Others will believe it a bit extravagant.

Extraordinary

Mendelssohn, in creating the concerto in E minor for violin and orchestra, worked to produce a selection which would fall easily to the hand of the violinist. Therefore, the music flows, and of course it flows with extraordinary beauty from records made by Yehudi Menuhin and the Colonne concert orchestra directed by Georges Enesco.

SAN FRANCISCO, CAL.
CALL BULLETIN
FEB 6 - 1939

Off the Records

By MARIE HICKS DAVIDSON

Harry DeWit and Peter Pike are young San Franciscans who believe that there is a local market for the beautiful and rare things which bibliophiles collect . . . original manuscripts, facsimiles of scores and manuscripts and first editions.

And so they have opened a shop in Tillman place, where they are giving a cocktail party this afternoon to celebrate their launching.

Among other things which they will carry will be phonograph records of rare value, both from the artistic and the monetary point of view.

VALUED HIGHLY

The young men set great store by some recordings of Viennese waltzes played on two pianos by Rawicz and Landauer, a team which enjoyed high favor in Austria. They have recordings by the Vienna Philharmonic Orchestra, now disbanded, and other discs of interest to collectors.

* * *

Symphony No. 102, in B Flat major (Haydn). Boston Symphony Orchestra, under the direction of Serge Koussevitzky.

The versatility of the Boston Symphony Orchestra and its conductor is well known. Koussevitzky has long been known for his hospitality to new music, new ideas, new projects, and with his orchestra has kept pace with everything significant in modern composition. It is interesting to note that the same magnificent qualities which distinguish his Boston Symphony performances of Sibelius or Debussy are employed in the performance of much simpler but no less difficult music, such as that of Haydn, Mozart and Beethoven.

Here is a symphony which is always given a particular welcome.

The Boston Symphony Orchestra makes it sound so fresh, so bright and so lovely that it becomes quite irresistible.

DELICACY OF BALANCE

Seldom has the loveliness of string tone of this orchestra been so faithfully recreated, and the delicacy of balance, the just proportions in contrasted masses of tone are recaptured with almost the precision with which Mr. Koussevitzky created them. Admirers of the Boston Symphony Orchestra will be keenly interested in it, particularly because of the contrast which it affords to other outstanding Boston Symphony recordings, all by Victor Recording Company.

OSHKOSH, WIS.
NORTHWESTERN
FEB 6 - 1939

The Boston Symphony orchestra is giving what is described as a "concert extraordinaire" at Carnegie hall on Feb. 8, for the benefit of the orchestra's pension fund. The program is made up of Haydn's "Farewell" symphony, performed in costume; Gruenberg's "The Daniel Jazz," from the poem by Vachel Lindsay, with Colin O'More as tenor; Prokofieff's "Peter and the Wolf," an orchestral fairy tale with Richard Hale as narrator; Lanner's "Die Schoenbrunner" waltzes; Strauss' "Wiener Blut" and "Fruehlingstimmen" waltzes; Sibelius' "Valse Triste" and Ravel's "La Valse."

PITTSFIELD, MASS.
EAGLE
FEB 6 - 1939

Ask Your Library

By the Reference Department
Berkshire Athenaeum
Telephone 2-6442

A reader may receive the answer to any question of fact by phoning or writing The Berkshire Athenaeum Reference Department. Selected answers are published daily. All books cited are available at the library unless otherwise noted. All mail inquiries should bear the name and address of the writer.

Q. Who was Henry Lee Higginson? A. Henry Lee Higginson (1834-1919), American banker, was born in New York City on Nov. 18, 1834. He entered the banking house of S. and E. Austin of Boston, but later went to Vienna for a year, where he studied music. In the Civil War he served as a volunteer officer. In 1863 he was severely wounded and honorably discharged. In 1868 he joined the banking firm of Lee, Higginson and Company of Boston, with whom he remained until his death. His interest in music led to his founding the Boston Symphony Orchestra in 1881. A long line of distinguished directors placed this organization in the first rank and won full recognition abroad. In 1891, as a memorial to certain friends who died in the Civil War, he presented Soldiers' Field to Harvard University. In 1899 he erected the Harvard Union as a general meeting-place for all undergraduates. For many years a Fellow of Harvard University, he died in Boston on Nov. 14, 1919. ("Encyclopaedia Britannica")

Q. What is the meaning of "Horse Latitudes"? A. "Horse Latitudes" is the name formerly given by mariners to a belt of tedious calms in the Atlantic Ocean, near the Tropic of Cancer. The name is said to have originated in Colonial times, when vessels freighted with horses, from New England to the West Indies, were often so long detained under the scorching rays of the sun in this belt of calms that many of the animals died because of lack of water. The term, however, is generally given to belts of very light rainfall extending around the earth in latitudes 250 degree to 30 degrees north and south. ("The World Book")

SYRACUSE, N. Y.
HERALD
FEB 5 - 1939

The Boston Symphony Orchestra is giving what is described as a "concert extraordinaire" at Carnegie Hall on Feb. 8, for the benefit of the orchestra's pension fund. The program is made up of Haydn's "Farewell" Symphony, performed in costume: Gruenberg's "The Daniel Jazz," from the poem by Vachel Lindsay, with Colin O'More as tenor; Prokofieff's "Peter and the Wolf," an orchestral fairy tale with Richard Hale as narrator; Lanner's "Die Schoenbrunner" waltzes; Strauss' "Wiener Blut" and "Fruehlingstimmen" waltzes; Sibelius' "Valse Triste" and Ravel's "La Valse."

Alfredo Salmaggi's New York Hippodrome Opera Company has returned to the scene for a series of Saturday and Sunday night popular operas at the Hippodrome. In the first three weeks, "Faust," "Traviata," "Barber of Seville," "Aida," "La Boheme" and "Rigoletto" will be given.

Georges Enesco, Rumanian composer and conductor, is holding the fort with the New York Philharmonic until John Barbirolli returns on Feb. 9, from a brief vacation. During his tenure, Enesco presented six Rumanian works, including three of his own.

The Garden City Press has brought out the "Music Lovers' Encyclopedia," a reference book of musical information, which should be a gold mine for those who want quick and accurate data. One of its great advantages is that it sells for only $1.98.

It is a revised and up-to-date edition, edited by Deems Taylor and Rusell Kerr, of the original compilation by Rupert Hughes. Its many pages include a biographical dictionary of composers and musicians, a dictionary of musical terms, some excellent short essays on music, and the condensed stories of 90 operas.

PROVIDENCE, R. I.
BULLETIN

FEB 8 - 1939

Providence Gives Arturo Toscanini Great Ovation; Capacity Audience Is Thrilled by Splendid Concert

Conductor Whisked Away As Admirers Storm Backstage

By G. Y. Loveridge

Four years ago Arturo Toscanini came to this city with a fine orchestra and played to an audience that could have found shelter under a beach umbrella.

Last night he returned, with another fine orchestra, and filled Metropolitan theatre's 3400 seats, virtually. Most of the audience stood when he walked onto the stage. They shouted and clapped his superb performance. They stormed his dressing room afterward. They were still looking for him when he was stealthily led out one of the Broad street exits of the theatre and smuggled to the railroad station in a limousine with the curtains drawn.

It was an audience that included not only the furred and jeweled but also many to whom the high-priced tickets represented a genuine sacrifice. There were members of the National Broadcasting Company hierarchy, there were critics from New York and Boston. Everybody expected to be thrilled, nay, was determined to be. And everybody was.

Here, before their very eyes, there came to view a man who is almost a myth, a hero of the art of tone, a humanitarian of sympathies too broad to be contained within the boundaries of any one nation. He worked with tremendous vigor and insight, and accepted the applause calmly but not indifferently.

It is scarcely likely that Toscanini at 71 is a greater interpreter than he was at 67; that would be all but impossible. The curious difference in the size of the audiences that heard him here in 1935 and last night must be ascribed to other reasons, among them the potent modern technique of publicity. Long ago a well-known Italian—Julius Caesar, by name—said that "men believe willingly what they wish to believe," and more recently a well-known Yankee, Ralph Waldo Emerson, said that "we are born believers in great men." Working on these principles, the publicity wizards have labored with newspapers, magazines and radio to give Mr. Toscanini something that as an artist he did not need, but as the highly-paid leader of a highly-paid orchestra is useful to those who employ him. We fear that if some moderation is not used there will presently be people who will discern that Mr. Toscanini is not a god at all, but merely a genius, and will be dissatisfied.

The genius of Mr. Toscanini shone forth in all that he did. He warmed up his N. B. C. orchestra with a confection by Rossini, the overture to "Cinderella." At once the splendidly controlled vigor of the strings and the clarity of other voices showed that the men were on their mettle, like athletes limbering up before the real work of the occasion.

Then came the Eroica symphony of Beethoven, No. 3, in E-flat major, and here, indeed, the qualities of both conductor and orchestra were demonstrated beyond question. From the opening tonic chords and bugle call theme to the closing reiteration it was a fine musical experience. The strength and vitality of the first movement, the breadth and grandeur of the reading, were magnificent. The funeral march lacked something of the nobility and intensity that we had hoped it would have, but the scherzo was brilliant and the finale was a whirl of artistic excitement.

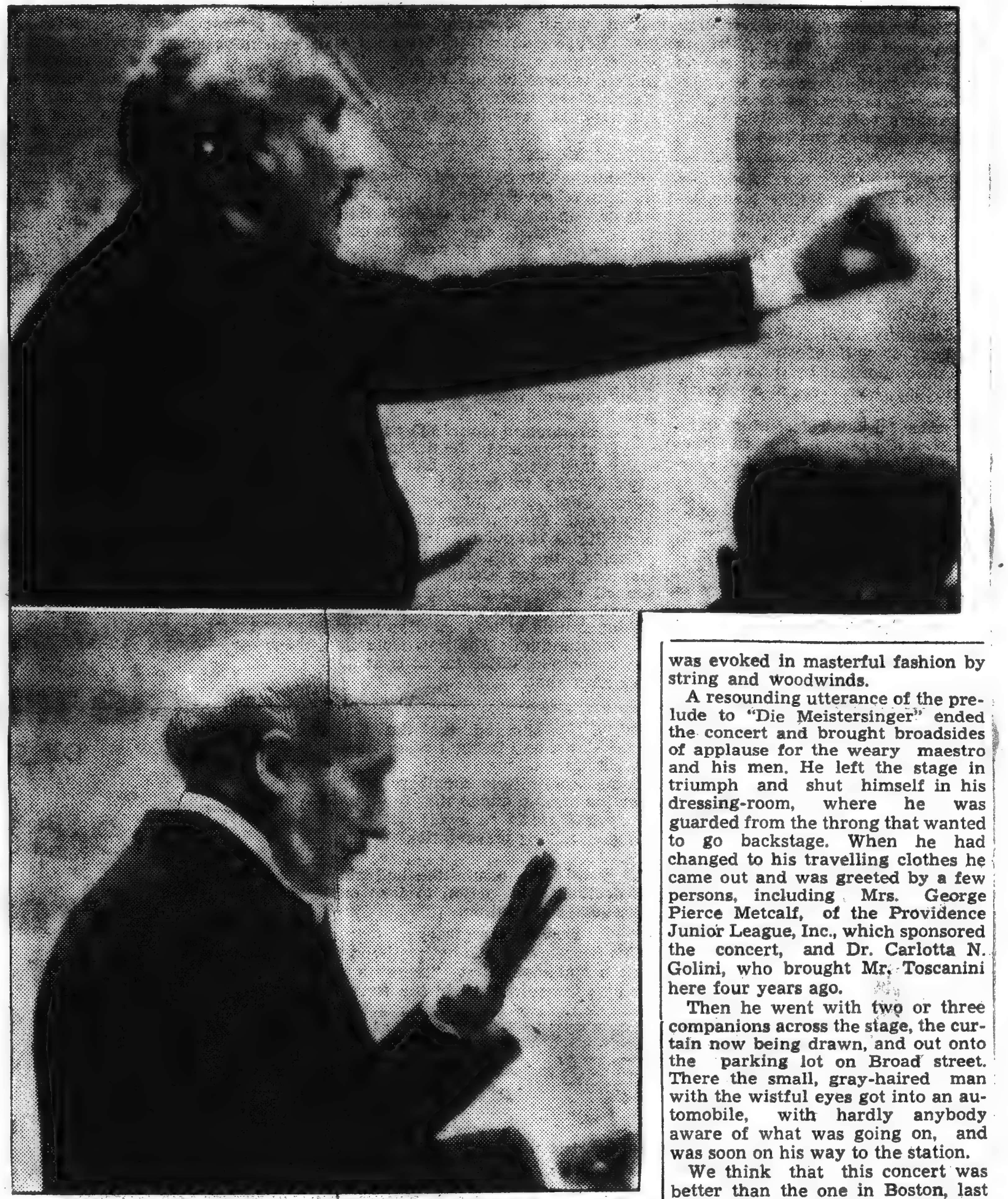
In the Brahms variations on a theme by Haydn, Mr. Toscanini performed wonders of phrasing and nuance. The tone of the orchestra was exceptionally clear and lustrous.

The "Invitation to the Dance," after the 'cello-invitation, seemed vigorous enough to be a wrestling match rather than a waltz, but quickly adjusted itself and swept with virtuoso command through the poetic measures. Dollops from Wagner finished the program, the first being the "Forest Murmurs" from Act II of "Siegfried," in which the misty and enchanting atmosphere of the forest was evoked in masterful fashion by string and woodwinds.

A resounding utterance of the prelude to "Die Meistersinger" ended the concert and brought broadsides of applause for the weary maestro and his men. He left the stage in triumph and shut himself in his dressing-room, where he was guarded from the throng that wanted to go backstage. When he had changed to his travelling clothes he came out and was greeted by a few persons, including Mrs. George Pierce Metcalf, of the Providence Junior League, Inc., which sponsored the concert, and Dr. Carlotta N. Golini, who brought Mr. Toscanini here four years ago.

Then he went with two or three companions across the stage, the curtain now being drawn, and out onto the parking lot on Broad street. There the small, gray-haired man with the wistful eyes got into an automobile, with hardly anybody aware of what was going on, and was soon on his way to the station.

We think that this concert was better than the one in Boston, last month, the only other New England appearance of Mr. Toscanini this season. And we still say, at the risk of being considered the devil's advocate or perhaps the devil himself, that the Boston Symphony excels the N. B. C. symphony, in brilliance of fortissimo, in flexibility, in tonal colors. Although, man for man, the orchestras may be composed of equal virtuosos, the teamwork of the N. B. C. orchestra does not equal that of the Boston orchestra. The radio orchestra has been in existence about two years. It has not the perfection of ensemble that the Boston orchestra has acquired in decades. We venture to think that this is apparent both to the reason and to the ears.



An Evening Bulletin candid cameraman catches Arturo Toscanini as he directs the N. B. C. Symphony Orchestra in a concert at the Metropolitan Theatre.

NEW BRUNSWICK, N. J.
HOME NEWS

FEB 8 - 1939

Record Crowd Hears Boston Symphony Here

3,600 Jam Rutgers Gymnasium to Hear Program By Famous Orchestra

The largest crowd ever to assemble in Rutgers University gymnasium, estimated at more than 3,600, heard the nationally-renowned Boston Symphony Orchestra in a program of three major concert works here last night.

The gymnasium, scene of many Rutgers concerts in the past, was filled to overflowing with music lovers, who expressed their appreciation of the program by prolonged applause.

The assemblage was disappointed when, shortly before the start of the program, Dr. Robert C. Clothier president of the university, announced that illness prevented the appearance of Serge Koussevitzky, conductor of the famous orchestra.

The program was capably conducted, however, by Richard Burgin, assistant to the famous Koussevitzky.

An analysis of the concert and a description of the program by Clifford B. Ross, music critic, may be found on page 7 of this issue.

ANSONIA, CONN.
SENTINEL

FEB 9 - 1939

SYMPHONIC "VAUDEVILLE SHOW" GIVEN

By JOHN SELBY.
(Associated Press Arts Editor.)

New York, Feb. 9.—Serge Koussevitzky, recovered from the illness which prevented his conducting the Boston symphony Tuesday in New Brunswick, N. J., presided last night over something appropriately called a "concert extraordinaire" in Carnegie hall.

The generally impeccable Boston symphony never has let its hair down with such abandon in all the 50-odd years it has been giving concerts in New York. What it turned out for the benefit of its own pension fund was something like a symphonic vaudeville show.

It began with a performance of Haydn's famous "Farewell" symphony, for which the orchestra was costumed in wigs and small clothes, and Dr. Koussevitzky was particularly elegant in a costume designed by Robert Edmond Jones from likenesses of Haydn himself. Dr. Koussevitzky resembles the composer, anyway.

The stage was lighted with elaborate candelabra and a hanging chandelier, and each music stand bore a lighted candle which the men blew out as they departed one by one in the last movement.

Next came a performance of Louis Gruenberg's "The Daniel Jazz" on a "wagon" borrowed from musical comedy, before a huge painted rectangle designed after kindergarten models, apparently, by John Holabird. Soloist was Colin O'More, the tenor, conductor was Richard Burgin, and the small orchestra used was togged out in white monkey jackets and black trousers, a la jazz.

Then Serge Prokofieff's "Orchestral Fairy Tale," allegedly for children, was conducted by Dr. Kousevitsy, with Richard Hale acting as narrator. This turned out to be a genuinely funny effort in which the orchestra, by an outrageous distortion of one Richard Wagner's leitmotif idea, commented hilariously on the text as read by Mr. Hale. It's called "Peter and the Wolf," and winds up with everybody happy but the wolf and a duck, which can be heard quacking in a perfectly Disney fashion inside the wolf.

After intermission Dr. Koussevitsky conducted the audience personally through the development of the waltz. He began with Johann Strauss' "Wiener Blut," and ended with Ravel's kalsomined and polychromed "La Valse."

SPRINGFIELD, MASS.
MORNING UNION

FEB 8 - 1939

May Have Popular Indiana Symphony

Sunday afternoon at the meeting sponsored by the Y. M. C. A. in the Auditorium, slips were passed out giving a list of lectures, motion pictures and musical attractions which might be heard here next season under "Y" sponsorship. The audience was asked to choose what they would like to hear and have until next Sunday to pass in their slips.

Mr. Lee, secretary f othe "Y," said yesterday the response was excellent and he expects that a large number of slips will be turned in next Sunday. Until then no tabulation will be made

Of interest to musical folk was the name of the Indianapolis orchestra, which is led by Fabien Svitzsky, said to be a nephew of Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra. If the Indianapolis players have an Eastern tour next season, Springfield may have the opportunity of hearing them. It will be their first appearance in the East if they tour next season.

CHILLICOTHE, O.
NEWS ADVERTISER

FEB 8 - 1939

The Berkshire Symphonic Festival announces that the Boston Symphony Orchestra under Dr. Serge Koussevitzky will give six concerts during the sixth annual festival at Tanglewood, in Stockbridge, Mass., between Aug. 3 and 13.

The aim of the festival is to create a musical center at Stockbridge in 1940. Its purpose is stated as follows:

"That the annual festival may be supplemented by a school or academy holding annual sessions preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, chorus leaders and instrumental players."

Membership lists for this year closed last Nov. 1, with the assurance of an audience of more than 2,000 for each of the six concerts.

NEW BRUNSWICK, N. J.
HOME NEWS

FEB 7 - 1939

BOSTON SYMPHONY TO PLAY HERE TODAY

Dr. Serge Koussevitzky will direct the Boston Symphony Orchestra in the Rutgers Gymnasium tonight in the third presentation of the annual University Concert Series. The concert, featuring three of the best known symphonic works of favorite composers, will start at 8:30.

In his fifth appearance on the local series, Dr. Koussevitzky will render Haydn's Symphony in B flat, No. 102, Debussy's "La Mer" and Brahms' Symphony No. 4 in E minor, Opus 98. A capacity crowd of 3,500 persons is expected to hear the famed 120 piece orchestra.

CARLISLE, PA.
SENTINEL
FEB 9 - 1939

The Berkshire Symphonic Festival announces that the Boston Symphony Orchestra under Dr. Serge Koussevitsky will give six concerts during the sixth annual festival at Tanglewood, in Stockbridge, Mass., between Aug. 3 and 13.

The aim of the festival is to create a musical center at Stockbridge in 1940. Its purpose is stated as follows:

"That the annual festival may be supplemented by a school or academy holding annual sessions preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, chorus leaders and instrumental players."

Membership lists for this year closed last Nov. 1, with the assurance of an audience of more than 2,000 for each of the six concerts.

NEWS

Mi… 2/…/39

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Festival Trustees Plan A Symphonic Academy

Trustees of the Berkshire Symphonic Festival, Inc., Stockbridge, this week announced that plans are definitely under way for the establishment in 1940 of a "school or academy devoted to the cultivation of the highest standards in the work of orchestral conductors, chorus leaders and instrument players." The school, which would hold sessions preceding the concerts, would be located at Tanglewood, scene of the annual festival.

Give Serious Thought

"The trustees of the Boston Symphonic Festival are giving serious thought to the development of the physical plant at Tanglewood in anticipation of the next momentous step in expansion, scheduled for 1940," the announcement said.

Bentley W. Warren, speaking for the trustees, said: "We all hope the annual festival may be supplemented by a school or academy holding annual sessions preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, chorus leaders and instrumental players. Tanglewood is the ideal location for such a center.

"This fortunate combination of circumstances will provide an excellent beginning for the realization of Dr. Koussevitzky's program. Indeed the greatest need will be for scholarships. No one can doubt that from some source the necessary funds wil be forthcoming; and it is expected that the detailed arrangements for the school will be completed so that its first session may precede the Berkshire Festival of 1940."

Announcement was also made that Serge Koussevitsky and the Boston Symphony Orchestra will present six concerts at Tanglewood this summer, beginning Aug. 3. Other dates will be Aug. 5, 6, 10, 12 and 13.

Varied Program

Programs for the 1939 festival will be made up from the following works: Beethoven's Second and Fifth Symphonies, Brahms' First and Third Symphonies, Haydn's and Mozart's works, Tchaikowsky's Fourth, the Second and Fifth of Sibelius, Rimsky Korsakov's "Scheherezade," Debussy's "Afternoon of a Fawn," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra," and others to be announced later.

Membership lists reveal that audiences of more than 2,000 are assured for each of the six concerts, and that 90 per cent of the boxes have been taken.

The announcement also stated the Trustees will apply present resources for next summer's concerts to needed improvements at Tanglewood, such as draining parking areas, installing permanent lighting, laying out roads, and possibly an emergency enclosure for the shed.

MONTREAL, CANADA
STAR
FEB 9 - 1939

MUSIC

Music Records Of the Month

The February list of new Victor Records, issued by the R. C. A. Victor Company, contains three big sets of orchestral records. Exceptionally good is the recording by the Boston Orchestra, under Koussevitzky, of a Haydn symphony in B-flat; a delightful symphony finely played all through, and specially well in its lovely slow movement. Leopold Stokowski, with the Philadelphia Orchestra has made a big recording of parts of "Tannhauser", covering nine sides. The first six sides are taken up by the Paris version of the Overture, running straight on into the Venusberg music; the playing is splendid in these and in the Prelude to Act three, which covers three sides, and is even more effective in this shape than it usually is in a performance of the opera. The third Masterpiece Set has a record of a very fine performance of Mendelssohn's violin concerto by Menuhin, with Enesco conducting the orchestra.

A Montreal performance is among the shorter records of this month; a violin and piano record by Maurice Onderet and Edna Marie Hawkin. One side of this has a pleasant and tuneful Romance by the Montreal composer, Georges Emile Tanguay; the other has a transcription of Chopin's Waltz in D minor; the violin and piano fit well together in these and both playing and recording are very good. Two Mazurkas by Chopin are recorded as played by the veteran pianist, Moriz Rosenthal, whose strength and brilliant finger work seem as good as ever. Schubert's "Rosamunde" ballet music has been recorded by the London Symphony Orchestra, under Bruno Walter, and two Jewish airs by the Boston Pops orchestra, conducted by Arthur Fiedler.

A good record of Richard Crooks' singing, in arias by Mozart and Donizetti, was sung with an orchestra, conducted by Wilfrid Pelletier. Two songs by Chaliapin and two violin solos by Kreisler are in this month's list, which also contains piano-accordeon solos by Galla-Rini, and Vocadances by Maxine Sullivan.

TORRINGTON, CONN.
REGISTER
FEB 9 - 1939

Special Concert Is Presented By Boston Symphony

New York, Feb. 9 (AP). — Serge Koussevitzky, recovered from the illness which prevented his conducting the Boston symphony Tuesday in New Brunswick, N. J., presided last night over something appropriately called a "concert extraordinaire" in Carnegie hall.

The generally impeccable Boston symphony never has let its hair down with such abandon in all the 50-odd years it has been giving concerts in New York. What it turned out for the benefit of its own pension fund was something like a symphonic vaudeville show.

It began with a performance of Haydn's famous "Farewell" symphony, for which the orchestra was costumed in wigs and small clothes, and Dr. Koussevitzky was particularly elegant in a costume designed by Robert Edmond Jones from likenesses of Haydn himself. Dr. Koussevitzky resembles the composer, anyway.

The stage was lighted with elaborate candelabra and a hanging chandelier, and each music stand bore a lighted candle which the men blew out as they departed one by one in the last movement.

Next came a performance of Louis Gruenberg's "The Daniel Jazz" on a "wagon" borrowed from musical comedy, before a huge painted rectangle designed after kindergarten models, apparently, by John Holabird. Soloist was Colin O'More, the tenor conductor was Richard Burgin, and the small orchestra used was togged out in white monkey jackets and black trousers, a la jazz.

Then Serge Prokofieff's "Orchestral Fairy Tale," allegedly for children, was conducted by Dr. Koussevitsky, with Richard Hale acting as narrator. This turned out to be a genuinely funny effort in which the orchestra, by an outrageous distortion of one Richard Wagner's Leitmotif idea, commented hilariously on the text as read by Mr. Hale. It's called "Peter and The Wolf", and winds up wih everybody happy but the wolf and a duck, which can be heard quacking in a perfect Disney fashion inside the wolf.

After intermission Dr. Koussevitsky conducted the audience personally through the development of the waltz. He began with Johann Strauss' "Wiener Blut," and ended with Ravel's kalsomined and polychromed "La Valse."

The audience was one of the most distinguished in years, and one of the most enthusiastic.

NEW HAVEN, CONN.
REGISTER
FEB 9 - 1939

CARNEGIE HALL ROCKED WITH NOVEL CONCERT

Boston Symphony Lets Its Hair Down to Stage Most Extraordinary Musical Revel

By JOHN SELBY
Associated Press Arts Editor

New York, Feb. 9.—Serge Koussevitzky, recovered from the illness which prevented his conducting the Boston Symphony Tuesday in New Brunswick, N. J., presided last night over something appropriately called a "Concert Extraordinaire" in Carnegie Hall.

The generally impeccable Boston Symphony never has let its hair down with such abandon in all the 50-odd years it has been giving concerts in New York. What it turned out for the benefit of its own pension fund was something like a symphonic vaudeville show.

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Candle Novelty

The stage was lighted with elaborate candelabra and a hanging chandelier, and each music stand bore lighted candle which the men blew out as they departed one by one in the last movement.

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Distinguished Audience

After intermission Doctor Koussevitsky conducted the audience personally through the development of the waltz. He began with Johann Strauss's "Wiener Blut," and ended with Ravel's kalsomined and polychromed "La Valse."

The audience was one of the most distinguished in years, and one of the most enthusiastic.

SPRINGFIELD, MASS.
NEWS
FEB 10 1939

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Illness this week caused Dr Serge Koussevitzky to miss a concert for the first time in many moons. Scheduled to play with the Boston orchestra at Rutgers college, he had to stop at New York for treatment. Concertmaster Richard Burgin took over the baton, and performed in his usual acceptable manner.

NEW BRUNSWICK, N. J.
HOME NEWS
FEB 9 - 1939

'ROUND ABOUT TOWN

CONGRATULATIONS TO:

Miss Margaret T. Corwin, dean of New Jersey College for Women, who has just completed five years as head of the institution.

Richard Burgin of the Boston Symphony Orchestra, for capable substitution for Serge Koussevitzky the other night.

Former Governor Harold G. Hoffman, on his 43rd birthday anniversary.

BROOKLYN, N. Y.
EAGLE
FEB 10 1939

Music of the Day

By MILES KASTENDIECK

Boston Symphony Plays Its Third Brooklyn Concert; Wagner's 'Ring' Opens With 'Rheingold' at the Met.

Having cut up in the most approved fashion at Carnegie Hall the night before, the Boston Symphony Orchestra regained its composure and pursued its accustomed ways at its third Brooklyn concert at the Academy of Music last night. Dr. Koussevitzky conducted a program consisting of Mozart's Symphony in A, Saint-Saens' Concerto for Violoncello, No. 1, in A Minor, and the Tchaikowsky Fourth Symphony as though he had never made a stage appearance as Josef Haydn nor conducted a nursery tale about Peter and the big bad wolf. The Bostonian atmosphere was unruffled.

Jean Bedetti, 'cellist of the Boston Symphony, was the soloist in the Saint-Saens, that pleasant piece of music that has instant appeal and little profundity, a delightful allegretto with the theme in the muted strings, and a finale written with true French polish. Mr. Bedetti's musicianship revealed itself in a highly satisfactory if not an especially brilliant performance. Securing admirable quality of tone in the more measured legato passages, he was pressed in matters of intonation and agility in the more rapid passages so that a thin tone contrasted considerably with the body of tone produced by the orchestra. There was more music in the solo part than was heard last night.

The Tchaikowsky had its inevitable appeal, especially in the unique third movement wherein the strings play Pizzacato. The performance opened effectively with a throbbing rhythym and a hushed entrance of the strings and progresed with clarity and precision. What became apparent as the movements succeeded one another was the restraint of the interpretation. There is more drama and fire in this music than was heard last night in spite of fine playing. A purist would have found considerable over which to cavil.

The performance of the evening was the symphony that Mozart wrote at the age of 18. This had at once the polish and the spirit, the sparkle and the intensity of the music. It was an achievement for both conductor and musicians.

NEW YORK, N. Y.
TIMES
FEB 10 1939

MUSIC NOTES

Today's events: "La Bohème" (Smith College benefit), 2 P. M., and "Thais," 8:30 P. M., Metropolitan Opera House; Philharmonic-Symphony Orchestra, Carnegie Hall, 2:30; Boston Symphony Orchestra, Carnegie Hall, 8:45; Anne Mundy, piano, Town Hall, 8:30; Perole String Quartet, New School for Social Research, 8:30; Beniamino Gigli, tenor, Brooklyn Academy of Music, 8:30.

PROVIDENCE, R. I.
BULLETIN
FEB 14 1939

STRAVINSKY CANCELS TRIP

Abandons Journey to U. S. Because of Death of Daughter.

The recent death of a daughter of Igor Stravinsky has made it impossible for him to come to this country next month to conduct the Boston Symphony Orchestra, George E. Judd, manager of the orchestra, announced last night. Mr. Stravinsky does not feel that he can leave his wife at this time.

BROOKLYN, N. Y.
EAGLE
FEB 10 1939

Many Are Hosts At Concert

Symphony Orchestra Gives Third Program At Academy of Music

For the third time this season the opera house of the Academy of Music was filled to capacity for the concert of the Boston Symphony Orchestra under the direction of Serge Koussevitsky. The program included Saint-Saens' Concerto in A minor for violin cellon and orchestra in which Jean Bedetti, first 'cellist of the orchestra, was presented as the soloist; Mozart's Symphony in A major and Tchaikovsky's Symphony No. 4 in F minor, opus 36.

Mrs. John J. Schoonhoven, occupying Mrs. Dean C. Osborne's box during the latter's absence from the city had as her guests Mr. and Mrs. Floyd S. Neely, the Misses Edith and Eleanor Gertrude Hannam, Howard Carlson and Dr. Eilif Hanssen.

Mrs. David C. Johnson in her box entertained Supreme Court Justice John B. Johnston, Mrs. Johnston, Mr. and Mrs. Frank E. Pendleton, Mr. and Mrs. William W. Brush, and Mr. Johnson. Mr. and Mrs. Johnson entertained at dinner at their home for their box guests and Mr. and Mrs. M. Preston Goodfellow before the concert.

Mrs. Arthur S. Tuttle and Mrs. Theodore Vosseler were hostesses in the Woman's Club box. The guests were Mrs. Oliver G. Carter, president of the club; Mrs. Thomas H. McClintock, former president; Mrs. Robert Franklin Ives, Mrs. Frederick M. Davidson, Mrs. Jason Davis and Mrs. Wilson Briggs Zimmer.

Mrs. Benjamin Prince's box guests were Mr. and Mrs. Karp P. Mikhalenkoff, Mrs. W. Sterns Cooney, Mr. and Mrs. William FitzHugh, Jr., and Parker Fillmore. Miss Jessie Ogg was hostess in the Adelphi box to Mr. and Mrs. Roy M. Hart, Mr. and Mrs. William B. Parker and Mr. and Mrs. Frank E. Voorhees.

Members of the Intercity High School orchestra occupied another box and the Rev. Lawrence Bracken, conductor of the Diocesan Choir occupied the box of Mrs. Thomas E. Murray Jr.

Mrs. Margaret Ager Wales was the guest of Robert Alfred Shaw, chairman of the governing committee of the Brooklyn Institute of Arts and Sciences under whose auspices the Boston Symphony is presenting the Brooklyn series. Joint sponsors with the Brooklyn Institute are the Brooklyn Philharmonic Society, of which Dr. R. Huntington Woodman is president and the Brooklyn Committee of which Adrian Van Sinderen is chairman and Mrs. Henry J. Davenport, acting chairman. James G. McDonald is president of Brooklyn Institute.

JOLIET, ILL.
HERALD - NEWS
FEB 10 1939

SENTENCE EDITORIALS.

"Music is not a matter of the length of time it takes to play but rather of its thoroness of expression."

—Sergei Koussevitzky

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BROOKLYN, N. Y.
CITIZEN

FEB 10 1939

THIRD CONCERT HERE BY BOSTON SYMPHONY

Sergei Koussevitsky Conducts Orchestra in Series at the Academy of Music

By PAUL J. BROWN

The Boston Symphony Orchestra under Sergei Koussevitzky gave its third concert of its Brooklyn series last night at the Academy of Music and as might have been anticipated, gave it splendidly. A capacity audience listened most attentively and quite apparently enjoyed the music. Certainly the applause was long and spontaneous.

Last night's was the third in another series; the third in three nights in the Boston Symphony's trip to our Metropolitan area. Yet it was the only one of the three that held no surprise. The first night, Tuesday, at Rutgers in New Brunswick, found Dr. Koussevitzky too ill to conduct. Wednesday night at Carnegie Hall, the orchestra were dressed in Eighteenth Century knee breeches, ruffs and wigs and had candles on their music desks for the playing of Haydn's "Farewell" Symphony, and in the next number were dressed as jazz band players. Last night was strictly normal; it provided a well-chosen and well-directed program of unexceptionable music.

One might have wished for a repetition of the eighteenth century setting for the first work, Mozart's Symphony in A Major, written for strings, two oboes and two horns. The symphony, composed when Mozart was only 17, is almost chamber music. It is strictly melodic, simple and refreshing. The perfect string harmony could hardly have been surpassed by a string trio of long-continued association. At times gentle, at others lively, the symphony was always poetic and beautiful.

The second work was a double triumph for the Boston Symphony, as its first 'cellist, Jean Bedetti, was soloist in the Saint-Saens Concerto for Violincello in A Minor. Mr. Bedetti, who first played the Concerto as soloist with the Boston Orchestra in 1920, was complete master of the difficult music. Particularly in the opening minor movement and in the closing triumphant bravura, h was all of a great cellist.

The program closed with Tchaikowsky's Fourth Symphony, a most satisfying complement to the other half of the program, with its varying moods, its melody interspersed with sonority, its opening and closing with the deep brasses of Fate, its sustained periods of combined horns and pizzicato strings. Tchaikowsky made the Symphony far too stirring, for us to keep in mind his message of the inevitablity of Fate, but in so doing he composed a work of great force and beauty, one which Koussevitzky and his men can do with supreme effect.

BROOKLYN, N. Y.
CITIZEN

FEB 10 1939

Third Boston Symphony Concert Attracts Capacity Audience; Many Attend with Guests

The season's third Boston Symphony Concert last evening attracted a capacity audience to the Brooklyn Academy of Music, many of the subscribers attending with guests.

Mrs. John J. Schoonhoven was hostess in the box of Mrs. Dean C. Osborne. Her guests were Mr. and Mrs. Floyd S. Neely, the Misses Edith and Eleanor Gertrude Hanam, Howard Carlson and Dr. Eilif Hanssen.

Mrs. David C. Johnson entertained in another box for Appellate Justice John B. Johnston and Mrs. Johnston, Mr. and Mrs. Frank E. Pendleton and Mr. and Mrs. William W. Brush.

Miss Jessie Ogg was hostess in the Adelphi Alumnae box. With her were Mr. and Mrs. Frank E. Voorhees, Mr. and Mrs. Roy M. Hart and Mrs. William P. Parker.

Mrs. Arthur S. Tuttle and Mrs. Theodore Vosseler were hostesses in the Brooklyn Woman's Club box. Guests were Mrs. Oliver G. Carter, president; Mrs. Thomas H. McClintock, Mrs. Robert Franklin Ives, Mrs. Frederick M. Davidson, Mrs. Jason Davis and Mrs. William Briggs Zimmer.

Mrs. Benjamin Prince was hostess in her box. In her party were Mr. and Mrs. Karp Mikhalenkoff, Mrs. W. Sterns Cooney, Mr. and Mrs. William Fitzhugh Jr., and Parker Filmore.

Robert Alfred Shaw entertained Mrs. Margaret Ager Wales.

In another box the guests were members of the Inter-City Orchestra of the public schools.

The concerts are presented here under the joint auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Brooklyn Philharmonic Society, R. Huntington Woodman is president and the Brooklyn Committee, headed by Adrian Van Sinderen, with Mrs. Henry J. Davenport as chairman.

A review of the concert will be found in another section of this edition of "The Brooklyn Citizen." The orchestra will be heard here again on the evening of Friday, March 10.

Concert Narrator

B. Globe - Feb. 10/39

RICHARD HALE

Who will be heard in the spoken part of the Narrator in Prokofieff's "Peter and the Wolf" at the Boston Symphony concerts in Symphony Hall tonight and tomorrow afternoon.

NEW YORK, N. Y.
DAILY NEWS

FEB 10 1939

MAINLY ABOUT MANHATTAN

By JOHN CHAPMAN.

A rare musical pleasure was Wednesday's pension fund concert by the great Boston Symphony Orchestra at Carnegie. In costumes of the period the men made Haydn's "Farewell" symphony a beautiful, stirring thing—and then they cut loose with two fine pranks—Gruenberg's "Daniel Jazz" and Prokoffieff's children's tale, "Peter and the Wolf." The latter struck me as being a modern, long version of the old McNaughton record, "The Three Trees"—you know: the one about the rabbit and the beautiful bubbling spring and the three trees, there, there and there.

YOUNGSTOWN, O.
VINDICATOR

FEB 11 1939

The New Recordings

At the first public concert of the Boston Symphony Orchestra on Oct. 22, 1881, under the direction of George Henschel, the major work on the program was Haydn's Symphony No. 102, in B flat major This month Victor releases this same symphony, played by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky. The symphony is issued in a three-pocket Masterpiece album, M-529.

This symphony is the 102nd of the 104 symphonies which most recent musical research has accepted as authentic by this one composer Symphonies before Haydn were simply orchestral compositions. Haydn developed the form which Beethoven later further developed. The Austrian princes retained orchestras and kappelmeisters. Haydn served under four of these princes, and was continually composing symphonies for performance at court.

BARRE, VT.
TIMES

FEB 11 1939

VERMONT SYMPHONY FEB. 16

Will Play At City Hall, Montpelier, With Zlatko Balokovic, Violin-Soloist.

The Vermont Symphony orchestra association has just announced that there will be a concert by the Vermont Symphony orchestra in the City hall auditorium in Montpelier Thursday evening, Feb. 16. This will be the first time that the orchestra will have given a public performance in the Montpelier-Barre district, it having played a private performance at Norwich university last October. The association which sponsors the orchestra, and the Little Symphony of Washington county under the leadership of Mrs. Francis Bailey, has been anxious for sometime to present the Vermont Symphony to the Montpelier district and add it to its list of Vermont towns where the orchestra will appear at regular intervals during each season.

Zlatko Balokovic.

The orchestra has already played in Burlington, Middlebury, Rutland, Manchester, Bennington, Brattleboro, Woodstock and Northfield. It gives a regular subscription series each season of three concerts in Burlington and Rutland and hopes it will be possible to do likewise in the Barre-Montpelier district.

Zlatko Balokovic, internationally famous Yugoslav violin virtuoso will be the guest soloist at this perform ance. Mr. Balokovic will also appear with the orchestra in Burlington Wednesday the 15th and Rutland the 17th. He next plays with the Boston Symphony on March 3 and 4.

CHICAGO, ILL.
NEWS

FEB 11 1939

For its pension fund appearance in Carnegie Hall last Wednesday the Boston Symphony Orchestra, led by Serge Koussevitzky, dressed in appropriate costumes of Haydn's period. The opening number was that composer's "Farewell" Symphony. This was followed by Louis Gruenberg's setting of Vachel Lindsay's "The Daniel Jazz" and the first New York hearing of Prokofieff's "Peter and the Wolf." After the intermission a sort of musical survey of the waltz from its Viennese to its Parisian manifestations was offered—specifically, Lanner's "Schoenbrunner," Strauss' "Vienna Blood" and "Voices of Spring," Sibelius' "Valse Triste" and Ravel's "La Valse."

PHILADELPHIA, PA.
Evening Public Ledger

FEB 11 1939

The Critic Talks to MUSIC LOVERS

By SAMUEL L. LACIAR

THERE appears to be more than a remote possibility that there will be no concerts at Robin Hood Dell this Summer, at least by the members of the Philadelphia Orchestra, who have been playing there each Summer since the Dell was opened. Or, if there are concerts by these musicians, arrangements different from those which have prevailed for the last eight seasons must be made. While the idea of a Summer without the Dell concerts performed by members of the Philadelphia Orchestra is exceedingly unpalatable to the music lovers of the city, it is equally true that the men have much of justice and right on their side. The advantages of such a season are so apparent that it is scarcely necessary to recall them.

In the first place, it gives music lovers the opportunity to hear the famous organization, of which a very large majority of the men who play during the Summer season are members, at a greatly reduced admission fee than is possible during the regular Winter symphony season. The same thing applies as to hearing the many famous artists who appear at these concerts and the distinguished conductors who lead them. Equally important is the fact that the Dell concerts give opportunity t competent and rising young conductors which they would not otherwise enjoy, this applying to certain members of the Dell orchestra as well as to youthful leaders from outside the city, in addition to which is the chance given to a large number of the younger soloists who, for one reason or another, cannot be heard with an orchestra during the Winter season.

* * *

THE ORCHESTRAL Committee for the Robin Hood Dell concerts a few days ago issued a formal statement to the effect that it had been instructed by the men of the Orchestra who regularly perform at these concerts to announce that the Dell concerts will be abandoned if it is necessary for them to consider another co-operative season. For eight years, the statement continues, the men of the Orchestra have operated the Dell themselves, employing a manager and sharing equally in the net receipts. During this time there has been no fixed salary guaranteed, nor has there been any fund-raising mechanism to assist them. Therefore, they have unanimously agreed not to hazard another season on this basis and they will give up the concerts unless some different arrangement can be devised.

It is admitted that last Summer's events were given during a spell of the worst weather that the Dell has ever experienced, the number of postponements and cancellations made necessary for this reason reaching at least 50 per cent more than might normally be expected, judging from past seasons both here and at the New York Stadium. This has been shown over a period of many years to average one postponement or cancellation per week, or eight for a season of eight weeks, whereas last Summer there were fourteen, several of them coming on consecutive evenings. While this might not occur again for many years, still it is possible for it to happen again next Summer, for there is nothing so unpredictable as the weather during June, July and August.

* * *

HOWEVER, this is not the main point, which is that the men of the Orchestra feel strongly that the complicated task of operating a musical season which embraces opera and ballets, as well as soloists and regular concerts, all of the highest standard, cannot rightly be borne by the musicians, who must perform in the Summer season in a manner which will reflect credit upon them and upon their Winter orchestra. Contrary to the situation in most other large cities which maintain Summer orchestral concerts, the men of the local Orchestra have had for eight years to worry along as best they could, without the support of any organized group of citizens behind them, and they feel that, in justice to themselves and to the reputation of the Orchestra, that they cannot do so for another season.

The situation in other cities is reviewed in the statement sent out by the committee. Thus at the Stadium concerts in New York the salaries of the men are underwritten by a group of philanthropic citizens; in Boston the Summer "pop" concerts, which have been in existence for many years, are operated officially by the Boston Symphony Orchestra; at Ravinia Park, in Chicago, a citizens' committee formed for that purpose raises money annually for the season; in Hollywood again, the Bowl concerts are operated by the Los Angeles Philharmonic Society. And so, the statement points out, across the whole country except in Philadelphia the Summer season is operated either by the official orchestra organizations or by committees which undertake the financial part of the project.

* * *

THE MEMBERS of the Orchestra have no proposal to make, the statement continues, except that they are ready and willing to present a season of Summer concerts which will match in artistry and in attractiveness the similar concerts of any orchestra in the world. But they feel that the planning and the guaranteeing of such a series is not rightfully the province of the performers and that this phase of the plan should be undertaken by those more experienced in such matters, leaving the musicians free to concentrate upon the excellence of the performances. Therefore, unless Philadelphians in some manner can find a way of planning and guaranteeing such a season, the members of the Orchestra who would normally play at the Dell will seek work in other cities during the Summer.

It is unthinkable that Philadelphia will allow the Dell concerts to be abandoned even for a single season, and it will be a tremendous blow to the musical prestige of the city should this happen. The sum to be guaranteed would not be very large and it could easily be computed upon the basis of ticket sales for the last several seasons and the cost of giving the concerts for these seasons. The committee of the Robin Hood Dell Concerts stands ready and willing to meet and cooperate with any one who will assist in planning a guaranteed season of Summer concerts and the only thing to do is to organize a group which will do this work. But some one will have to start it, and the question is, who will do it? It is only reasonable to anticipate a generous public response.

PLAINSFIELD, N. J.
COURIER-NEWS

FEB 11 1939

Burgin Leads Boston Symphony At Hour's Notice

On last Tuesday evening the 10 members of the Boston Symphony Orchestra were assembled on the improvised stage and the Rutgers gymnasium was crowded beyond its seating capacity for 3000 when Dr Howard D. McKinney, director of music at Rutgers University, announced that Serge Koussevitsky had been taken suddenly ill and could not conduct his men. Richard Burgin, who has been this noted orchestra's concert-master for 20 years, stepped onto the podium and opened the Haydn B-flat symphony with persuasive hands and baton.

The orchestra, used to rehearsing with Mr. Burgin, gave him of their best in the way of support and the audience responded enthusiastically to the excellent reading given all four movements of both the Haydn and the Brahms symphonies. In the latter, the E minor, No. 4, Mr. Burgin's leadership became authoritative, throughout the robust syncopation of the first movement; the reassuring, throbbing pulse of the melodiously flowing "Andante"; the rousing, jocular "Allegro"; and the vigorous, choir-like finale.

The exotic offering of the evening's program was the set of three symphonic sketches named by the composer, Claude Debussy, "The Sea", in which the orchestra set-up for the Haydn number was augmented by extra wood-winds (especially bassoons), two harps, and all those hybrid instruments which Debussy loved to employ, including, the tam-tam and glockenspiel.

The elusive and extremely difficult Debussian score defies exact analysis, but the audience, given the subtitles "From Dawn to Noontide on the Sea", "Play of the Waves", and "Dialogue Between Wind and Sea", as clues, was lured by the understanding interpretation given Tuesday evening by an orchestra so largely composed of Debussy's fellow-countrymen, to a mood of mystic, emotional enjoyment.

MERCURY

FEB 11 1939

A "concert extraordinaire," and verily it was that, was given last night in Carnegie Hall by Serge Koussevitzky and the Boston Symphony Orchestra for the benefit of the orchestra's pension fund, writes Olin Downes in the New York Times. The stage was concealed by gray curtains when the audience gathered. The curtains parted to reveal a group of players assembled in the orchestral numbers of Mozart's day, clad in 18th Century costumes, and Dr. Koussevitzky himself in the character of Haydn conducting the "Farewell" symphony.

It was a "spectacle extraordinaire," and in nothing more so than the manner in which the clothes made the men, i. e., the manner in which wigs, frills, frocked coats and knee-breeches seemed to change every familiar feature of every player and transform them into perfectly plausible 18th Century figures. The effect was enhanced by the candles which lighted each music desk, by the brilliant chandelier suspended from the ceiling and by two classic columns on each side of the orchestra. Dr. Koussevitzky himself, Haydn redivivus, conducted part of the time on his feet, or sat at the harpsichord, directing the performance in the old style manner.

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MILWAUKEE, WIS.
POST

FEB 11 1939

Greater Latitude in Symphonic Music Programs, Plea of Reviewer

Happy Medium Between Old and New Is Suggested

BY EDWYN E. PFISTER
Milwaukee Evening Post Music Editor

Upon the shoulders of the symphony orchestra conductor rests the weight of supreme responsibility. His duty it is to impart Music's message. His task to interpret in terms of tone the feverish emotions of mankind. Does he do it? Sometimes . . . and too seldom!

We pride ourselves on having the best symphony orchestras in the world. We can equally be proud of having developed some of the world's greatest conductors. But what these orchestras and conductors are doing for us is of gravest concern. Indeed, we should rise up in our wrath and proclaim emancipation's day.

How many times have you sat through a program of Bach, Beethoven and Brahms? And another time, it was Brahms, Bach and Beethoven. And still another time, the program included all three? Precisely. And on rare occasions Mozart, Haydn or Wagner would be included for the sake of variety.

Variety Is Lacking

Bearing in mind that directors have been programming this same stuff for several generations, does it not become apparent that such programs are mere reviews? Must we, and our children, and our children's children, never hear anything but sixteenth, seventeenth and eighteenth century compositions? Now you are getting my point.

If our literary indulgence was confined to the Bible, Shakespeare, and Milton, we might be commended for our excellent taste. And so with Bach, Beethoven and Brahms. But we are not so narrow and limited in our choice of books. We delight in Pearl Buck, Fannie Hurst, Lloyd Douglas, and many others. We are a people of inveterate readers. We seek out new doctrines, new principles, and new departures in every field of human thought and endeavor. We honestly weigh and accept or reject with wilful freedom of thought. But in music! We stoically accept what the orchestra plays, occupying ourselves with the occasion's social import. Or we stay at home. Either reaction is serious.

I enjoy my Bach, Beethoven and Brahms. I enjoy my Bible, Shakespeare and Milton. But, even as you, I simply must have my moments with the contemporary authors. And by the same token, you and I should demand an equal amount of familiarity with contemporary composers.

Yes, There Are a Few

Thank heavens we have a few conductors who regularly play contemporary music! Pierre Monteux, director of the San Francisco orchestra, stated recently that "it is the prime duty of every conductor to offer one American composition, one completely new work, several novelties and revivals, in addition to a classic masterpiece, on every program!" Our hats are off to Monteux and his kind!

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Do you agree with me? If you do, join the chorus and raise your voice so that it can be heard at heaven's portals.

HANOVER, PA.
SUN

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It is probably unmusical to pick a symphony apart, but the vivace of the first movement, and the second movement of the seventh symphony afford such delight in themselves regardless of what has gone before or what will come after, that they remain the most memorable parts of the work. In this symphony Beethoven has chosen some of the loveliest melodies that can be heard, some prolonged to a Brahms-like extent. Although those who revel in the brilliance of the fifth symphony will never give the seventh first place, its romantic qualities ensure its popularity.

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Perfection cannot be described, and when these great orchestras play for us it seems as if there were no satisfactory way in which the music could be presented other than as it has just been heard. Aside from its skill, however, the Philadelphia orchestra has distinction in the style of Ormandy's conducting. He has a finesse of manner and of gesture which surely must be transmitted to his music.

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DAYTON, O.
JOURNAL

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NEW YORK, N. Y.
TIMES

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OTHER MUSIC IN REVIEW

Serge Koussevitzky Leads the Boston Orchestra in Bruckner's Eighth Symphony at Carnegie Hall

A morning paper notice of last night's Boston Symphony concert at Carnegie Hall must be largely an acknowledgment of gratitude to Serge Koussevitzky for a magnificent performance of the Bruckner Eighth symphony. Though organizations of zealots have dedicated themselves these many years to the dissemination of the Brucknerian gospel, it is still more talked about than attended. Dr. Koussevitzky's performance argued unanswerably against this state of affairs, and almost shamed the listener to decent appreciation of this great music. But, paradoxically, and as if to defeat its own purpose, it proved beyond a doubt that only the peers of such an orchestra and such a conductor can adequately expound that music.

Last night the Eighth lasted over an hour. If the Brahms and Beethoven symphonies are considered as tonal canvases, the Bruckner C minor demands comparison with the mural. It is a thing of vast proportions and deep perspectives. Its huge framework contains structures of rhythms and color, a variety of technical resources, an amplitude and intensity of musical expression that are so far beyond the scale of nineteenth century symphonic form as almost to seem unrelated to its precursor.

It is hardly necessary to mention the technical demands such a structure makes upon an orchestra and its conductor, nor is it necessary to say more than that those demands were met superlatively. These matters are, in this instance, subsidiary to others, foremost of which is the problem of proportion. Bruckner, son and grandson of village schoolmasters, was an unearthly visionary whose dreams and ecstasies sought outlet in music of grandiose sonorities and shattering climaxes.

The interpreter's task is to adjust those emotional torrents to the ears and minds of mere mortals, who are limited by reason and reality to credible degrees of ecstasy. He must do this by viewing the work from a high perspective, and by shaping its musical thought into a natural growth. It was thus that Dr. Koussevitzky led us, almost by the hand, to rarefied heights that revealed the symphony to its farthest horizons. For his accomplishment he was rewarded by the acclaim of a rapt and deeply moved audience.

It was music and music-making that almost dwarfed the succeeding performance of the Mussorgsky-Ravel "Pictures at an Exhibition" to mere virtuosity. G. G.

MANCHESTER, N. H.
LEADER

FEB 11 1939

WORDS WITHOUT MUSIC

BY LOUIS REID

There's been considerable agitation of late over swing adaptations of the classics. Fiery protests from "outraged music lovers" have come in to music editors. The protestants, however, overlook that musical history is filled with examples of so-called classical music adapted, borrowed by the great masters. They frequently helped themselves to the works of their contemporaries, to any material, indeed, that interested them.

That recent violent disturbance of the earth is probably Debussy rocking in his grave. His haunting little piece, "Reverie," put through the swing wringer as "My Reverie," now leads all tunes in America's popular music lists.

Recommended phonograph records: The Czech Philharmonic's magnificent performance of Dvorak's "New World Symphony," with George Szell conducting; Sibelius' captivating Symphony No. 5 in E Flat Major, as played by the Boston Symphony with the composer's vivid tone poem, "Pohjola's Daughter," filling out the last three sides of the 10-sided recording; the only recording available of Mozart's great Concerto in E Flat Major for Two Pianos and Orchestra as performed by the London symphony, with Arthur and Karl Schnabel as assisting artists; De Falla's colorful "Three Cornered Hat-Dances" by the Boston "Pops" orchestra. All of these bear Victor's imprint.

NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 11 1939

Boulanger Gives Views on Careers

She Believes Women Desire Lives as Mothers and Wives

By LOUIS BIANCOLLI.

Nadia Boulanger, conductor, composer, teacher, pianist, organist, lecturer, and patroness-saint of Young France in music, prefers to have people think of her first as a musician, second as a teacher, third as a conductor, and fourth as a woman. She believes sex, like age, makes no difference in music.

Interviewed in the apartment of Mr. and Mrs. Walter Damrosch, Mme. Boulanger, a handsome woman, with fine gray hair and well chiseled features, talked volubly, her face expressively mobile, her hands clasping and unclasping with the inflections of her speech. She spoke fluent English with a charming accent. She will conduct the Philharmonic-Symphony Orchestra in Carnegie Hall tonight, the second woman to do so.

"What is important is the music and the quality of the playing," she said. "Men or women, old or young, tall or short, thin or fat, it makes no difference. As a conductor, what interests me is results. As a teacher I have had only two kinds of pupils, good or bad. As a musician I know only two kinds of music, good or bad music."

The writer remarked that in some quarters it was regarded as undignified for a woman to play the double bass or kettledrums in a symphony orchestra.

"I am afraid that everywhere," she replied good-naturedly, "women do many things in life which are more harmful to their dignity than playing kettledrums."

Musicians' Reactions.

Recently Mme. Boulanger was the first woman to conduct the Paris Philharmonic Orchestra, the London Philharmonic and the Boston Symphony.

Of course, one always likes to find out how the musicians react to a woman's baton.

"A priori, a man has more authority over a body of men," she said. "If men were perfectly frank I believe they would say they prefer to be led by men. They have never made me feel that, however. In Paris and elsewhere there has always been a fine camaraderie between myself and the musicians."

The writer asked her whether a man or a woman would conduct Stravinsky's "Petrouchka" better, all other qualifications being equal. Mme. Boulanger reflected a moment, leaned over, and whispered:—

"I am afraid a man."

She said it was the natural instinct of women to have careers, in the arts, in the professions, in the business world, but most of all careers as mothers and wives.

"It is more natural for them to want that," she explained. "I say that with the deepest respect. I had a mother who filled me with great reverence for all mothers. When I think of the lives of the mothers of great men I feel that that is perhaps the greatest career of all."

None of Her Own.

She was asked if she had children of her own.

"Unfortunately not," she replied. "I am not at all satisfied with that. But life made it so." When another interviewer present suggested that what she had been giving the world was "brain children," she sighed thoughtfully, "Ah, but it is not the same . . . no."

A widely known and influential teacher herself, Mme. Boulanger pointed out that it was woman's inner instinct to "discover riches in others," to develop qualities in the young, rather than to do creative work. She emphasized the importance of training children's ears as early as possible.

"Sound is as important as color," she said. "If you trained children to distinguish tones and tonalities as you train them to distinguish colors they would later listen more sensitively to music."

She is a classicist in music, but a classicist of her own defining. She regards it as a discipline, an attitude, rather than a slavish conformity to orthodox formulas.

Classical, Not Academic.

"Jean Francaix, my young pupil whose concerto I am conducting in Carnegie Hall is classical," she said. "That is, classical in the large sense of the word. I do not mean academic. A composer must accept certain limitations, but be absolutely free within these limitations. That sounds vague, but everything one says about music sounds vague.

"To put it differently. Great art likes chains. The greatest artists have created art within bounds. Or else they have created their own chains."

She was complimented by both interviewers on her amazing vitality and versatility. She is now lecturing at several American schools, besides conducting and appearing as piano and organ soloist on many programs. She is forever studying scores and planning new courses for her classes at Fontainebleau.

"In music, as in other things, one must try to serve as one can," she said. "But the music comes before everything else. We do what we can in its shadow."

Boston Symphony In Superb Concert

Appearing in Carnegie Hall last night for the second time this week, the Boston Symphony Orchestra was led by Serge Koussevitzky in two superlative performances.

The first was of Bruckner's Eighth Symphony. The playing left nothing to be desired. In gorgeous tone, nuance, climactic building up, sustained balance it was gripping from the first chord. The serenely eloquent adagio was superbly unfolded.

The second was of Ravel's orchestral version of Moussorgsky's "Pictures at an Exhibition." For exquisite perfection of detail an orchestra can do no more than the Bostonians did with the "Ballet of Chicks in Their Shells." But the whole thing was brilliant beyond words. Many in the audience rose and "Bravoed!" L. B.

HARTFORD, CONN.
COURANT

FEB 12 1939

Lines-O'-News.

"Papa Haydn" is about to be interpreted by Serge Koussevitzky. At least the eminent Doctor of Music will be attired in a knee breeches costume and thereupon conduct the Boston Symphony Orchestra in a special program in Carnegie Hall. It is to be a benefit for the Boston Symphony pension fund; and I will give the details in my net letter.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 11 1939

Philharmonic Again Directed By Barbirolli

Gieseking Is Soloist Before Capacity House; Boston SymphonyPlaysBruckner

By Francis D. Perkins

The Boston Symphony Orchestra, under [illegible] Koussevitzky, devoted the third program of its regular evening series in Carnegie Hall to two works, Anton Bruckner's eighth symphony, in C minor, and Maurice Ravel's orchestral version of Moussorgsky's "Pictures at an Exhibition." Some members of the audience may have taken their seats with some slight uncertainty about what was to be played before the intermission, since, while the house programs and the program notes agreed upon the Bruckner work, a leaflet in the latter stated that Haydn's symphony in B flat, No. 102, and Scriabin's "Poème de l'Extase" would be substituted. The restoration of the Bruckner symphony was, it was said, in answer to requests from many subscribers.

Except for performances of part of the fourth symphony by W. P. A. orchestras last summer, this was the first time that any orchestral work of Bruckner had been played here since March, 1936, when Dr. Koussevitzky conducted the seventh symphony. Despite the devoted work of Bruno Walter and Otto Klemperer in their Philharmonic engagements earlier in this decade, it is unlikely that Bruckner's appearance in a New York program lengthens the line before the Carnegie Hall box-office. The reasons for this have been outlined too often to need much repetition, but increasing acquaintance with the exceptional Austrian's music may well lead to the impression that at least the last three of the nine symphonies are touched at least here and there with genius and potent inspiration.

The eighth symphony has the drawbacks customarily associated with Bruckner's work in this form, such as length, occasional iterativeness, and unevenness of inspiration. But on repeated hearings these become of less consequence; there is largeness of style and vision as well as temporal length, persuasively sincere eloquence, whose most convincing expression is in the great adagio, with its meditative lyric depth, tenderness and the moving grandeur of its climaxes. Nor is imagination and expressive power limited to this movement; if Bruckner at times seems to miss his objective, yet the work as a whole leaves a sense of accomplishments, of music which, if refractory, is in the main treasurable.

The interpretation of Dr. Koussevitzky, who did some judicious cutting, deserevd high praise both for its execution and the general interpretative conception, and there was much, if not unanimous enthusiasm after the resplendently proclaimed close. The virtues of this excellent orchestra were also set forth in the Moussorgsky-Ravel work, which has long been associated with Dr. Koussevitzky's Bostonians.

BROOKLYN, N. Y.
EAGLE

FEB 11 1939

Boston Symphony

Last night's concert by the Boston Symphony Orchestra in Carnegie Hall served once again to demonstrate Dr. Koussevitzky's remarkable control over his forces and the admirable response furnished by his men. The finely graded shading achieved in Bruckner's Eighth Symphony in C Minor gave the impression of being produced by one instrument.

Despite his living and working in Vienna during the period when that city was absorbed with the music of Brahms, Bruckner made no effort in his writings to conceal the admiration which he had for Wagner. The closing cadence of the adagio is a phrase right out of the "ring" and the instrumentation reveals Wagnerian devices throughout the symphony. The music is impressive and dramatic and as played last night was invested in a gorgeous panoply of sound.

Ravel's symphonic transcription of the series of piano pieces by Moussorgsky describing "Pictures at an Exhibition," concluded the program. R. O. W.

NEW YORK, N. Y.
SUN

FEB 11 1939

BOSTONIANS PLAY BRUCKNER EIGHTH

Symphony Is Heard in Carnegie Hall.

By IRVING KOLODIN.

No doubt as much to his own surprise as that of any member of the audience, Serge Koussevitzky enjoyed a remarkable success last night in Carnegie Hall with the playing of the Bruckner Eighth Symphony of the Boston Symphony Orchestra. It might even be whispered that the conductor had thought seriously of revising the evening's music by substituting a Haydn symphony and Scriabin's "Poem of Ecstasy" for the mammoth work (an intention conveyed by a slip' in the program-book). But when the concert began, with no further word of change, it was with the Bruckner symphony, whose last notes, an hour later, were followed by a prolonged demonstration.

It was reasonable to attribute some of this enthusiasm to the extraordinary response of the players to the vivifying direction of Mr. Koussevitzky, which was of an intensity and concentration to animate the musical equivalent of an Egyptian mummy. Nor could it be overlooked that in preparing the work for performance, Mr. Koussevitzky had cut close to twenty minutes from its various movements, presumably pages of repetition and prolixity.

In any case, it was an hour of Bruckner to which the audience listened and responded. Mr. Koussevitzky's treatment of the work gave it an impression of unity and cohesiveness that is not usually granted to works by this composer. There was genuine eloquence and rapt musical beauty in the adagio, where Bruckner's head was truly among the stars, and a boldness of utterance in the finale that might usher in the crack of doom. Some doubts remain about the first movement, which becomes entwined in its own complexities at several points, but in consideration of the fresh impact of the work as a whole, it might be well to rest the case of Bruckner, until further evidence of this relevance is presented.

As if the orchestra had not given sufficiently of its incomparable powers in this score, Mr. Koussevitzky chose to devote the second half of the concert to Moussorgsky's "Pictures at an Exposition" in the orchestration of Maurice Ravel. If there is a more brilliant example of a transcriber's identification with the thoughts of a composer who wrote for another medium, it has not been heard here recently. As Mr. Koussevitzky performed it, there was separate and yet inseparable credit for composer, transcriber, orchestra and conductor. It provoked another outburst from the aurally dazzled listeners.

MYRA HESS

Piano soloist with the Boston Symphony Orchestra under Serge Koussevitzky next Friday afternoon and Saturday evening and the following Monday evening and Tuesday afternoon.

Transcript
Sat., Feb. 11/39

SPRINGFIELD, MASS.
MORNING UNION
FEB 11 1939

CITY NEWS

CONCERT SERIES BROUGHT TO END WITH SYMPHONY

Atty. King Announces Four 1940 Events; Sale of Tickets Feb. 13-24

By Willard M. Clark

The season's Community Concerts came to an end last night with a memorable concert by Eugene Ormandy and the Philadelphia Symphony Orchestra. In spite of inclement weather practically every seat in the Auditorium was taken, for the Philadelphia players are heard so seldom that every appearance must be treasured. It seems safe to prophesy that even though the Boston Symphony is heard here next season, the Philadelphians will be here in 1941.

Skilful Contrasts

Mr Ormandy provided a program of skilful contrasts. He chose to play only the works of Beethoven and Wagner. Thus the first half of the program was made up of the overture to "Egmont" and the "Symphony No. 7 in A major" by Beethoven. The second half opened with the "Prelude" and "Love Death" from "Tristan and Isolde" and included "Waldweben" and the following excerpts from "Die Meistersinger," "Prelude to Act 3," "Dance of the Apprentices" and "Entrance of the Masters."

This was the official program but following great applause Mr. Ormandy made a happy speech in which he spoke of his pleasure at being here and noted that Mr. Stokowski and the orchestra dedicated the Auditorium 25 years ago. He then introduced a young man who needs no introduction to Springfield, namely Charles O'Connell. Mr. O'Connell was most cordially greeted and then took his place and conducted a beautifully conceived reading of Debussy's "Clair de Lune" and a striking performance of the prelude to the Act 3 of "Lohengrin."

It is needless to go into detail as to the playing of this great orchestra. One could thrill at the apparently limitless amount of tone produced at appropriate times and then relax to the beauty of the loveliest of pianissimi, all directed by one who appeared to be striving to bring the music to us, just as it was written.

Establishes Mood

The deeply sensitive reading of the Egmont overture established a mood that continued throughout the evening. Every detail of the amazingly frank and open music of the symphony was revealed. There was always a perfect balance, a nicety of phrase and sureness of attack to admire. To this must be added the indescribable sheen which makes the tone of the Philadelphians stand out from all others. This was never more noticeable than in the "Tristan" music. The ungovernable ecstasy of this, the greatest love music ever written, was completely and superbly articulated. Mr. Ormandy's reading of this music will remain a model.

In like manner Mr. Ormandy made known the varied moods of the "Waldweben" or the Forest Murmurs from "Siegfried." Its early reflective quality, its joy and passionate eagerness were made very real through the magic of the colors Mr. Ormandy was able to summon at will.

The excerpts from "Die Meistersinger" provided a splendid ending. It revealed, perhaps, as nothing else, the full scope of Wagner's craftsmanship. Mr. Ormandy's interpretation of the prelude was one of the great moments of the evening and the Shakspearean humor of the "Dance of the Apprentices" was perfectly captured.

Artists Engaged

Following intermission, Atty Raymond T. King, president of the Springfield Community Concerts Association, announced the four concerts to be given next season. They are as follows: Boston Symphony Orchestra; Lawrence Tibbett, baritone; Simon Barer, Russian pianist, and the Metropolitan Opera Quartet, consisting of Charles Kullman, tenor; Josephine Antoine, soprano; Helen Olheim, contralto and John Brownlee, baritone.

In engaging Simon Barer, the Junior League inaugurates a new policy, that of including in the course a young artist or one new to this country. Mr. Barer received remarkable criticisms after his first New York concert. Mr. King said that Tibbett led the list of singers in the audience poll and the Boston orchestra a like place among orchestras polled.

Mrs. Russell F. Swett, president of the Springfield Junior League, invited the members of the association to a tea in the Women's Club Feb. 17 at 3 p. m. at which time the league scholarship winners will be heard. These are Gladys Kuchta, soprano; Sonia Protzenko, contralto; Edward Hayes, tenor and Isadore Cohn, violinist.

It was also announced that the sale of tickets, all seats reserved and prices the same, will start Feb. 13 and continue until Feb. 24, after which no tickets can be obtained. Members were asked to make their reservations as soon as possible after the drive commences.

NEW YORK, N. Y.
TIMES
FEB 12 1939

FOOTNOTES ON HEADLINERS

AS HAYDN: A famous scene from the history of music was re-enacted last week on the stage of New York's Carnegie Hall. The curtains parted to reveal an orchestra dressed in the wigs and lace-trimmed costumes of eighteenth century Austria, reading their scores by candlelight. The music was Joseph Haydn's "Farewell Symphony" and the conductor, dressed as the composer of Prince Esterhazy's court, was Serge Koussevitzky of the Boston Symphony Orchestra.

In Haydn's original performance of the work at Esterhaz, 176 years ago, the musicians, during the finale, blew out their candles one by one and tiptoed out of the room. It was a sort of "walk-out strike," by which Haydn and his men indicated their desire for a vacation—and, the story goes, they got one. In last week's re-enactment the musicians also left the stage, one by one, but they returned—in modern dress—to finish out a varied program that included Viennese waltzes and a jazz symphony. The "Concert Extraordinaire," as the program had it, was for the benefit of the Boston Symphony Orchestra's Pension Fund and was engineered by the Russian-born Mr. Koussevitzky, who has presided over the orchestra since 1924.

NEW YORK, N. Y.
EVENING POST
FEB 11 1939

BOSTON SYMPHONY OFFERS BRUCKNER

Serge Koussevitzky and the Boston Symphony Orchestra, who began their third local visit with a "Concert Extraordinaire" at Carnegie Hall three nights ago, played the first of their regular pair of concerts at that hall last night. With an intermission between, the program offered the Symphony No. 8, in C minor, by Anton Bruckner and the "Pictures at an Exhibition" by Moussorgsky in the orchestration by Ravel.

Some day, Bruckner may enjoy a vogue and his symphonies, despite their merit or lack of it, become fixtures in the popular orchestral repertoire. This will probably happen; after all, Gade was once a familiar name on programs, yet who can today whistle one of his themes? Public taste will have to undergo a great change, however, and, as far as the musical horizon looks now, there is slight chance of its happening in the immediate future.

Bruckner missed being a great symphonist by a remarkably small margin. He had a flair for writing distinctive and highly usable motives and his slow movements are among the most inspired and eloquent; added to which, he was no novice in the science of orchestration; in fact, his use of the orchestra is infinitely more imaginative and colorful and as well balanced as, for instance, that of Brahms or Schumann.

But when it came to marsheling his talents to put them to symphonic uses, he labored in an alien musical world whether he realized it or not, and the results are at best naive.

His splendiforous use of the brasses in the final movement last night roused the audience from the lethargy into which it had been lulled by the incessant and clocklike four- or eight-bar divisions of the symphony, and the doctor and the orchestra joined in receiving hearty applause which, if it was proffered in appreciation of a brilliant and enthusiastic performance, could not have been a hand-clap too many.

O'G.

NEW YORK, N. Y.
EVENING POST
FEB 11 1939

Records: News and Reviews

Koussevitzky, in Modern Attire, Records Haydn—Bach by Artur Schnabel

Serge Koussevitzky's fondness for Josef Haydn has taken many forms of expression, from impersonating the old master for a Carnegie Hall concert to recording his symphonic music for Victor. Haydn's 102nd Symphony in B flat major, last but two of his works in that form, is offered in a three-record album by Dr. Koussevitzky and the Boston Symphony Orchestra as one of the four albums which comprise this month's Musical Masterpiece releases. Though the records are only three, the movements are the usual four.

The Dr. is renowned as an enterprising conductor whose untiring zeal in presenting contemporary or fairly recent scores has augmented the relatively small, active, symphonic library by many handsome works; but he is also known as a program maker with a predisposition toward Haydn symphonies, which he serves to his numerous audiences with the same care and artistic success with which he does his Sibelius or his Prokofieff. It begs the adjective "versatile," but that has been a by-word for the Dr. and the Symphony for as long as any one of their devotees can remember.

This recorded symphony dates from Haydn's "London" period and is among his most celebrated and best loved works. Those whose scanty knowledge of the "London" Symphonies permits them to enjoy the popular fallacy that Haydn was a quaint old dear, who dashed off attractive but unimportant tidbits for odd court occasions, are due for a surprise in this album.

• • •

The fourth and final Musical Masterpiece album this month is diminutive (four ten-inch records) but of hefty musical worth. Artur Schnabel records two Bach Clavier Toccatas; the first forty inches contain the later C minor one and the remaining space is devoted to the earlier one in D major.

Bach's Toccatas for organ have placed the Clavier pieces in this form in the shade but Mr. Schnabel's four records are a stride forward for the neglected ones. The choice of the C minor and D major Toccatas is a happy one and the two make a nicely matched pair. Mr. Schnabel's readings strive toward an artistic ideal that will please Bach lovers, piano lovers or just plain music lovers in general.

It goes without saying that Mr. Schnabel's conception of the pieces is really Red-Seal. The melodic outlines are clearly defined and the three fugues and fugato are handled with a satisfying amount of structural deliberation. The recording is acoustically excellent.

SINGLES

Speaking of pianists: the inimitable and formidable Moriz Rosenthal offers, currently with his Golden Jubilee, a ten-inch record of two Chopin Mazurkas. Victor is the proud Godfather.

A twelve-inch record that makes easy listening, thanks to Schubert, Bruno Walter, the London Philharmonic and Victor, is a recording of two numbers of the "Rosamunde" Ballet Music. Schubert's charm, Walter's delicacy and the excellence of the orchestra will sell this disc before the music reaches the eighth bar.

"Il Mio Tesaro" from Mozart's "Don Giovanni" and "Una Furtiva Lagrima" from Donizetti's "L'Elisir D'Amore" are offered on a twelve-inch record by Richard Crooks, tenor, and Wilfred Pelletier, conductor, of the Metropolitan Opera Company.

Arthur Fiedler and the Boston "Pops" Orchestra fill a large Red Seal record with "Rachen" (Mercy), by Manna-Zucca, and the traditional "Eili Eili," Roger Voison, solo trumpeter, plays all of the latter and joins Julius Theodorowicz, violinist, in the solo parts of the first.

NEW YORK, N. Y.
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FEB 12 1939

At the concerts of the Boston Symphony Orchestra, March 17 and 18, in its home city, the program which Ernest Bloch will conduct includes two symphonic preludes from his opera "Macbeth," which had its première in 1910 in Paris and was revived recently with pronounced success in Italy. Boston also will hear for the first time at this event Bloch's symphonic suite "Evocations" (Contemplation, Houang Ti and Renouveau) and his symphonic fresco "Helvetia, the Land of Mountains and Its People." The "Trois Poèmes Juifs" (Danse, Rite and Cortège funèbre) complete the offerings of this all-Bloch list.

NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 12 1939

THE ORCHESTRAS

Out of Town

The second symphony of William Schuman, young New York composer, who is a member of the faculty of Sarah Lawrence College, in Bronxville, will be played by the Boston Symphony Orchestra under Serge Koussevitzky's direction in its home concerts next Friday afternoon and Saturday night. Sibelius's third symphony and Beethoven's C minor piano concerto, with Myra Hess as soloist, complete the program. Another American composer, Paul Nordoff, will be the soloist in the first public performance of his piano concerto by the National Symphony Orchestra this afternoon in Washington, with Hans Kindler conducting.

The Monte Carlo Ballet Russe will dance with the Seattle Symphony Orchestra in five performances from next Thursday to Sunday.

NEW YORK, N. Y.
TIMES
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VARIED BILL GIVEN BY KOUSSEVITZKY

Boston Orchestra Under His Direction Plays A Major Symphony by Mozart

'SCHELOMO' IS ON PROGRAM

Bedetti Is 'Cello Soloist in Bloch Work—Hindemith's 'Dances' Repeated

By OLIN DOWNES

The deeds of the Boston Symphony Orchestra and its builder and leader, Dr. Serge Koussevitzky, grow with the doing, if not with the telling. To the sensational effect, now historic, which this conductor and orchestra achieved when they played the Eighth Bruckner Symphony last Friday night is to be added the record of the performances yesterday of an adorable symphony of Mozart; the repetition from an earlier New York program of Hindemith's "Symphonic Dances"; the performance of Ernest Bloch's "Schelomo," with Bedetti as soloist, in the presence of the composer, and, one of the most famous of the chef d'oeuvres of this orchestra, the Mussorgsky-Ravel "Pictures at an Exhibition."

It would be hard to find a program which offered more of contrast and which required more versatility of understanding and of style. The Mozart symphony was the one in A major, numbered in Koeckel catalogue 201, and it was played with ineffable simplicity, finish and feeling. It is not one of the grand Mozart symphonies, nor the most elaborate in workmanship, but it is perfect in its genre, in the flow of the ideas, in the inspired instrumentation. It need hardly be pointed out how great a test of the highest attributes of orchestral playing is constituted by such a symphony. This Stradivarius of an orchestral met every test triumphantly.

Introduced Earlier in Season

Dr. Koussevitzky's repetition of the Hindemith "Symphonic Dances," which he had introduced here earlier in the season, was a fine deed for a piece of very significant modern music. For the "Symphonic Dances," received with reservations by a portion of the public and press commentators, this writer among them, on the occasion of their first hearing, were received yesterday afternoon with unreserved and emphatic approval. The present reviewer was constrained materially to modify his earlier opinion. True, the same thing that was obvious at the earlier performance was more fully realized yesterday, namely, that these "Dances" do not represent "abstract music"—music created only with tonal design, without emotional intention. This is music highly charged with feeling and drama.

Secondly, as the development of the ideas by the composer becomes clearer its logic, mastery and imagination become the more inescapable. Those who consider that so-called "classic" composition means music primarily of design and secondarily of feeling, while music coming under the head of "romantic" is music of free and subjective impulse, would be inclined to class this late work of Hindemith in the "romantic" category. And it is music of intense emotion, free in form, so far as the classic symphonic model is concerned. At the same time, if by "classic" we mean clarity, proportion and logic of structure, we must accord the Hindemith score a very high percentage of these qualities.

As a matter of fact, classifications, especially in art, are likely to be deadly, preservative only of the letter and not the spirit of the law. Hindemith's music is deeply charged and powerfully wrought stuff, liable to emerge, as we become familiar with it, as one of his masterpieces. It has two contrasted moods, or effects, the one of tragedy; the other one of drama, and solemn pronunciation, and triumph. Thematically parts of the score are intricately related and contingent upon each other. But this is a side issue, a structural consideration, only important to the listener as it enables him the better to comprehend the gist of the musical discourse. The important thing is the sheer musical and expressive value of the work, its quality as it stands, outside of personal interpretations or definitions. In introducing this composition in New York, and repeating it, Dr. Koussevitzky has done another of his numberless services to art.

Work of First 'Cellist

Jean Bedetti, long known as the first 'cellist of the Boston Symphony, and a great virtuoso to boot, played the 'cello part in the performance of Bloch's "Schelomo" in a very admirable manner. It was good to hear the score again, and again to be swept away by its energy, color and profound racial impulse. It is music inbued with the ceremony and mystery of the Temple, age-old lamentation and bitter wisdom, and the fury of the ancient prophets. It is truly Hebraic. The Song of Solomon and the Book of Job are both in it—implicit in the cantilena of the solo instrument, the outcries of fanatical denunciation, the thought, in the last monologue of the 'cello, of the vanity of s, and the purple rchestration. The ne of insight and t and orchestra. For our part, we would have wished certain pages to have a more elemental fury, wailing intensity, impassioned rhetoric. Too many refinements can lose a part of the force that is in this grand and savage music.

The composer was present on this occasion as listener. Long and hearty applause called conductor and 'cellist repeatedly back to the platform, and it was attempted to induce Mr. Bloch to show himself on the stage. He bowed from a box, and applauded the performers. The reception of his music, which so moved the audience, must have been gratifying to him.

It is now unnecessary to describe the manner of this orchestra's playing of the Mussorgsky-Ravel "Tableaux." They were worthily repeated from earlier concerts. We now maintain that Dr. Koussevitzky owes his New York audiences at least two other repetitions. One is of the delicious humor of Prokofieff's children's tale of "Peter and the Wolf," with Richard Hale as Narrator. The other is of the Bruckner Eighth Symphony.

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CITY NEWS

CONCERT SERIES BROUGHT TO END WITH SYMPHONY

Atty. King Announces Four 1940 Events; Sale of Tickets Feb. 13-24

By Willard M. Clark

The season's Community Concerts came to an end last night with a memorable concert by Eugene Ormandy and the Philadelphia Symphony Orchestra. In spite of inclement weather practically every seat in the Auditorium was taken, for the Philadelphia players are heard so seldom that every appearance must be treasured. It seems safe to prophesy that even though the Boston Symphony is heard here next season, the Philadelphians will be here in 1941.

Skilful Contrasts

Mr Ormandy provided a program of skilful contrasts. He chose to play only the works of Beethoven and Wagner. Thus the first half of the program was made up of the overture to "Egmont" and the "Symphony No. 7 in A major" by Beethoven. The second half opened with the "Prelude" and "Love Death" from "Tristan and Isolde" and included "Waldweben" and the following excerpts from "Die Meistersinger," "Prelude to Act 3," "Dance of the Apprentices" and "Entrance of the Masters."

This was the official program but following great applause Mr. Ormandy made a happy speech in which he spoke of his pleasure at being here and noted that Mr. Stokowski and the orchestra dedicated the Auditorium 25 years ago. He then introduced a young man who needs no introduction to Springfield, namely Charles O'Connell. Mr. O'Connell was most cordially greeted and then took his place and conducted a beautifully conceived reading of Debussy's "Clair de Lune" and a striking performance of the prelude to the Act 3 of "Lohengrin."

It is needless to go into detail as to the playing of this great orchestra. One could thrill at the apparently limitless amount of tone produced at appropriate times and then relax to the beauty of the loveliest of pianissimi, all directed by one who appeared to be striving to bring the music to us, just as it was written.

Establishes Mood

The deeply sensitive reading of the Egmont overture established a mood that continued throughout the evening. Every detail of the amazingly frank and open music of the symphony was revealed. There was always a perfect balance, a nicety of phrase and sureness of attack to admire. To this must be added the indescribable sheen which makes the tone of the Philadelphians stand out from all others. This was never more noticeable than in the "Tristan" music. The ungovernable ecstasy of this, the greatest love music ever written, was completely and superbly articulated. Mr. Ormandy's reading of this music will remain a model.

In like manner Mr. Ormandy made known the varied moods of the "Waldweben" or the Forest Murmurs from "Siegfried." Its early reflective quality, its joy and passionate eagerness were made very real through the magic of the colors Mr. Ormandy was able to summon at will.

The excerpts from "Die Meistersinger" provided a splendid ending. It revealed, perhaps, as nothing else, the full scope of Wagner's craftsmanship. Mr. Ormandy's interpretation of the prelude was one of the great moments of the evening and the Shaksperean humor of the "Dance of the Apprentices" was perfectly captured.

Artists Engaged

Following intermission, Atty Raymond T. King, president of the Springfield Community Concerts Association, announced the four concerts to be given next season. They are as follows: Boston Symphony Orchestra; Lawrence Tibbett, baritone; Simon Barer, Russian pianist, and the Metropolitan Opera Quartet, consisting of Charles Kullman, tenor; Josephine Antoine, soprano, Helen Olheim, contralto and John Brownlee, baritone.

In engaging Simon Barer, the Junior League inaugurates a new policy, that of including in the course a young artist or one new to this country. Mr. Barer received remarkable criticisms after his first New York concert. Mr. King said that Tibbett led the list of singers in the audience poll and the Boston orchestra a like place among orchestras polled.

Mrs. Russell F. Swett, president of the Springfield Junior League, invited the members of the association to a tea in the Women's Club Feb. 17 at 3 p. m. at which time the league scholarship winners will be heard. These are Gladys Kuchta, soprano; Sonia Protzenko, contralto; Edward Hayes, tenor and Isadore Cohn, violinist.

It was also announced that the sale of tickets, all seats reserved and prices the same, will start Feb. 13 and continue until Feb. 24, after which no tickets can be obtained. Members were asked to make their reservations as soon as possible after the drive commences.

NEW YORK, N. Y.
TIMES
FEB 12 1939

FOOTNOTES ON HEADLINERS

AS HAYDN: A famous scene from the history of music was re-enacted last week on the stage of New York's Carnegie Hall. The curtains parted to reveal an orchestra dressed in the wigs and lace-trimmed costumes of eighteenth century Austria, reading their scores by candlelight. The music was Joseph Haydn's "Farewell Symphony" and the conductor, dressed as the composer of Prince Esterhazy's court, was Serge Koussevitzky of the Boston Symphony Orchestra.

In Haydn's original performance of the work at Esterhaz, 176 years ago, the musicians, during the finale, blew out their candles one by one and tiptoed out of the room. It was a sort of "walk-out strike," by which Haydn and his men indicated their desire for a vacation—and, the story goes, they got one. In last week's re-enactment the musicians also left the stage, one by one, but they returned—in modern dress—to finish out a varied program that included Viennese waltzes and a jazz symphony. The "Concert Extraordinaire," as the program had it, was for the benefit of the Boston Symphony Orchestra's Pension Fund and was engineered by the Russian-born Mr. Koussevitzky, who has presided over the orchestra since 1924.

NEW YORK, N. Y.
EVENING POST
FEB 11 1939

BOSTON SYMPHONY OFFERS BRUCKNER

Serge Koussevitzky and the Boston Symphony Orchestra, who began their third local visit with a "Concert Extraordinaire" at Carnegie Hall three nights ago, played the first of their regular pair of concerts at that hall last night. With an intermission between, the program offered the Symphony No. 8, in C minor, by Anton Bruckner and the "Pictures at an Exhibition" by Moussorgsky in the orchestration by Ravel.

Some day, Bruckner may enjoy a vogue and his symphonies, despite their merit or lack of it, become fixtures in the popular orchestral repertoire. This will probably happen; after all, Gade was once a familiar name on programs, yet who can today whistle one of his themes? Public taste will have to undergo a great change, however, and, as far as the musical horizon looks now, there is slight chance of its happening in the immediate future.

Bruckner missed being a great symphonist by a remarkably small margin. He had a flair for writing distinctive and highly usable motives and his slow movements are among the most inspired and eloquent; added to which, he was no novice in the science of orchestration; in fact, his use of the orchestra is infinitely more imaginative and colorful and as well balanced as, for instance, that of Brahms or Schumann.

But when it came to marsheling his talents to put them to symphonic uses, he labored in an alien musical world whether he realized it or not, and the results are at best naive.

His splendiforous use of the brasses in the final movement last night roused the audience from the lethargy into which it had been lulled by the incessant and clocklike four- or eight-bar divisions of the symphony, and the doctor and the orchestra joined in receiving hearty applause which, if it was proffered in appreciation of a brilliant and enthusiastic performance, could not have been a hand-clap too many.

O'G.

NEW YORK, N. Y.
EVENING POST
FEB 11 1939

Records: News and Reviews

Koussevitzky, in Modern Attire, Records Haydn—Bach by Artur Schnabel

Serge Koussevitzky's fondness for Josef Haydn has taken many forms of expression, from impersonating the old master for a Carnegie Hall concert to recording his symphonic music for Victor. Haydn's 102nd Symphony in B flat major, last but two of his works in that form, is offered in a three-record album by Dr. Koussevitzky and the Boston Symphony Orchestra as one of the four albums which comprise this month's Musical Masterpiece releases. Though the records are only three, the movements are the usual four.

The Dr. is renowned as an enterprising conductor whose untiring zeal in presenting contemporary or fairly recent scores has augmented the relatively small, active, symphonic library by many handsome works; but he is also known as a program maker with a predisposition toward Haydn symphonies, which he serves to his numerous audiences with the same care and artistic success with which he does his Sibelius or his Prokofieff. It begs the adjective "versatile," but that has been a by-word for the Dr. and the Symphony for as long as any one of their devotees can remember.

This recorded symphony dates from Haydn's "London" period and is among his most celebrated and best loved works. Those whose scanty knowledge of the "London" Symphonies permits them to enjoy the popular fallacy that Haydn was a quaint old dear, who dashed off attractive but unimportant tidbits for odd court occasions, are due for a surprise in this album.

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The fourth and final Musical Masterpiece album this month is diminutive (four ten-inch records) but of hefty musical worth. Artur Schnabel records two Bach Clavier Toccatas; the first forty inches contain the later C minor one and the remaining space is devoted to the earlier one in D major.

Bach's Toccatas for organ have placed the Clavier pieces in this form in the shade but Mr. Schnabel's four records are a stride forward for the neglected ones. The choice of the C minor and D major Toccatas is a happy one and the two make a nicely matched pair. Mr. Schnabel's readings strive toward an artistic ideal that will please Bach lovers, piano lovers or just plain music lovers in general.

It goes without saying that Mr. Schnabel's conception of the pieces is really Red-Seal. The melodic outlines are clearly defined and the three fugues and fugato are handled with a satisfying amount of structural deliberation. The recording is acoustically excellent.

SINGLES

Speaking of pianists: the inimitable and formidable Moriz Rosenthal offers, currently with his Golden Jubilee, a ten-inch record of two Chopin Mazurkas. Victor is the proud Godfather.

A twelve-inch record that makes easy listening, thanks to Schubert, Bruno Walter, the London Philharmonic and Victor, is a recording of two numbers of the "Rosamunde" Ballet Music. Schubert's charm, Walter's delicacy and the excellence of the orchestra will sell this disc before the music reaches the eighth bar.

"Il Mio Tesaro" from Mozart's "Don Giovanni" and "Una Furtiva Lagrima" from Donizetti's "L'Elisir D'Amore" are offered on a twelve-inch record by Richard Crooks, tenor, and Wilfred Pelletier, conductor, of the Metropolitan Opera Company.

Arthur Fiedler and the Boston "Pops" Orchestra fill a large Red Seal record with "Rachen" (Mercy), by Manna-Zucca, and the traditional "Eili Eili," Roger Voison, solo trumpeter, plays all of the latter and joins Julius Theodorowicz, violinist, in the solo parts of the first.

NEW YORK, N. Y.
HERALD-TRIBUNE
FEB 12 1939

THE [illegible]gler in

Out of Town

The second symphony of William Schuman, young New York composer, who is a member of the faculty of Sarah Lawrence College, in Bronxville, will be played by the Boston Symphony Orchestra under Serge Koussevitzky's direction in its home concerts next Friday afternoon and Saturday night. Sibelius's third symphony and Beethoven's C minor piano concerto, with Myra Hess as soloist, complete the program. Another American composer, Paul Nordoff, will be the soloist in the first public performance of his piano concerto by the National Symphony Orchestra this afternoon in Washington, with Hans Kindler conducting.

The Monte Carlo Ballet Russe will dance with the Seattle Symphony Orchestra in five performances from next Thursday to Sunday.

NEW YORK, N. Y.
TIMES
FEB 12 1939

At the concerts of the Boston Symphony Orchestra, March 17 and 18, in its home city, the program which Ernest Bloch will conduct includes two symphonic preludes from his opera "Macbeth," which had its première in 1910 in Paris and was revived recently with pronounced success in Italy. Boston also will hear for the first time at this event Bloch's symphonic suite "Evocations" (Contemplation, Houang Ti and Renouveau) and his symphonic fresco "Helvetia, the Land of Mountains and Its People." The "Trois Poèmes Juifs" (Danse, Rite and Cortège funèbre) complete the offerings of this all-Bloch list.

NEW YORK, N. Y.
TIMES
FEB 12 1939

VARIED BILL GIVEN BY KOUSSEVITZKY

Boston Orchestra Under His Direction Plays A Major Symphony by Mozart

'SCHELOMO' IS ON PROGRAM

Bedetti Is 'Cello Soloist in Bloch Work—Hindemith's 'Dances' Repeated

By OLIN DOWNES

The deeds of the Boston Symphony Orchestra and its builder and leader, Dr. Serge Koussevitzky, grow with the doing, if not with the telling. To the sensational effect, now historic, which this conductor and orchestra achieved when they played the Eighth Bruckner Symphony last Friday night is to be added the record of the performances yesterday of an adorable symphony of Mozart; the repetition from an earlier New York program of Hindemith's "Symphonic Dances"; the performance of Ernest Bloch's "Schelomo," with Bedetti as soloist, in the presence of the composer, and, one of the most famous of the chef d'oeuvres of this orchestra, the Mussorgsky-Ravel "Pictures at an Exhibition."

It would be hard to find a program which offered more of contrast and which required more versatility of understanding and of style. The Mozart symphony was the one in A major, numbered in Koeckel catalogue 201, and it was played with ineffable simplicity, finish and feeling. It is not one of the grand Mozart symphonies, nor the most elaborate in workmanship, but it is perfect in its genre, in the flow of the ideas, in the inspired instrumentation. It need hardly be pointed out how great a test of the highest attributes of orchestral playing is constituted by such a symphony. This Stradivarius of an orchestral met every test triumphantly.

Introduced Earlier in Season

Dr. Koussevitzky's repetition of the Hindemith "Symphonic Dances," which he had introduced here earlier in the season, was a fine deed for a piece of very significant modern music. For the "Symphonic Dances," received with reservations by a portion of the public and press commentators, this writer among them, on the occasion of their first hearing, were received yesterday afternoon with unreserved and emphatic approval. The present reviewer was constrained materially to modify his earlier opinion. True, the same thing that was obvious at the earlier performance was more fully realized yesterday, namely, that these "Dances" do not represent "abstract music"—music created only with tonal design, without emotional intention. This is music highly charged with feeling and drama.

Secondly, as the development of the ideas by the composer becomes clearer its logic, mastery and imagination become the more inescapable. Those who consider that so-called "classic" composition means music primarily of design and secondarily of feeling, while music coming under the head of "romantic" is music of free and subjective impulse, would be inclined to class this late work of Hindemith in the "romantic" category. And it is music of intense emotion, free in form, so far as the classic symphonic model is concerned. At the same time, if by "classic" we mean clarity, proportion and logic of structure, we must accord the Hindemith score a very high percentage of these qualities.

As a matter of fact, classifications, especially in art, are likely to be deadly, preservative only of the letter and not the spirit of the law. Hindemith's music is deeply charged and powerfully wrought stuff, liable to emerge, as we become familiar with it, as one of his masterpieces. It has two contrasted moods, or effects, the one of tragedy; the other one of drama, and solemn pronunciation, and triumph. Thematically parts of the score are intricately related and contingent upon each other. But this is a side issue, a structural consideration, only important to the listener as it enables him the better to comprehend the gist of the musical discourse. The important thing is the sheer musical and expressive value of the work, its quality as it stands, outside of personal interpretations or definitions. In introducing this composition in New York, and repeating it, Dr. Koussevitzky has done another of his numberless services to art.

Work of First 'Cellist

Jean Bedetti, long known as the first 'cellist of the Boston Symphony, and a great virtuoso to boot, played the 'cello part in the performance of Bloch's "Schelomo" in a very admirable manner. It was good to hear the score again, and again to be swept away by its energy, color and profound racial impulse. It is music inbued with the ceremony and mystery of the Temple, age-old lamentation and bitter wisdom, and the fury of the ancient prophets. It is truly Hebraic. The Song of Solomon and the Book of Job are both in it—implicit in the cantilena of the solo instrument, the outcries of fanatical denunciation, the thought, in the last monologue of the 'cello, of the vanity of man and his dreams, and the purple and gold of the orchestration. The performance was one of insight and virtuosity of soloist and orchestra. For our part, we would have wished certain pages to have a more elemental fury, wailing intensity, impassioned rhetoric. Too many refinements can lose a part of the force that is in this grand and savage music.

The composer was present on this occasion as listener. Long and hearty applause called conductor and 'cellist repeatedly back to the platform, and it was attempted to induce Mr. Bloch to show himself on the stage. He bowed from a box, and applauded the performers. The reception of his music, which so moved the audience, must have been gratifying to him.

It is now unnecessary to describe the manner of this orchestra's playing of the Mussorgsky-Ravel "Tableaux." They were worthily repeated from earlier concerts. We now maintain that Dr. Koussevitzky owes his New York audiences at least two other repetitions. One is of the delicious humor of Prokofieff's children's tale of "Peter and the Wolf," with Richard Hale as Narrator. The other is of the Bruckner Eighth Symphony.

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WASHINGTON, D. C.
STAR

FEB 12 1939

Reviews of Recordings

By ALICE EVERSMAN.

Something for every real music lover's taste is offered this month in the releases of the Victor Co. For those who love the classics there is first of all one of the finest Haydn symphonies—that in B flat major, No. 102, played by the Boston Symphony Orchestra with Serge Koussevitzky conducting.

Naming this symphony as one of the finest that Haydn has written rests on the deeper general plan on which it is based and on the richer quality of music which Haydn has created. It is the second from the last of that enormous output to the composer's credit and dates from his successful stay in London. While the fresh vitality that permeates all of Hadyn's writings is there in fullest measure, one can sense a growth in style and power possibly due to his association with Beethoven which preceded its composition. In this work the composer had abandoned that graceful character so popular in his day and called upon his mature powers to give out a work of substance and beauty.

The Boston Symphony Orchestra gives it a splendid reading wherein the rich tone of the ensemble is especially fitting. The second movement is one of rare loveliness which the Bostonians further embellish in their manner of playing, but the whole symphony is one that has much to give that can be heard time and again with constant enjoyment.

PORTLAND, ORE.
OREGONIAN

FEB 12 1939

Hearers Pick Music Choices

Boston, Philadelphia, New York Orchestras Head List in America

Ask a group of well-informed music lovers to name the three finest orchestras in America and they will name the Philadelphia, the Boston and the New York Philharmonic. The order of preference may follow any other arrangement of the three names, but it will be unanimously agreed that these are the foremost symphonic ensembles in this country.

Those who feel inclined to particularize and explain their choices may dwell upon the fitness of one body or the other to interpret certain kinds of music. This circumscribing of function may narrow even farther down to the ability of one conductor or another to give the right reading of some particular composer's music.

Without making any definite suggestion as to its own feelings in the matter, the Victor company this month is featuring the first two of the above three orchestras in masterworks albums. The Boston Symphony, under Serge Koussevitzky, plays the Haydn symphony in B flat, No. 102. The Philadelphia orchestra, responding to the baton of Leopold Stokowski, gives out another of the conductor's Wagnerian sytheses. This time it is an assemblage of favorite passages from "Tannhauser."

The logic of these choices is immediately apparent. Renowned as the Boston orchestra is for its silken strings, one is not surprised that their service is enlisted in the recording of a symphony of that period wherein the string choir bore the main brunt of musical expression.

With the Wagnerian album the choice was natural, not only because Stokowski had made the arrangement, but because he is a recognized master of tonal masses and sweeping emotional climaxes. Concert versions of Wagner are one of his best contributions to the cherishable experiences of symphony audiences. Into album M-530 this arranger-conductor has put the overture, the Venusberg music and the prelude to the third act of "Tannhauser." It is Wagner in rich dress.

Mr. Koussevitzky gives us one of Haydn's very finest symphonies, the ninth of that dozen composed for his London concerts.—H. G.

PEORIA, ILL.
Morning Journal Transcript

FEB 12 1939

Music As You Desire It

NOTE: The purpose of this and subsequent articles shall be to give the reader up to the minute news on new recordings of interest to the lover of good music, and as occasion demands, to review outstanding recordings not so recently released. H. G. DEWEES.

H. G. DEWEES

SYMPHONY NO. 102, IN B FLAT MAJOR (Haydn) Boston Symphony Orchestra under the direction of Serge Koussevitzky. Victor album number M-529.

Too often we are inclined to think of Haydn's symphonies in the light of his earlier symphonies, and more especially his "Surprise Symphony." They are musical, delicate, and graceful, but not heavily orchestrated. This symphony, written late in his life, is not widely known like many of his other works. However, it is richly orchestrated and splendidly conceived, retaining the good points of his previous symphonic endeavors and adding a maturity and breadth which will be a distinct surprise to those unfamiliar with "Symphony No. 102."

The second movement of the symphony is undoubtedly the most outstanding part of the entire work. It is quiet, but most impressive with two beautiful themes effectively developed. Near the end of the movement, one of Haydn's best minuettes is strikingly presented.

The third movement is rapid moving and almost flipantly humorous in typical style of Haydn.

Director Koussevitsky and the Boston Symphony Orchestra do excellent work in recording this work.

MILWAUKEE, WIS.
JOURNAL

FEB 12 1939

Glazer to Appear in Concert After 2 Years Absence

FRANK GLAZER, the young pianist who is still claimed as a Milwaukeean although he now maintains studios in New York and Boston, will be heard as soloist with the Lyric Male chorus Feb. 23 at the Auditorium. This will be his first appearance here since his successful recital in the spring of 1937.

Mr. Glazer is rapidly becoming recognized as one of the leading American pianists. For several years he has been under the fatherly eye of Serge Koussevitzky of the Boston symphony orchestra, who has engaged him as soloist with the orchestra Mar. 18 in Boston. In this course Mr. Glazer appears with such outstanding artists as Myra Hess, Georges Enesco and Igor Stravinsky.

In his most recent orchestral appearance Mr. Glazer played with the St. Louis symphony. The St. Louis Globe-Democrat's reviewer wrote after the concert:

"Mr. Glazer's pianism is an art which effaces self but never the piano. In the Bach, he was revealed as one handsomely equipped with technical proficiency and an authority on dynamics; one responsive to the spirit of the work as Hans Lange read it, and one possessed of fine, firm tone."

In his program with the Lyrics, Mr. Glazer will be heard in Schubert's "Wanderer" phantasy, Haydn's G major sonata and a considerable group of Chopin.

COLUMBUS, O.
DISPATCH

FEB 12 1939

Igor Stravinsky Work To Have Local Premiere At O. S. U. on Feb. 19

COLUMBUS audiences have come to expect the new and the unusual in the annual concerts given by choruses under the direction of Prof. Louis H. Diercks, of the department of music, Ohio State university.

The concert to be given Sunday, Feb. 19, at 3 p. m., in the men's gymnasium by the Ohio State university chorus, will be no exception to Professor Diercks' rule of extending the musical knowledge of his audiences as well as of his students. It will feature several numbers being presented in Columbus for the first time.

Another innovation to the annual concert will be the assistance of a second group, the Men's Glee club, in several numbers. Admission is free, and the concert is open to the public.

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IN THE OPENING portion of the program Igor Stravinsky's "Symphonie de Psaumes" will be heard. This number will not only be presented here for the first time—it will be given in a manner never before employed anywhere.

Ada Ruth Davis

The publishers and the composer have sanctioned an experimental rendition, in which the electric organ will be used sparingly to bring out the more persistent orchestral qualities. The instrumentation has been done by the class in instrumentation taught by Prof. M. Emmett Wilson, in co-operation with Professor Diercks.

Jean Seybold will be heard at the first piano, Viola Patzer at the second piano. Mary L. Meister and Jane Coulter will do the organ parts.

According to Professor Diercks the Stravinsky approach in this number is one of "power and eloquence" rather than beauty.

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THIS SETTING of excerpts from the Psalms was dedicated to the Boston Symphony orchestra on its fiftieth anniversary, but the actual first performance was given in Brussels by the Brussels Philharmonic society, Dec. 13, 1930, with Ernest Ansermet conducting. The initial performance by the Boston Symphony occurred the following week, with the Cecelia Society chorus assisting.

Ada Ruth Davis, 270 Fifteenth avenue, a senior music major, will be heard as soloist in the rendition of "Herbstlied" ("A Song of Autumn"), by Anton Bruckner. Wenda Worthington, of Wilmington, will be another soloist heard with this number. Joseph Tague, New Lexington, will be at the piano.

The program for the concert will include, besides the Stravinsky work:

Um Mitternacht ....Anton Bruckner
Mary Lentz Morrison, contralto; Joseph Tague, pianist, and the Men's Glee Club.

Herbstlied (A Song of Autumn)....Anton Bruckner
Ada Ruth Davis, soprano; Wenda Worthington, soprano; Joseph Tague, pianist, and the Men's Glee Club.

Trosteria Musik ....Anton Bruckner
Men's Glee Club and M. Emett Wilson, organist.

Songs from Drum Taps ....Howard Hansen
The Chorus; Jean Seybold and Viola Patzer, pianos.

MILWAUKEE, WIS.
Sunday News and Sentinel

FEB 12 1939

New Recorded Music

(February Releases)

Tannhaeuser—Overture and Venusberg Music, and the Prelude to Act III (Wagner). Philadelphia orchestra, Leopold Stokowski, conductor. The combination of Wagner, Stokowski and the Philadelphia orchestra makes for a Bacchanalian orgy which will practically leave you limp with its blazing splendor and its overpowering emotions. It is a re-recording, but with the benefit of the engineering advances made since Stokowski first engraved these tones on wax. In this new set, too, the voices are included to sing the Sirens' lovely song in the Venusberg music, and Stokowski has added the prelude to Act III, telling of the pilgrimage to Rome and the final forgiveness of Tannhaeuser. All this magnificent music fits pretty well together into one great symphonic poem—an eloquent summary of the entire opera. (Victor set M-530.)

Toccata in C minor (Bach) and Toccata in D major (Bach). Arthur Schnabel, piano. After the gargantuan passions of "Tannhaeuser," these little Bach pieces seem refreshingly cool and clear, like water from a spring. They display Bach's delight in weaving fascinating patterns and the phrases leap and dance with effortless ease. Schnabel is especially good in the brilliant D major. The latter has been previously recorded in a harpsichord version by Landowska (Victor 15172-3) and by Pessl (Columbia X-70). The C minor also has been done by Marcel Maas (Columbia X-4).

Black Eyes and the Prisoner (Rubinstein). Feodor Chaliapin, bass. If "Black Eyes" is one of your favorites, you will delight in this version by the late basso, regarded as the greatest of his generation. He is assisted by the Aristoff choir and a balalaika orchestra. He also sings "The Prisoner," a favorite on his concert programs. (Victor 15236.)

Rachem (Manna Zucca, arranged by Agida Jachia) and Eili, Eili (arranged by Jacchia from notation of Shalitt). Boston "Pops" orchestra, Arthur Fiedler, conductor. The profoundly moving "Rachem" (Mercy) and the more solemn and awe-inspiring "Eili, Eili" are given a stirring performance, with magnificently portentous trumpet blasts by Roger Voisin. (Victor 12536.)

Hymne des Cherubims, no. 7 (Bortniansky) and Que Ma Priere Monte (That My Prayer May Arise) (Tchesnokoff). Choir of the Russian cathedral of Paris, Nicolas Afonsky, director. The majestic hymn and the somber "Prayer" are beautifully sung by the Russians. (Victor 36223.)

Mazurka in D major (Opus 33, no. 2) and Mazurka in B major (Opus 63, no. 1) (Chopin). Moriz Rosenthal, piano. The venerable but still magnificent Rosenthal, with infinite tenderness, muses over these delicately lovely mazurkas. (Victor 1951.)

La Gitana (Kreisler) and Liebesleid (Kreisler). Fritz Kreisler, violin, with Franz Rupp, piano. Two of Kreisler's encore numbers are done in the master's own warmhearted style. (Victor 1950.)

Chorale for String Sextet (Roy Harris). Kreiner sextet. One of America's most important young composers evokes strange and somber images with this darkly glowing incantation for strings. Something for the mind rather than the heart. (Victor 12537.)

Don Giovanni—"Il Mio Tesoro" (To My Beloved) (Mozart) and L'Elisir d'Amore—"Una Furtiva Lagrima" (A Furtive Tear) (Donizetti). Richard Crooks, tenor, with orchestra directed by Wilfred Pelletier. The popular tenor, in fine voice, sings these two favorites of the operatic repertory. (Victor 15235.)

DALLAS, TEX.
NEWS

FEB 12 1939

THE MUSICAL DIGEST:

Koussevitzky Reads Haydn In Costume

BY PIERRE V. R. KEY,
Special Correspondent of The News.

NEW YORK, Feb. 11.—Papa Haydn is about to be interpreted by Serge Koussevitzky. At least the eminent Doctor of Music will be attired in a knee breeches costume and thereupon conduct the Boston Symphony Orchestra in a special program in Carnegie Hall. It is to be a benefit for the Boston Symphony pension fund, and I will give the details in my next letter.

DETROIT, MICH.
NEWS

FEB 12 1939

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One of Haydn's London symphonies, No. 102 in B Flat Major, is another delight on Victor's February list, and the honors again go to the Boston Symphony Orchestra under the direction of Serge Koussevitzky. The director's fondness for the symphony is revealed by the delicacy, precision and silky loveliness of tone which he weedles from the orchestra.

It is a most ingratiating piece, full of hints of the romanticism that was eventually to sweep through all nineteenth century literature. The third movement is lively and reminiscent of rustic pleasures. The second is an excellent example of how the composer developed the minuetto symphonically.

The album comprises three 12-inch records and it is also a must item for your library shelf.

NEW ORLEANS, LA.
TIMES-PICAYUNE

FEB 12 1939

The Berkshire Symphonic Festival announces that the Boston Symphony Orchestra under Dr. Serge Koussevitsky will give six concerts during the sixth annual festival at Tanglewood, in Stockbridge, Mass., between August 3 and 12.

The aim of the festival is to create a musical center at Stockbridge in 1940. Its purpose is stated as follows:

"That the annual festival may be supplemented by a school or academy holding annual sessions preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, chorus leaders and instrumental players."

Membership lists for this year closed last November 1, with the assurance of an audience of more than 2000 for each of the six concerts.

NEW HAVEN, CONN.
REGISTER

FEB 12 1939

Gieseking, Pianist, In Woolsey Hall Tuesday

On Wednesday evening, March 8, the Boston Symphony comes to New Haven for the season's second concert by this famous musical organization presided over by the dynamic Dr. Serge Koussevitzky. This great orchestral occasion rings down the curtain on the Woolsey Hall Concert Series of 1938-39.

SPRINGFIELD, MASS.
MORNING UNION
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LOWELL, MASS.
SUNDAY TELEGRAM
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NEW YORK, N. Y.
HERALD-TRIBUNE
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VARIED BILL GIVEN BY KOUSSEVITZKY

Boston Orchestra Under His Direction Plays A Major Symphony by Mozart

'SCHELOMO' IS ON PROGRAM

Bedetti Is 'Cello Soloist in Bloch Work—Hindemith's 'Dances' Repeated

N.Y. Times Feb. 12/39

By OLIN DOWNES

The deeds of the Boston Symphony Orchestra and its builder and leader, Dr. Serge Koussevitzky, grow with the doing, if not with the telling. To the sensational effect, now historic, which this conductor and orchestra achieved when they played the Eighth Bruckner Symphony last Friday night is to be added the record of the performances yesterday of an adorable symphony of Mozart; the repetition from an earlier New York program of Hindemith's "Symphonic Dances"; the performance of Ernest Bloch's "Schelomo," with Bedetti as soloist, in the presence of the composer, and, one of the most famous of the chef d'oeuvres of this orchestra, the Mussorgsky-Ravel "Pictures at an Exhibition."

It would be hard to find a program which offered more of contrast and which required more versatility of understanding and of style. The Mozart symphony was the one in A major, numbered in Koeckel catalogue 201, and it was played with ineffable simplicity, finish and feeling. It is not one of the grand Mozart symphonies, nor the most elaborate in workmanship, but it is perfect in its genre, in the flow of the ideas, in the inspired instrumentation. It need hardly be pointed out how great a test of the highest attributes of orchestral playing is constituted by such a symphony. This Stradivarius of an orchestral met every test triumphantly.

Introduced Earlier in Season

Dr. Koussevitzky's repetition of the Hindemith "Symphonic Dances," which he had introduced here earlier in the season, was a fine deed for a piece of very significant modern music. For the "Symphonic Dances," received with reservations by a portion of the public and press commentators, this writer among them, on the occasion of their first hearing, were received yesterday afternoon with unreserved and emphatic approval. The present reviewer was constrained materially to modify his earlier opinion. True, the same thing that was obvious at the earlier performance was more fully realized yesterday, namely, that these "Dances" do not represent "abstract music"—music created only with tonal design, without emotional intention. This is music highly charged with feeling and drama.

Secondly, as the development of the ideas by the composer becomes clearer its logic, mastery and imagination become the more inescapable. Those who consider that so-called "classic" composition means music primarily of design and secondarily of feeling, while music coming under the head of "romantic" is music of free and subjective impulse, would be inclined to class this late work of Hindemith in the "romantic" category. And it is music of intense emotion, free in form, so far as the classic symphonic model is concerned. At the same time, if by "classic" we mean clarity, proportion and logic of structure, we must accord the Hindemith score a very high percentage of these qualities.

As a matter of fact, classifications, especially in art, are likely to be deadly, preservative only of the letter and not the spirit of the law. Hindemith's music is deeply charged and powerfully wrought stuff, liable to emerge, as we become familiar with it, as one of his masterpieces. It has two contrasted moods, or effects, the one of tragedy; the other one of drama, and solemn pronunciation, and triumph. Thematically parts of the score are intricately related and contingent upon each other. But this is a side issue, a structural consideration, only important to the listener as it enables him the better to comprehend the gist of the musical discourse. The important thing is the sheer musical and expressive value of the work, its quality as it stands, outside of personal interpretations or definitions. In introducing this composition in New York, and repeating it, Dr. Koussevitzky has done another of his numberless services to art.

Work of First 'Cellist

Jean Bedetti, long known as the first 'cellist of the Boston Symphony, and a great virtuoso to boot, played the 'cello part in the performance of Bloch's "Schelomo" in a very admirable manner. It was good to hear the score again, and again to be swept away by its energy, color and profound racial impulse. It is music inbued with the ceremony and mystery of the Temple, age-old lamentation and bitter wisdom, and the fury of the ancient prophets. It is truly Hebraic. The Song of Solomon and the Book of Job are both in it—implicit in the cantilena of the solo instrument, the outcries of fanatical denunciation, the thought, in the last monologue of the 'cello, of the vanity of man and his dreams, and the purple and gold of the orchestration. The performance was one of insight and virtuosity of soloist and orchestra. For our part, we would have wished certain pages to have a more elemental fury, wailing intensity, impassioned rhetoric. Too many refinements can lose a part of the force that is in this grand and savage music.

The composer was present on this occasion as listener. Long and hearty applause called conductor and 'cellist repeatedly back to the platform, and it was attempted to induce Mr. Bloch to show himself on the stage. He bowed from a box, and applauded the performers. The reception of his music, which so moved the audience, must have been gratifying to him.

It is now unnecessary to describe the manner of this orchestra's playing of the Mussorgsky-Ravel "Tableaux." They were worthily repeated from earlier concerts. We now maintain that Dr. Koussevitzky owes his New York audiences at least two other repetitions. One is of the delicious humor of Prokofieff's children's tale of "Peter and the Wolf," with Richard Hale as Narrator. The other is of the Bruckner Eighth Symphony.

Koussevitzky Concert Offers Bloch Rhapsody

N.Y. Tribune [illegible]

Boston Orchestra Also Plays Ravel Transcription and Mozart A Major Symphony

By Jerome D. Bohm

Serge Koussevitszy's program with the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon included repititions of two of Hinedmuith's Symphonic Dances which had been performed here on Jan. 6; Ravel's transcription of Moussorgsky's "Pictures at an Exihibition," which was played at last Friday night's concert; Mozart's smyphony in A major (291), and Bloch's rhapsody, "Schelomo." The cellor part in the latter was set forth by the orchestra's first cellist, Jean Bedtti.

Despite the opinion of the eminine Mozart scholars, T. de Wyzewar and G. de Saint-Foix that the A major symphony of Mozart created in his eighteenth year, "is from the point of view of invention as well as that of "metier" the most perfect work to be met with in all this first part of the master's career, up to his departure for Mannheim and Paris," it sounded, at least to this reviewer, like one of Mozart's least inspired products, having neither the arresting thematic material nor the structural mastery which in the later symphonies resulted in masterpieces. The performance was an admirable one. Mr. Kousevitzky employed a reduced orchestra in keeping with the simple instrumentation of the symphony.

The Hindemith symphonic dances were not well received in some quarters when played here last, but the dirge-like dance in slow tempo and the ensuing lively one, with its recitative-like unisons, both superbly played, impressed some of yesterday's audience as being distinctly worth-while additions to the orchestral repertoire.

However, the best music disclosed at this concert was Bloch's "Schelomo," one of the indisputably lasting musical creations of our time. It was interpreted both by soloist and orchestra with the essential rich sonorities and with a full revelation of its impassioned contents.

NEW YORK, N. Y.
EVENING POST

FEB 13 1939

Serge Koussevitzky and the Boston Symphony Orchestra wound up their current Carnegie Hall concerts last Saturday afternoon. Aside from the Moussorgsky-Ravel "Pictures at an Exhibition" and Hindemith's "Symphonic Dances," both played at previous concerts, the program offered the Mozart Symphony in A major (K. 201) and Ernest Bloch's "Schelomo." In the latter the soloist was the orchestra's first cellist, Jean Bedetti

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BROOKLYN, N. Y.
EAGLE

FEB 13 1939

Music of the Day

By MILES KASTENDIECK

Philharmonic-Symphony League Promotes Special Concert—Toscanini Conducts Brahms—Other Events of Weekend Chiefly Orchestral

Of the women who assert themselves more and more each year in the world of music, perhaps no one has exerted a greater influence than Nadia Boulanger around whose presence the Philharmonic Symphony League built its gala concert in Carnegie Hall on Saturday night. As one of the most dynamic personalities of the present-day musical world, she is as unassuming as she is accomplished in her versatility. She conducted the orchestra for the first half of the concert, appeared as organist in the performance of her sister's composition, "Pous Les FuneRailles d'un Soldat," and played as one of the pianists in Mozart's Concert for two pianos, in E Flat, displaying a mastery that is probably even the more admirable in her indefatigable efforts to guide promising composers. If the concert was given in her honor, she honored both the league and the audience by her presence.

She conducted with a directness that gave brilliance to Szalowski's Overture, a wrok rhythmically alive and highly spirited, with a sensitivity that made eloquent the simple beauty of four vocal works of Monteverdi, tastefully sung by the Monteverdi Singers, and a Faure Nocture for orchestra, and with spirit the polished score of Jean Francaix's Piano Concerto in its first American hearing, with the compose as soloist. The conceto was decidedly French in its rhythmic, pecises and hardly weighty material, assuming a similarity in the final two movements with the brittle superficialities of the first. It was all highly polished in both the composition and the performance, with its chief merit entertainment. M. Francaix proved as facile as his music.

John Barbirolli assumed the direction of the rest of the concert given over to Lili Boulanger's composition and the Mozart. The league is to be heartily congratulated for this unusual concert.

* * *

All-Brahams Program

In the face of a truly magnificent performance of the Brahms Fourth Symphony, the remainder of Toscanin's all-Brahms program with the NBC Symphony Orchestra on Saturday night was an anti-climax. It may be that New York has never heard the Brahms Fourth played with such driving intensity and such heaven-storming greatness, for the culmination of the performance in that momentous passacaglia at the end was almost unbelievable in its emotional strength and olympian utterance. All this happened after a somewhat uncertain beginning, when one readily assumed that this would be just another of Toscanini's usual performances. It proved to be otherwise, for the limitless energy of the conductor rose to fiery pitch as the music enveloped him. He sang lustily while conducting as a man possessed and the orchestra rose to the occasion and gave everything it had.

The second half of the program contained the Liebeslièder Waltzes for piano duet and mixed voices, and the Academic Overture. Erich Leinsdorf of the Metropolitan and Joseph Kahn were the pianists. There were 16 singers. While there was much to praise in the uninimity of singers and pianists, reservations as to tempo and effectiveness crept into the lister's mind as the performance progressed. All was done with clarity and delicacy, if not with perfection in matters of interpretation. The overture ran true to form, but for the best effect should have opened the concert, thus leaving the symphony to the last.

* * *

Boston Matinee

The first of Saturday's three orchestral concerts was given by the Boston Symphony Orchestra in Carnegie Hall. Koussevitzky conducted the Mozart Symhony in A heard here on Thursday, Hindemith's Symphonic Dances, Bloch's rhapsody, "Schelom," with Jean Bedetti as soloist, and the Moussorgsky-Ravel "Pictures at an Exhibition." The performances were superb.

It was the dance in slow tempo that held more interest than when the Hindemith was first heard on the last visit of the Bostonians, the more lively one still sounding noisy and superficial. The Bloch deserved to be heard again, for it is a ranking composition whose worth is yet to be recognized. The Ravel orchestration of the Moussorgsky has always been one of the Boston's most accomplished and brilliant performances.

NEW YORK, N. Y.
SUN

FEB 13 1939

The Boston Symphony.

The composer of "Schelomo," Ernest Bloch, was present to bow from a box in acknowledgment of the applause evoked by this work's performance at Saturday afternoon's Boston Symphony concert in Carnegie Hall. After more than a score of years it wears well. Few works of its time—it was composed in 1916—have for audiences of today the freshness and vitality that it exerted at this rehearing. Jean Bedetti, first cellist of the orchestra, achieved the solo part warmly and well. Mr. Koussevitzky and his ensemble played no favorites in bestowing their virtuosity on a program of brilliant and satisfying substance. Altogether delightful in its clarity, sympathy and animation was the playing of Mozart's symphony in A major (No. 201 of Koechel's catalogue), in which the strings were of the finest quality. Two repetitions from earlier programs of the Bostonians, Hindemith's "Symphonic Dances" and the Moussorgsky-Ravel "Pictures at an Exposition," were representative of the orchestra at its best.

O. T.

NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 13 1939

Boston Symphony

By LOUIS BIANCOLLI.

Winding up a busy week in New York, the visiting Boston Symphony Orchestra and its leader Serge Koussevitzky appeared at Carnegie Hall on Saturday afternoon in a richly varied program, the single repetition being the Moussorgsky-Ravel "Pictures at an Exhibition," which had figured on the previous night's list.

Mr. Koussevitzky's special fondness for Mozart came out in the opening number, the A major symphony (K. 201). The reading had an ineffable grace and purity of line that beggar praise. Each of the movements was a gem of exquisite delicacy and the four sections were bound together in a complete and wondrously finished fabric.

From an earlier program of some weeks before Mr. Koussevitsky brought back Hindemith's "Symphonic Dances." These expertly, absorbingly contrived "abstractions" were lucidly expounded by the orchestra. Complex patterns unfolded one after and above another in crystal-clear order.

This Hindemith must have thought fugues the moment his brain began to function. They chatter as blithely as speech through the "lebhaft" section, sometimes forced under by the scheme of things, but popping up again like geysers.

The afternoon's soloist was the orchestra's first 'cellist, Jean Bedetti, who was heard in a communicative and tonally pure rendering of the solo portions of Ernest Bloch's "Schelomo." Mr. Bloch, who was present, took a bow from a box.

SPRINGFIELD, MASS.
NEWS

FEB 13 1939

COMMUNITY CONCERT DRIVE IS OPENED

A big mail, lots of telephone calls and the personal appearance of a great many of an interested public, started the Community Concert association drive, sponsored and run by the Junior League of Springfield, Mass., inc., off with a loud bang this morning at their headquarters at Steinert's Music store, 1217 Main street.

The artists for the concerts of the season 1939-'40 were announced Friday night at the last concert of this season. They will include Lawrence Tibbett, baritone; Simon Barer, pianist; a Metropolitan opera quartet consisting of Charles Kullman, tenor; Josephine Antoine, soprano; Helen Olheim, contralto, and John Brownlee, baritone. The Boston Symphony orchestra will appear [illegible] special request of the general public.

A subscription drive, in outlying suburban town and cities, under the direction of Mrs Harlow Kibbe, is being made by team captains in those towns. Mrs John Kirby will handle the drive in Chicopee; Mrs S. R. Carsley, Palmer; Mrs John Casson, Suffield; Mrs George W. Clark, Westfield; Mrs William C. Hamilton, West Springfield; Mrs Donald Benson, Wilbraham; Mrs Philip Palamountain, Ware; Miss Marion Clark, East Longmeadow, and Mrs Alice Hoyt in Ludlow. The Holyoke team, with headquarters at Heidner's Music store in that city is in charge of Mrs Richard P. Towne and Mrs William Skinner, 2d.

Proof of the success of the reserved seating plan, inaugurated by the Springfield association last year, was confirmed at headquarters this morning by the large number of requests for the same seats held during the last season.

PROVIDENCE, R. I.
JOURNAL

FEB 14 1939

STRAVINSKY TRIP TO U. S. CANCELLED

Death of His Daughter Causes Conductor to Abandon Plan

The recent death of a daughter of Igor Stravinsky has made it impossible for him to come to this country next month to conduct the Boston Symphony Orchestra, George E. Judd, manager of the orchestra, announced last night. Mr. Stravinsky does not feel that he can leave his wife at this time.

The composer was to have been guest conductor of the orchestra for two weeks, giving programs of his own works. One of these weeks, Dr. Serge Koussevitzky will conduct. The other week, Ernest Bloch will be guest conductor, playing programs the afternoons of March 17 and 21 and the evenings of March 18 and 20, in Symphony Hall, and the evening of March 16 in Cambridge.

The Russian fairy tale "Peter and the Wolf," with music by Prokofieff, will be on the program for the next concert by the orchestra here, the evening of Feb. 28. Richard Hale, who was narrator at the pension fund concerts in Boston and New York, will be the narrator here.

Second Thoughts B. Trans

A second hearing of the Symphony by William Schumann at the concert of the Boston Symphony Orchestra under Serge Koussevitsky on Saturday night left this attestant with a feeling of renewed pleasure. The young composer clearly knew what he wanted to say and how to say it. Furthermore—and this is more obviously a matter of opinion—what he had to say was worth saying. The composer, again on hand to hear what sounded like an excellent performance, was greeted by considerably more applause than had been the case at the Friday matinee.

SAN FRANCISCO, CALIF.
NEWS
FEB 13 1939

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HOW ABOUT THE G. G. I. E. MUSIC,

Swing Bands Have Place But So Have Other Things

Inquiries From Many Places Indicate There Is Interest in What Our Own Musical Forces Have to Offer

BY MARJORY M. FISHER
The News Music Editor

An open letter to Harris D. Connick,
G. G. I. E., San Francisco.

Dear Sir: For the past year you have been talking to the press about your magnificent library of opera scores (including copies of every opera ever published and your big ideas re music for Treasure Island in 1939.) The ideas were excellent, running the gamut from Toscanini down to the Radio City Ballet which you considered the greatest dance aggregation in the world.

Up to the present moment, which is just five days before the Exposition opens, you have announced nothing of any musical import whatever, except the very negative statement that Toscanini would not be here. But who, or what, will—apart from radio shows, brass bands, dance orchestras and Sally Rand?

It may be a matter of news to you that people are writing from all parts of the country for the music schedule at the Fair. Persons planning vacations have written to the San Francisco Symphony office to know the orchestra's schedule at Treasure Island. New York editors have wired and written in vain in an effort to ascertain our music plans—ready and eager to publicize them throughout the nation.

What answer have they received? None. For the "tomorrow" or "next week," when an official announcement was to be forthcoming, never arrived.

New York Knows Now

We are advised it is all a matter of money shortage. Maybe so. But Olin Downes didn't have any money when he started the New York Fair music plans either. He took the post of music director much against his own inclinations, because he foresaw what would happen if he didn't. Then he started out to prove his case. How well he did it is now a matter of history. How he got the $1,200,000 fund for music activities is too long a tale to relate here. But he did it.

People are coming from far and near to witness the arts of the Pacific Basin on Treasure Island. San Francisco certainly touches the Pacific and we have one of the finest symphony orchestras in any land and one of the few municipal choruses in the country. And what have you signed up for opening day?

It Could Happen

Oh, yes! You wanted to get Jeanette MacDonald to sing the "Star Spangled Banner." That would have been a delightful idea, provided she was backed up by the San Francisco Symphony and the Municipal Chorus. But nothing of the sort seems destined to occur.

It so happens the East has listened to a lot of malicious propaganda that this is a ghost city. If Easterners come here and find only imported and (in some instances) third-rate concert attractions on the island, they will retain the same low opinion they now hold.

Don't think for an instant any one underestimates the importance of brass bands, dance orchestras and plenty of the popular type of musical entertainment. They all have their place. But are you so sure that they will have a bigger drawing power than symphonies, chamber music, choruses and concert stars as to justify booking such organizations for a longer period and for much higher sums than you are allotting to the latter type? If so, we beg to differ.

It is conceivable that Sally Rand's Nude Farm and Benny Goodman's Swing Band (if it comes) may draw more persons than a symphony orchestra. Just as it is possible to suppose that more 1915 Exposition-goers saw "Stella" than heard the Boston Symphony in Festival Hall. But which, may I ask you, did the greatest ultimate good and proved of the more lasting value.

Worth Featuring

The San Francisco Symphony, the Municipal Chorus, the Wood-Wind Ensemble and the San Francisco String Quartet should be heard on Treasure Island frequently throughout the run of the Fair. Not to the exclusion of imported musical attractions, but side by side with them. And they should be given equal prominence.

Furthermore, conductors should be encouraged to present American music and big works not regularly a part of the concert repertoire. But if there is any dictatorship in connection with programs, the musicians themselves should be the dictators—for they are the ones who are going to be praised or censured by the public for the fare they offer.

But it is you, and you alone (according to all reports), who will be blamed or praised for the choice of attractions.

It is not too late, even now, to do something about it. If Olin Downes could prove to all the powers-that-be in New York that money spent for music would be a profitable investment for the World's Fair, you can prove it here. If it isn't a matter of money, why the silence?

Only you can say.

WILMINGTON, DEL.
NEWS
FEB 15 1939

Symphony Concert Dolled Up With Acting And Singing

Philadelphia Orchestra Presents Goethe's 'Egmont' With Kirsten Flagstad And Richard Hale Interpreting Portions

NEW YORK, Feb. 14 (AP)—A program more like Friday afternoon in the district school than a regular symphony concert brought the Philadelphia Orchestra to Carnegie Hall tonight. There was speaking and singing as well as the usual instrumental fare.

Conductor Eugene Ormandy wanted his audience to get a good idea of Goethe's "Egmont," the drama for which Beethoven wrote extensive incidental music.

So he engaged Kirsten Flagstad, Metropolitan Opera soprano, Richard Hale, actor, and included his own orchestra. This is what happened:

First the orchestra played the overture to "Egmont."

Next Hale read an excerpt from the drama beginning, "Peace My People."

Then the second entr'acte was played, and Hale recited again. At this point Flagstad rose and sang one of Clarchen's songs: "Die Trommel Geruehret."

Things went on this way until the orchestra concluded the first New York performance of this sort in decades by playing the Seventh Beethoven Symphony.

Symphony orchestras have been dressing up their performances a lot of late. Last Wednesday the Boston Symphony dressed up in costumes and presented a sort of symphonic vaudeville in Carnegie Hall. And Saturday night the Philharmonic-Symphony combined periods and styles astonishingly, at a concert featuring Nadia Boulenger.

EL DORADO, ARK.
NEWS
FEB 14 1939

STUDENTS HISS CONDUCTOR AND HE MERELY GRINS

BOSTON (UP)—The "unheard of" has happened. Serge Koussevitzky, Boston symphony orchestra conductor, has been hissed—by students. But it was all in fun.

Apparently disturbed by the presence of spectators at a rehearsal of Beethoven's "Missa Solemnis" in which Harvard and Radcliffe Glee clubs were participating, the maestro let it be known during intermission that friends of the singers would be barred from future rehearsals.

A wave of hisses greeted the announcement. But Koussevitzky grinned and the rehearsal was resumed.

BURLINGTON, VT.
FREE PRESS
FEB 14 1939

Balokovic And Symphony

Whether the European civilizations of the future will produce the great musicians of the past is a question which is worrying many lovers of music in these days. For it appears that individual talents are being minimized in the interests of great mass movements to glorify the State and its rulers, as the idea of the totalitarian State spreads in Central Europe. But at least we may enjoy the musicians we have, and there is all the more reason for taking advantage of the opportunities we have to enjoy them now.

Tomorrow evening, the renowned Yugoslav violinist, Zlatko Balokovic comes to the Memorial Auditorium as the soloist with the Vermont Symphony Orchestra, presenting its second subscription concert of the season. Balokovic has just returned from European triumphs and is to make two appearances in Vermont—here and in Rutland—before going to Boston as soloist with the Boston Symphony on March 3 and 4. Thus Vermonters will enjoy the same musical event which Bostonians will enjoy later in the season.

RALEIGH, N. C.
TIMES
FEB 14 1939

Noted Musicians To Play at UNC

CHAPEL HILL—Emma Otera Cuban soprano, and Orlando Barrera, Italian violinist, noted musicians, will appear in Memorial Hal at the University Monday evening February 20, under the auspices o the Student Entertainment committee.

Miss Otera returned to Americ after a successful tour of eigh European capitals last spring. Copenhagen, Stockholm, Helsingfors Oslo, Brussels, The Hague, Amsterdam and Paris, all received the young Cuban singer enthusiastically, demanding second performances.

Barora, 31 years old, is a graduate of the conservatoire in Bologna, and is an accomplished pianist as well as violinist. In February, 1936, he made his New York debut, returning to Town Hall the following December to play on the famous "Ward" Stradivarious from the Whittall Collection of the Library of Congress. He has played soloist under Koussevitzky in the Boston Ex Symphony, besides performing in the same capacity with the Philharmonic Orchestra in Berlin, Budapest, Moscow and Prague

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LOWELL, MASS.
COURIER - CITIZEN
FEB 15 1939

Boston Programs.

At the regular concerts of the Boston Symphony orchestra this week [illegible] afternoon and Saturday evening Myra Hess, admired English pianist, will be assisting artist. She will play the Third Piano Concerto of Beethoven. A Schumann Second Symphony will be played for the first time in Boston. But this is the work of William of that name, a young American composer. The program will be rounded out with the Third Symphony of Sibelius.

At the supplementary series concerts next Monday evening and Tuesday afternoon Miss Hess will again be soloist. This time she will play the Schumann Piano Concerto. The program will open with the Mozart Symphony in A major and will also include two of the numbers presented at the recent pension fund concert, Prokofieff's "Peter and the Wolf" with Richard Hale as narrator, and Ravel's "La Valse."

MONTPELIER, VT.
ARGUS
FEB 16 1939

Famed Violinist Here For Concert Tonight

Zlatko Balokovic, the Yogoslavian violinist, who is to appear with the Vermont Symphony orchestra in its initial program at the city hall this evening, is scheduled to play with the Boston Symphony orchestra later in the season. The program starts at 8 o'clock.

Mr. and Mrs. Balokovic will be guests at Montpelier Tavern during their stay in this city.

Alan Carter of Woodstock will direct the symphony and Edwin Sherrard of Norwich is the concert-maestro.

NEW YORK, N. Y.
EVENING POST
FEB 15 1939

THE Lyons Den

By LEONARD LYONS

LAMENT: **Herbert Hoover, now visiting here, witnessed a performance of "Leave It to Me," and then went backstage to visit Victor Moore and William Gaxton, who had starred in "Of Thee I Sing" . . . "Well," Hoover told the Wintergreen and Throttlebottom of that Pulitzer Prize play, "I'm glad you're laying off Presidents now". . ."Yes, this season it's Ambassadors," said Moore, who portrays an American Ambassador to Russia. . ."Listen," Hoover returned, "I'm almost tempted to write a musical comedy too—what with the experiences I've had with our Ambassadors."**

DEFEAT: Mayor LaGuardia was another backstage visitor last night. He saw "The Boys From Syracuse," and then went back to see Jimmie Savo and Eddie Albert . . . The Mayor was invited to pose for photographs. . ."I do this twice a year," sighed the Mayor of New York, "but the papers never print the picture."

HASTE: A few Sundays ago Will Geer, who was featured in "Sing Out the News," was scheduled to go to Boston, and preside at the Lenin Memorial meeting there . . . Geer, who had overslept, leaped from his bed, went downstairs, borrowed $5 from his landlady and rushed for the train . . . En route, he lost the $5, raced to a hotel whose credit manager knew him, and cashed a check . . . Geer then ran for the train, and was distressed because floods delayed the trip for almost two hours.

He arrived in Boston, taxied to the meeting-hall, and rushed by the guards and down the aisle . . . Geer was pleased when, in a hurried glance, he noticed that the house was packed and that music was being supplied . . . The meeting's "chairman," however, had his back to the audience. Geer walked up to him, and only then did he discover that he had arrived three hours before schedule—and that he was addressing Serge Koussevitzky, who was conducting the Boston Symphony.

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NEW YORK, N. Y.
HERALD-TRIBUNE

FEE 1 5 1939

MUSIC

By LAWRENCE GILMAN

Beethoven'sMusic to 'Egmont,' by the Phi!adelphians and Flagstad

New York concert of the Philadelphia Orchestra, Eugene Ormandy, conductor; assisting artists: Kirsten Flagstad, soprano; Richard Hale, reader. All-Beethoven program.

1. Music to Goethe's Tragedy, "Egmont"
   - Overture
   - Recitation
   - Entr'acte II
   - Recitation
   - Song: "Die Trommel geruehret"
   - Recitation
   - Song: "Freudvoll und Leidvol"
   - Entr'acte III
   - Recitation
   - "Clarchen's Death"
   - "Melodrama"
   - Recitation
   - "Symphony of Victory"

   Soprano: Kirsten Flagstad
   Reader: Richard Hale
2. Scena and Aria, "Ah, Perfido!"
   Kirsten Flagstad

Intermission

3. (a) "Die ehre Gottes aus der Natur"
   (b) Aria: "Abscheulicher!" from Act I, "Fidelio"
   Kirsten Flagstad
4. Symphony No. 7 in A major
   (I) Poco sostenuto. Vivace
   (II) Allegretto
   (III) Presto. Presto meno assai
   (IV) Finale. Allegro con brio

Kirsten Flagstad

Singing with the Philadelphia Orchestra

MR. ORMANDY and the Philadelphia Orchestra deserve our gratitude for letting us hear at their Tuesday evening concert a substantial part of Beethoven's music for Goethe's "Egmont." They deepened our gratitude by engaging no less an artist than Kirsten Flagstad to sing the two songs allotted to Clärchen in Beethoven's score, and by securing Richard Hale (fresh from his adventures with Peter and the Wolf at Wednesday's Boston Symphony concert) to recite passages from the text of the tragedy.

Vocally we had Goethe in bilingual form, Mme. Flagstad singing "Die Trommel Gerühret" and "Freudvoll und leidvoll" in German, and Mr. Hale declaiming Egmont's speeches in somebody's English translation.

* * *

But with due respect for Mr. Hale and his admirable reading of his lines, it was Beethoven's music that counted, after all. Madame de Staël considered "Egmont" "the finest of Goethe's tragedies." George Henry Lewes (a most worthy man of letters, whose chief distinction for the present generation is bound up with his achievement in not having found it necessary to make George Eliot a British matron) dismissed the drama as being "very, very far from a masterpiece." "As a tragedy," he added, "criticism makes sad work of it."

* * *

One is content to let the late Mr. Lewes fight that matter out with Goethe's ghost. The fact remains that for most concert-goers—if not for most cultivated persons outside of central Europe—"Egmont" has become synonymous with the mighty Overture of Beethoven—as the Coriolanus of Shakespeare and Josef von Collin and Roman history exists today largely because he inspired Beethoven to another engulfing and gigantic overture.

The greatest music has probably not received sufficient credit for its power to make whatever it touches peculiarly its own. Who, today, thinks of the vast accretion of legend and literature about the figures of Tristan and Iseult except as the scaffolding for an opera by Wagner?

* * *

Something of an analagous sort, indeed, has happened to Beethoven himself. His opera "Fidelio" survives on the stage with recurrent vitality, and for some it is a wonderful and treasurous work. Yet for even so devout a Beethovenian as Richard Wagner, the heart and essence of that opera seemed to have been transferred to the greatest of the four overtures that Beethoven composed for it, leaving the stage-work almost superfluous.

A like fate has descended upon the music that Beethoven composed for Goethe's "Egmont." He wrote for the drama, in addition to an overture, nine numbers: four entr'actes, two songs sung by Clärchen, and three orchestral movements: "Clärchen's Death," "Melodrama," and a "Triumph Symphony" (the material of the latter appears in the Coda of the Overture). The music was performed for the first time, in conjunction with the drama, at the Hofburg Theater, Vienna, May 24, 1810.

* * *

How many concert-goers had ever heard any of this music besides the Overture, and perhaps the two songs, until Mr. Ormandy played it with the Philadelphians? How many musicians—save those whose business it is to know such things—have ever seen the score of the "Egmont" music in the Complete Edition? For most of us—certainly for most concert-goers—"Egmont" and his tragedy are epitomized with overwhelming sufficiency in the magnificent Overture that all the symphonic concert world has heard a thousand times: here are "Egmont," his valor and his martyrdom and his spiritual triumph, enclosed for ever in music of incomparable dramatic eloquence.

* * *

This, one is tempted to say, is all we need to know of Egmont.

* * *

Yet that is perhaps too hasty a conclusion. The second of Clärchen's songs, "Freudvoll und leidvoll," has some of Beethoven's quality, and when it is sung as it was on Tuesday night by Mme. Flagstad one is tempted to rank it higher than it may deserve. But several of the entr'actes are masterly, and the music that accompanies Clärchen's death scene is among the most poignant of Beethoven's instrumental utterances. There are few things in his music more sharply and searchingly expressive as the passage in which the sorrowful cantilena of the muted first violins ascends to the bitter dissonance that is the sforzando climax of their piteous lament. This brief interlude, played with unforgettable tenderness and beauty by the Philadelphians, was the high point of an admirable performance.

* * *

After the "Egmont" music, there was more Beethoven—the Seventh Symphony, and three arias, ("Ah, perfido," "Die ehre Gottes," and the "Abscheulicher" from "Fidelio"), sung with conquering splendor of tone and mastery of style by the unapproachable artist who was the evening's guest of honor.

PITTSBURG, PA.
POST-GAZETTE

Feb. 15/39

Starring ★ ★ ★ ★

The New RECORDS

By D. S. Steinfirst

Chabrier—Cottilon—Ballet

★★ London Philharmonic Orchestra, conducted by Antal Dorati, Columbia No. X-113

This is a first recording of this complete ballet, although the Scherzo is probably already familiar music to many Chabrier adherents. The whole ballet is brilliant, exhuberant and witty music, and the wood-winds of the London Philharmonic do yeoman service. The recording is singularly clear and free from surface flaws. The set consists of two records (four sides).

Haydn—Symphony No. 102. B Flat Major

★★★★ Boston Symphony Orchestra, conducted by Serge Koussevitzky, Victor No. [illegible]

Anyone who heard the Boston Symphony Orchestra play this season in Pittsburgh will recall this lovely Haydn Symphony. Its performance at that time was one of the high lights of the concerts and its recording here is equally notable. The Boston's strings were never reproduced with a more velvety finish, nor the wood-winds more clearly. There has not been a previous recording of this Symphony. Why? No one knows, but this is worth waiting for.

AUBURN, N. Y.
CITIZEN - ADVERTISER

FEB 1 5 1939

WALK-OUT.

In Carnegie Hall last week Serge Koussevitzky conducted Joseph Haydn's "Farewell Symphony" before a pleasant, interested audience. When the "Farewell Symphony" was first presented at Esterhaz, 176 years ago, it was also a success. But its first authentic performance in the United States some years ago under the direction of Leopold Stokowski was anything but a triumph.

Haydn and his orchestra staged their performance as a sort of "walk-out strike", a hint that they would profit by and enjoy a vacation. During the finale each musician as he finished his part, blew out his candle and quietly retired. The hint was taken pleasantly. The orchestra got its vacation.

The Carnegie Hall players, complete with wigs and gold lace, followed the Haydn performance faithfully. And the audience accepted history instead of tradition without a murmur. But Philadelphia music-lovers will remember Stokowski's reproduction of the "Farewell Symphony." The orchestra wore no costumes, but they did indulge in candle-blowing and departure. The result was catastrophic. One old lady, insulted beyond the limits of decorum, slammed a door behind her as she left the auditorium. Before the last candle had been extinguished, protest was vocal and vehement.

If memory is faithful, this was the year Stokowski took leave of his Philadelphia audience in the manner which has made him noted for other things than musical genius. He thanked the balcony for its appreciation and consideration, then looked at the members of the audience in the orchestra seats and told them he hoped their colds would be better.

The breach has since been healed, but Stokowski, a man before his time, must look with real annoyance at the success of the Koussevitzky performance. The way of the innovator is sometimes hard and a "walk-out strike" may cut both ways.

PHILADELPHIA, PA.
RECORD

FEB 1 6 1939

Small Town Talk

SORRY to hear Mrs. J. Hector McNeal has a dislocated arm. Her daughters, Mrs. Freddie Van Lennep and Mrs. Frederick McCormack, are having a reunion in Bermuda, where the former is visiting at the latter's home on the sunny isle. . . . Dog lovers are having themselves a time in Gotham where their pets are being exhibited in Madison Square Garden. Mrs. Isaac Jeanes has gone over, as have the Saunders Meades and others. 'Twould make life much easier if Philadelphia dog fanciers had swank "dog-wagons" like the one the Angie Biddle Dukes trail behind their car. It's painted red and blue, the colors of their kennels, and houses pointers, beagles and setters. . . . Congrats to Clifford Hawley, Jr., who recently celebrated his birthday.

GERTRUDE ELY
. . . has guests from Paris.

IF you see three out-of-towners in Miss Gertrude Ely's box at the Orchestra tomorrow, they're musicians from Paris: Mlle. Nadia Boulanger, organist, pianist, lecturer and conductor, who has the distinction of being the only woman who ever conducted the Boston Symphony Orchestra and the New York Philharmonic-Symphony; Doda Conrad, singer of Polish birth, son of Maria Freund, famous lieder singer of Europe, and Jean Francaix, composer and pianist who recently performed a concerto of his own composition with the New York Philharmonic. . . . They're all set at Episcopal Academy for their annual entertainment tomorrow night. It's "Pinafore," and is put on by the Middle School and the school's dramatic society, the Domino Club.

CARLISLE, PA.
SENTINEL

FEB 1 6 1939

The World of Music

By LOUIS F. KEEMLE

New York (U.P.) — The Boston Symphony orchestra, under Serge Koussevitzky appeared at Carnegie Hall this month in what was generally hailed as one of the most delightful concerts in years. It was for the benefit of the orchestra's pension fund and filled the hall.

The program combined beauty, grace and musical humor. On arrival at the hall, the patrons were startled to find the doorkeepers and ticket takers in the costume of the period of Haydn, wigs and all. The ushers were similarly garbed.

The stage was veiled by a curtain. When it went up, the orchestra was revealed in costume, with Koussevitzky impersonating Mozart, conducting from a period spinet from the Casedesus collection.

A large chandelier of candles hung center stage. Right and left were pedestals with candelabra. A flickering candle was on each player's stand.

In the soft light, the orchestra started Haydn's "Farewell" Symphony. In the last movement, the players, one by one snuffed out their candles and glided from the scene. Finally only Haydn was left. After bowing his head in a melancholy gesture, he too disappeared and the curtain fell.

Another out-of-the-ordinary event was the second intimate dinner concert in the Empire Room of the Hotel Waldorf-Astoria by Macklin Marrow and an ensemble from the New York Philharmonic Symphony. The audience went through an elaborate menu of some 40 items to choose from.

Then the ensemble played an easy-to-listen-to program which included such selections as Wagner's "Siegfried-Idyll," the Scherzo from Mendelssohn's "A Midsummer Night's Dream," the waltz song from Gounod's "Romeo and Juliet," the polka from Weinberger's "Schwanda" and similar numbers.

SPRINGFIELD, MASS.
REPUBLICAN

9 FEB 1 7 1939

Output of Creative Musicians Hurt by War Scares, Says Pianist

Boston, Feb. 16—(AP)—Myra Hess, famous English pianist, today predicted the output of creative musicians of this era would "suffer" because of Europe's "perennial war scares."

Here to play four concerts in five days with the Boston Symphony, Miss Hess said in an interview "Americans are unable to grasp that terrible feeling of approaching conflict as we in England, living near the sources of trouble, do."

"While Britain's rearming may prevent war, nevertheless, the tension is too high for creative artists to do their best."

Music, she added, was proving a great emotional stabilizer in Europe.

"I was playing a concert in London during the Munich conferences last September," she said, "when the speech of Prime Minister Chamberlain was broadcast directly into the music hall. The audience was keyed up to an amazing pitch. Then came the music of Mozart's concerto, and the atmosphere changed in a trice. People forget their troubles in the glories of music."

MAMARONECK, N. Y.
TIMES

FEB 1 7 1939

MUSICALE SET FOR BOSTON PRESENTATION

F. Colwell Conklin, Executive Secretary Of Organization Planning Musical

A streamlined, integrated musical program will be presented at Boston, March 14 through 17 by the Eastern Music Educators Conference, of which F. Colwell Conklin, of Mamaroneck, is executive secretary.

Mr. Conklin, supervisor of music in the Mamaroneck schools, has been working on the preparation of this program which is presented bi-annually for the last two years.

Harland L. Pinney, assistant supervisor of music in the local schools, is on the instrumental committee of the program and Mrs. Marjorie Cowles, glee club instructor, is on the vocal committee.

The program will feature an open rehearsal of the Boston Symphony Orchestra, the Harvard and Radcliffe Glee Clubs, and a New England Conservatory concert, in addition to outstanding speakers and section meetings.

Four members of the Mamaroneck High School Glee Club will go to Boston to sing in the Eastern Chorus selected from all the Eastern States at the Friday night concert to be held in Symphony Hall on March 17. They include:

Miss Ann Coffin, Miss Marian Reich, Miss Ruth Herrick and Miss Doris Dewhurst.

SPRINGFIELD, MASS.
NEWS

FEB 1 7 1939

The Music Box

By JOHN D. DONOGH

The little bird that whispered in our ear last week was a pretty good little bird, as announcements proved. The Boston orchestra, with Serge Koussevitzky, will be back. So will Lawrence Tibbett, who gave subscribers a few seasons back a thrilling recital. The Metropolitan quartet, with four fine young voices, should be a great favorite with the many Saturday afternoon listeners of the opera broadcasts. The artists' committee deserves commendation for deciding to choose a new artist each year, and a fine start has been made with Simon Barer, the Russian pianist. The committee had some trepidation in taking this step, but the uniformly excellent reviews given him in New York justify their courage, and subscribers can anticipate four concerts of the standard which has been long ago established.

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SPRINGFIELD, MASS.
EVENING UNION

FEB 17 1939

VARIATIONS

Brilliant Concerts Promised by Community Concerts and Wagner Series; Sylvia Zaremba, 7-Years-Old Pianist, to Play for Tuesday Morning Music Club; Wilbur Evans Sings in Amherst Feb. 27; Student Musicians Need Musicianship According to Prominent Choir Director

By Willard M. Clark

With concerts by the Philadelphia Symphony Orchestra and Walter Gieseking, pianist, bringing the concert season to a close, as far as major events are concerned, one naturally looks towards the coming season and all signs point to a season even more brillant than the one just finished.

The Community Concerts promise a notable list of concerts which include the Boston Symphony Orchestra; Lawrence Tibbett, baritone; Simon Barer, pianist, and the Metropolitan Opera Quartet composed of Charles Kullman, tenor; Josephine Antoine, soprano; Helen Olheim, contralto; and John Brownlee, baritone.

Springfield knows well both the Boston players and Tibbett. The members of the quartet have not appeared here individually, but radio has brought them to notice. Kullman, formerly a teacher of voice at Smith College, is a tenor of solid attainments and last week sang in "Die Meistersinger" in Hartford. Antoine sings such roles as Gilda in "Rigoletto" and Philine in "Mignon." Helen Olheim is well known on the air and sings small parts at the Metropolitan while John Brownlee is considered one of the best of the singers from England and sang for years at Covent Garden before coming here. He has proven a versatile artist always ready to stand in, for he has a very large repertoire.

New Artists Welcomed

It is a wise bit of policy to bring to attention new artists. The older artists cannot live forever and it is fitting that music lovers should hear the new artists. Simon Barer first came to this country two seasons ago. He attracted some favorable attention at that time, but it was not until his concert in Town Hall a few weeks ago that the critics awoke to the realization that he was a very great pianist. It was interesting to read the opening paragraphs of the criticisms of Noel Strauss of the N. Y. Times and of Jerome D. Bohm of the N. Y. Herald Tribune. Both bear a striking similarity.

Mr. Strauss wrote as follows:

"After the superlative playing by Simon Barer at his recital yesterday afternoon in Town Hall, the immensely gifted Russian pianist must be reckoned among the greatest of all exponents of the keyboard heard here in recent times. With a technical equipment unrivaled among pianists of the day, he astounded his large audience by the virtuosity of his performances, his extraordinary control of tone and dynamics and his superb musicianship.

"Mr. Barer approached his task with a touching modesty and simplicity that evidenced a humility of spirit, a love and reverence for his art such as only the most genuinely inspired musicians possess. It is this very sensitiveness, this lack of all desire to shine at the expense of the music under consideration, that often hinders artists of Mr. Barer's type from making the sweeping conquest of the public made by less talented performers whose work is more aggressively personal."

In similar vein Mr. Bohm wrote as follows:

"This reviewer has never encountered more extraordinary pianism than that vouchsafed by Simon Barer in his only recital of the season in Town Hall yesterday afternoon. This Russian pianist, who first appeared here two seasons ago, was then recognized as a player of remarkable attributes; but in neither of his two previous recitals did he disclose the full extent of his gifts, gifts which entitle him to a place among the two or three supreme instrumentalists of our day. Without hesitation, and not forgetting the accomplishments of several pianists noted for their technical prowess, the writer asserts that Mr. Barer's mechanical equipment is without a peer among pianists at the present time.

"Not that mere virtuosity is Mr. Barer's only claim to distinction. The fact that he can play faster than any one else would not be sufficient ground for the astounded admiration his performances aroused in me. It is the use to which Mr. Barer puts his amazing digital dexterity which is deserving of unqualified praise. For he is, in addition to being a supreme master of the externals of his art, a self-effacing musician of flawless taste."

The Junior League and Community Concerts Association officers are to be congratulated upon their choice of artists for next season and it is safe to prophesy that the usual sold out Auditorium will be the result of the current drive which closes the 21st

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PROVIDENCE, R. I.
BULLETIN

FEB 18 1939

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The Prokofieff novelty "Peter and the Wolf," an "orchestral fairy tale for children," will be performed by the Boston Symphony Orchestra at its next concert, a week from Tuesday night, in Metropolitan Theatre. Dr. Serge Koussevitsky will conduct.

BEAUMONT, TEX.
JOURNAL

FEB 17 1939

The World Of Music

By LOUIS F. KEEMLE

NEW YORK, Feb. 17.—(UP)—The Boston Symphoney orchestra, under Serge Koussevitzky appeared at Carnegie Hall this month in what was generally hailed as one of the most delightful concerts in years.

It was for the benefit of the orchestra's pension fund and filled the hall.

The program combined beauty, grace and musical humor. On arrival at the hall, the patrons were startled to find the doorkeepers and ticket takers in the costume of the period of Haydn, wigs and all. The ushers were similarly garbed.

The stage was veiled by a curtain. When it went up, the orchestra was revealed in costume, with Koussevitsky impersonating Haydn conducting from a period spinet from the Casadesus collection.

A large chandelier of candles hung center stage. Right and left were pedestals with candelabra. A flickering candle was on each player's stand.

In a soft light, the orchestra started Haydn's "Farewell" symphony. In the last movement, the players, one by one snuffed out their candles and glided from the scene. Finally only Haydn was left. After bowing his head in a melancholy gesture, he too disappeared and the curtain fell.

The story is that Haydn and his men were weary of their long stay at the Esterhazy court and wanted to return home. The symphony was intended as a gentle hint to Prince Esterhazy, who got the point and cheerfully acceded.

In a startling change of pace, the curtain went up next on a small orchestra garbed as jazz players, with a backdrop of crude, Russianistic art depecting Daniel in the Lions' Den. They played "The Daniel Jazz," written by Louis Gruenberg from the poem of Vachel Lindsay, for tenor and orchestra. Colin O'More sang the amusing conception of the negro-style verses.

Next was "Peter and the Wolf," Prokofieff's orchestral fairy tale for children, never heard in New York before. Richard Hale was the narrator, accompanying the music with a running story of what the orchestra was telling. The second half of the program consisted of waltz music of Johann Strauss, Sibelius and Ravel.

MYRA HESS SOLOIST AT SYMPHONY

Work by Schuman Is Received Rather Coldly

B. Post Feb. 18/39

BY WARREN STOREY SMITH

To William Schuman's Second Symphony, which has C as a "pivotal" and persistent tone, Dr. Koussevitzky added, at the Symphony concert of yesterday afternoon, the C major Symphony of Sibelius, No. 3, and the Third Pianofore Concerto of Beethoven, which begins in C minor and ends in C major. Thus was achieved unity (if not variety). In the Concerto Myra Hess was the soloist, and her generally admirable exposition of the music won her many rounds of applause.

PERSISTENT C IN TRUMPET

To return to Mr. Schuman, the persistent C which, according to the composer's analysis, quoted in the programme book, is either present or "implied" throughout (how do you imply a tone, by the way?), at first arrests and then irritates the listening ear. When in the course of the single movement this pedal tone, mostly carried by a trumpet, is dropped, the listener experiences a blessed sense of relief, as when a dentist removes his drill, and the music for a moment seems actually to get somewhere.

All the figures of speech used to describe music are borrowed from one source or another, and so we speak of a composer's musical ideas and thoughts. Young Mr. Schuman in this symphony seems to substitute a "process," and the result is neither stimulating nor edifying. Whether or not this piece, in one movement, one tempo (larghissimo) and one mood, can properly be called a symphony is an open question, but a rather academic one. Hearing once an alleged sonata by George Antheil, Lawrence Gilman was moved to remark that if that was a sonata, an upper berth was a suite at the Ritz.

Audience Unresponsive

Mr. Schuman was present to hear his music yesterday, and if he was gratified by the performance he could hardly have been as pleased with the amount of applause. So far as its reception by the audience was concerned the symphony was a flop. Dr. Koussevitzky has decided to sponsor the youngest generation of American composers, but his first two attempts, with Gardner Read's Suite for Strings and Mr. Schuman's Symphony, have not proved very rewarding.

Sibelius' Third Symphony has had a curious history here in Boston, and in a way it is a curious piece. Both Dr. Muck and Mr. Monteux contemplated playing it—the latter even put it in rehearsal—and then abandoned it as not worth the effort. In 1928 Dr. Koussevitzky produced it with success, and there had been two other performances, a few weeks and four years later, respectively, before that of yesterday.

Shortest of His Symphonies

Whereas Beethoven in passing from his first two symphonies to his third greatly expanded both his style and his form, Sibelius, in making the same step, conspicuously contracted his and produced a sort of experiment in symphonic compression. Shorter than any of the other Sibelius symphonies, it is also slighter. Yet it is easy to find it fascinating, and Dr. Koussevitzky did well to revive it. We are now entitled to a rehearing of the relatively neglected fourth and sixth.

We did not hear Beethoven at his best yesterday, either, though like Sibelius he is here most successful with his middle movement. Not all of the poetry in this romantic largo was revealed in Miss Hess' rather studied performance.

B. Globe Feb. 18/39

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Although public interest in the music of Sibelius has increased enormously in the last few years, three of his seven symphonies—the Third, Fourth and Sixth—are still not well known. Dr. Serge Koussevitzky remedied this situation to some extent for local concert-goers, by including at the Boston Symphony concerts this week the Finnish master's Third Symphony, in C major. The work stands midway on a program that begins with the Second Symphony of William Shuman, and ends with Beethoven's Third Piano Concerto, in which the distinguished Myra Hess is soloist.

If Sibelius' Fifth Symphony may be called his "Eroica," the Third Symphony is his "Pastoral" and shows a less familiar side of the man. Here is a lighthearted sort of music, folkish in its lively gentleness and simplicity, brimming with melody from start to finish. In a manner that baffles description, Sibelius—whether intentionally or not—so infused his score with color and play of fancy that it seems almost like a story in music, as if some character from Finnish folklore were about to step out of the depths of the orchestra.

Technically, however, the Third Symphony cannot be compared with the grandiose, romantic First and Second Symphonies, nor with the highly condensed symphonies that were to follow. When Sibelius wrote the Third, he was attempting but had not mastered the art of concentrating what he had to say within the limits of a comparatively short and tightly-knit form. That mastery was to come in the Fourth Symphony and find its ultimate perfection in the one-movement Seventh Symphony. On the other hand, the style is typical: melody that could have been written by Sibelius and no other, unusual shades of instrumental color, sudden changes of rhythm, the device of repeating melodies or combinations of harmony. What is lacking is the amazing brevity the directness of his subsequent music. Charm and originality nevertheless compensate for unevenness. Heard often enough, the Third Symphony should become a favorite.

William Schuman is a New York composer, 28 years old. His Second Symphony, composed in 1937 and winner of a national contest prize, was played for the first time in Boston yesterday. It is set in a single movement that sub-divides into three easily recognized sections. Dissonance prevails, and the themes are evidently based on more than one key at a time.

Most important, Schuman has an independent mind; his Second Symphony is technically unconventional. He sets great store by the use of a sustained note (C) which is, as he says, "stated or implied" through the whole piece. And the first section contains many insistent melodies or rhythmic patterns, a device called "ostinato." As music, the work boasts no distinctive melody, and there is little variety of rhythm and tempo. In a phrase, it may justly be termed an interesting intellectual experiment but not a work of inspired art. Mr. Schuman was present in the audience.

The polished art of Miss Hess, joined with an irreproachable accompaniment by Dr. Koussevitzky and the orchestra, resulted in a heavenly performance of Beethoven's Concerto. A comparatively early score that now and again betrays the influence of Mozart, this Concerto is treasurable both because it is so fresh, tender and songful, and because it also happens to be a masterpiece. It does not soar, but the ground on which its feet rest is singularly inviting and peaceful.

Soloist and orchestra brought out these qualities to perfection, even if there were a few fleeting disagreements in the tempo. All concerned merited the "ovation" which followed.

C. W. D.

B. Her Feb. 18/39

MUSIC

SYMPHONY CONCERT

BY ALEXANDER WILLIAMS

The 16th concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Myra Hess, pianist, was the soloist. The program was as follows:

William Schuman.........Symphony No. 2
Sibelius
Symphony No. 3 in C major Op. 52
Beethoven
Piano Concerto No. 3 in C minor Op. 37

Mr. William Schuman's score, which was heard for the first time in Boston yesterday, may look well on paper. It may have an interesting theoretical background. On the basis of a first hearing, however, it sounds like fury. The persistence of the note C, around which Mr. Schuman dives and disports himself, becomes before long peculiarly disagreeable. We have not yet got to the point where we appreciate music chiefly for what it looks like, for its good intentions, as it were. Mr. Schuman chose to disregard this fact or avoided it by sheer force of will. At any rate, this Symphony is ugly, if that word has much meaning any longer.

Why Symphony? We have become so loose in the application of our musical terms that Mr. Schuman has probably as much right to call his work a symphony as other composers have to use the word concerto with such abandon. Somehow one thinks of a symphony as a more important work than this piece. Symphonies always abound in contrast, and of that quality Mr. Schuman's score is singularly barren. It may be too much to say that this music was written solely to demonstrate the structural possibilities of the one note idea, but it is hard to see any other artistic justification for it.

The program next offered us one of the distinctly lesser symphonies of Sibelius. It has, of course, its virtues and the historical significance of being the first thoroughly individual and uninfluenced of Sibelius's symphonies. But it is not on a level with the fourth, fifth or seventh, nor has it the emotional appeal of the first or second.

If the third Symphony is on the whole a bore, it is at least a bore in which one can take an interest in view of the composer's greater music. It contains ideas of which he was to make much more effective use later. The general impression, in spite of the beauties embedded in the first two movements, is one of some triviality. This is not surprising, since Sibelius's output has been uneven. He has no second best to fall back on, though the third Symphony comes as near to it as any.

Obviously, if one agrees with these remarks, the concert was only memorable for the Beethoven Concerto. This was superbly performed by Myra Hess and the orchestra. There was complete accord between soloist and conductor as to the nature of the interpretation, nor any doubt that that nature was classical, eloquence without sentimentality. Such were the purity and sincerity of Miss Hess's performance that we could leave the hall with the feeling that here was the real thing and no mistake about it. The audience was clearly of the same mind and lingered to stamp and applaud. We may remind any chance reader that Miss Hess will be with the orchestra on next Monday night and Tuesday afternoon, playing the Schumann Concerto.

The concert will be repeated tonight. Next week Beethoven's sixth Symphony, Roy Harris's third Symphony and Stravinsky's "Fire Bird" music will be played.

B. Globe Feb. 24/39

Composer Here

ROY HARRIS

This American composer will be at Symphony Hall this afternoon when his Third Symphony is performed for the first time anywhere by the Boston Symphony Orchestra.

N. Y. STAATS-ZEITUNG UND HEROLD, DONNERSTAG, den 9. FEBRUAR 1939

Aus der Musikwelt

Pensionsfonds-Konzert des Boston Orchestra

Für ſein diesjähriges Konzert zum Beſten ſeines Penſionsfonds hatte das Boſton Symphony Orcheſtra geſtern abend Papa Haydn verpflichtet, der die Eſterhazy'ſche Kapelle aus Eiſenſtadt mitbrachte. Es war ein vornehmes, elegantes Muſizieren auf der von Kerzen beleuchteten Bühne, ſo daß die nüchterne Carnegie Hall, deren gefüllter Hörerraum tief verdunkelt wurde, faſt etwas Feierliches und Feſtliches erhielt. Haydn hatte ſeine „Abſchieds-Symphonie" zur Aufführung beſtimmt, jenes wohlklingende, Herz und Seele beſänftigende Werk, bei deſſen letzten Takten die Muſikanten einer nach dem anderen die Pulte verlaſſen, ſo daß Papa Haydn ſchließlich ganz allein vor ſeinem Cembalo ſteht und ihm nichts weiter übrig bleibt, als die letzten Kerzen auszublaſen und ebenfalls Feierabend zu machen. Urſprünglich ſoll ja das allmähliche „Verduften" der Kapelle als Proteſt gegen die Abſicht des ſparſamen Grafen Eſterhazy, das Enſemble zu verkleinern, vorgenommen worden ſein, aber auch geſtern verfehlte dieſe humorvolle Warnung ihre Wirkung nicht, und man lachte lange und herzlich darüber.

Nach der Abſchiedsſymphonie gab es Gruenbergs „The Daniel Jazz", geſpielt von einer richtigen Jazz-Band, deren weißbejackte Mitglieder ſich jedoch bei näherem Hinſehen als Angehörige des Boſton Orcheſtra entpuppten. Nichtsdeſtoweniger klang die Muſik, die dieſe verkleideten Orcheſtramuſiker machten, echt nach Jazz und ſchuf einen bewegten, anſchaulichen Hintergrund für Vachel Lindſays gleichnamige Dichtung, die von dem Tenor Colin O'More mit viel Humor geſungen und geſprochen wurde. Richard Burgin, der Konzertmeiſter der Boſtoner Gäſte, erwies ſich als ſattelfeſter Jazzband-Dirigent.

Danach übernahm Serge Kouſſevitzky die Leitung des vollen Orcheſters, und man hatte faſt meinen können, Papa Haydn ſtünde wieder am Dirigentenpult; nur fehlten Kouſſevitzky die weiße Perücke, der blaue Kapellmeiſterrock mit den gelben Aufſchlägen, na, und auch das Kerzenlicht. Was er da aufführte, das war allerdings keine Muſik des 18. Jahrhunderts ſondern ganz unverkennbar eine jüngere Schöpfung, nämlich Prokofieffs Märchenſtück vom Peter, der den Wolf fängt. Richard Hale las den ins Engliſche überſetzten amüſanten Text und löſte damit, wie auch das Orcheſter mit der überaus witzigen Muſik, viel Gelächter und Beifall aus.

Nach der Pauſe verhieß das Programm noch Walzermuſik aus verſchiedenen Stilepochen: „Wiener Blut" und „Frühlingsſtimmen" von Johann Strauß, den „Valſe Triſte" von Sibelius und Ravels choreographiſche Dichtung „La Valſe".

POST BOSTON SUNDAY P

Boston Symphony Sends Audiences Into "Stitches"

Feb. 19/39

"Peter and the Wolf" Is Made to Order for Walt Disney

When great audiences of intellectual concert subscribers and scholarly critics in Boston and New York are put into stitches of laughter, not at, but for, an orchestral composition by a celebrated composer, something unusual has happened in the concert world.

And that is what happened last week in Sanders Theatre, at Harvard University, and shortly previously in New York's Carnegie Hall and Boston's Symphony Hall.

The cause of this hilarity was the playing by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, of the piece by the noted living Russian composer, Prokofieff, entitled "Peter and the Wolf, an Orchestral Fairy Tale for Children."

An actor, Richard Hale, recited the story of a little Russian boy and how the animals on his granddad's farm were attacked by a wolf and lassooed by him with the help of a little bird.

As a result of the acclaim of delighted audiences and critics, the composition is to be repeated in Symphony Hall tomorrow evening and Tuesday afternoon, and in the Metropolitan Theatre, Providence, the following Tuesday evening.

The celebrated conductor of the Boston Symphony, Serge Koussevitzky, has nominated "Peter and the Wolf" as a successor to "Ferdinand the Bull" for the next great hit film of Walt Disney.

NEW YORK, N. Y.
TIMES

FEB 19 1939

RECENT PHONOGRAPH RECORDINGS

By COMPTON PAKENHAM

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NEW YORK, N. Y.
TIMES

FEB 19 1939

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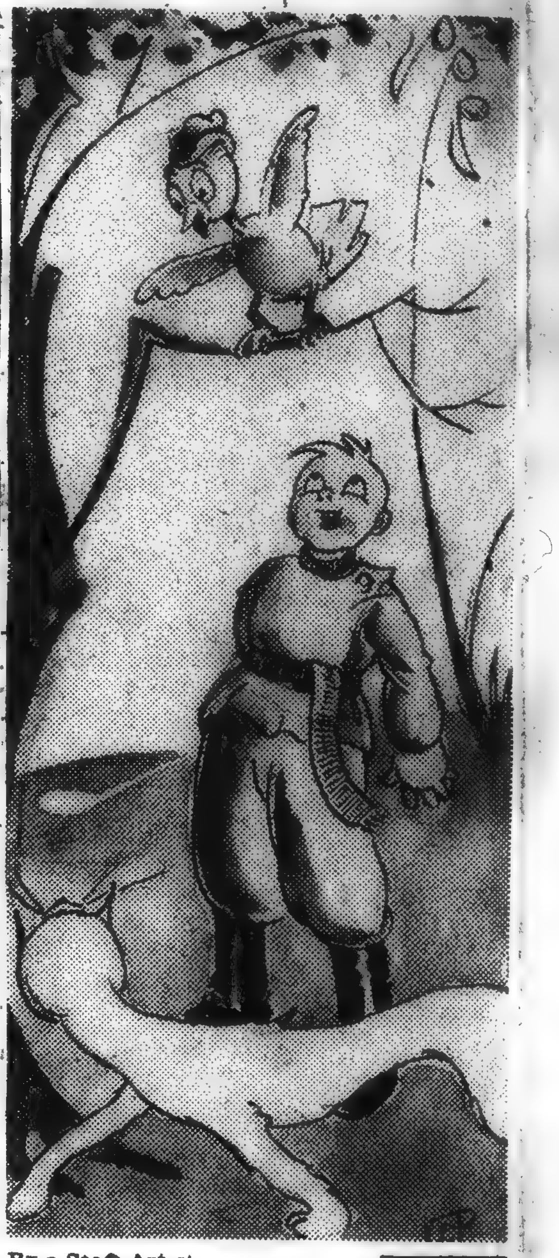
an D. Beaufort
Staff Writer of
The Christian Science Monitor



By a Staff Artist

THE CHRISTIAN SCIENCE MONITOR

'Peter and the Wolf'

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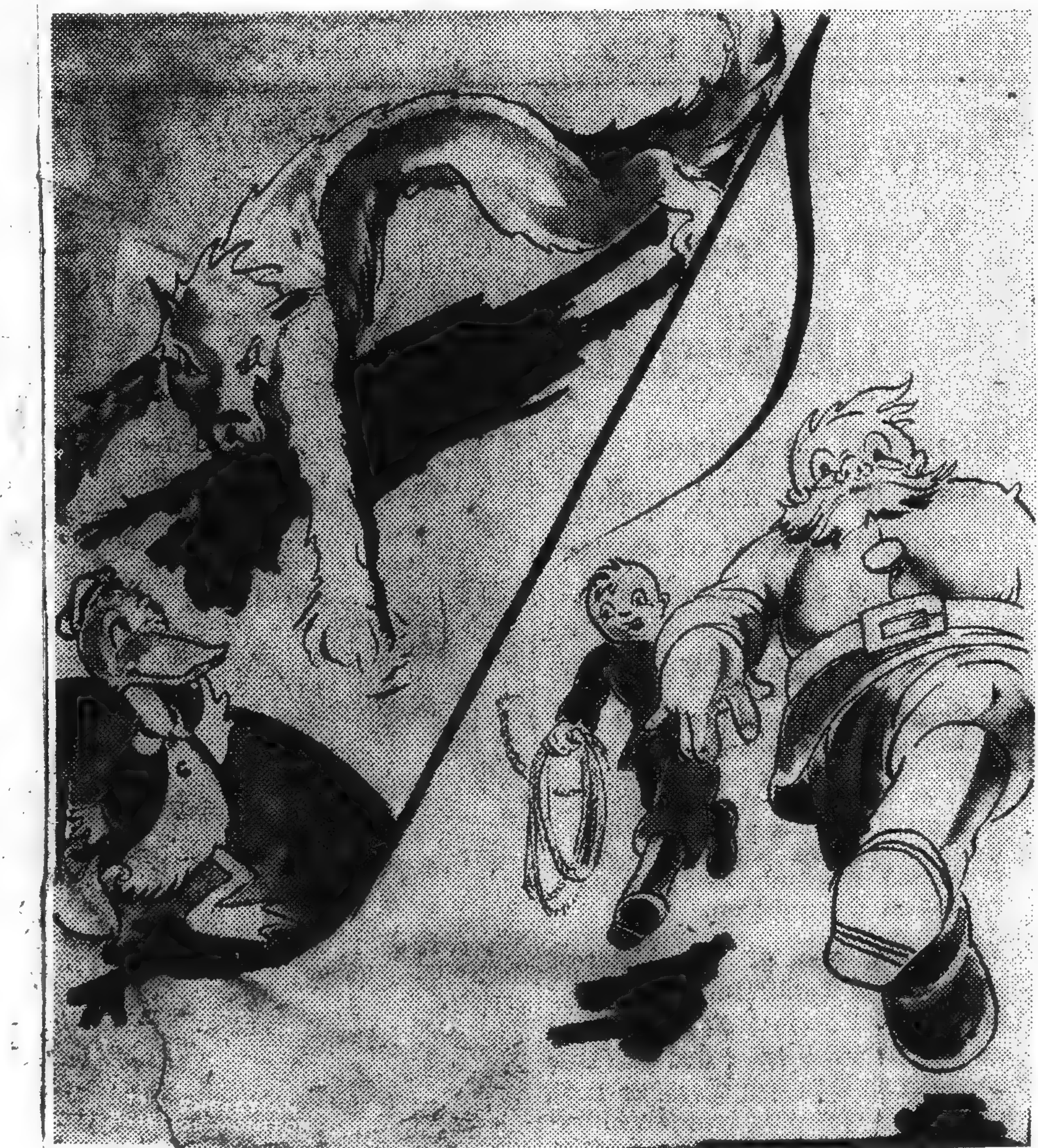
(Continued on Page 10, Column 5)

THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, FEBRUARY 17, 1939

Koussevitzky Hands Out a Tip to Walt Disney



By a Staff Artist

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Richard Hale

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N. Y. STAATS-ZEITUNG UND HEROLD, DONNERSTAG, den 9. FEBRUAR 1939

Aus der Musikwelt

Pensionsfonds-Konzert des Boston Orchestra

Für ſein diesjähriges Konzert zum Beſten ſeines Penſionsfonds hatte das Boſton Symphony Orcheſtra geſtern abend Papa Haydn verpflichtet, der die Eſterhazy'ſche Kapelle aus Eiſenſtadt mitbrachte. Es war ein vornehmes, elegantes Muſizieren auf der von Kerzen beleuchteten Bühne, ſo daß die nüchterne Carnegie Hall, deren gefüllter Hörerraum tief verdunkelt wurde, faſt etwas Feierliches und Feſtliches erhielt. Haydn hatte ſeine „Abſchieds-Symphonie" zur Aufführung beſtimmt, jenes wohlklingende, Herz und Seele beſänftigende Werk, bei deſſen letzten Takten die Muſikanten einer nach dem anderen die Pulte verlaſſen, ſo daß Papa Haydn ſchließlich ganz allein vor ſeinem Cembalo ſteht und ihm nichts weiter übrig bleibt, als die letzten Kerzen auszublaſen und ebenfalls Feierabend zu machen. Urſprünglich ſoll ja das allmähliche „Verduften" der Kapelle als Proteſt gegen die Abſicht des ſparſamen Grafen Eſterhazy, das Enſemble zu verkleinern, vorgenommen worden ſein, aber auch geſtern verfehlte dieſe humorvolle Warnung ihre Wirkung nicht, und man lachte lange und herzlich darüber.

Nach der Abſchiedsſymphonie gab es Gruenbergs „The Daniel Jazz", geſpielt von einer richtigen Jazz-Band, deren weißbejackte Mitglieder ſich jedoch bei näherem Hinſehen als Angehörige des Boſton Orcheſtra entpuppten. Nichtsdeſtoweniger klang die Muſik, die dieſe verkleideten Orcheſtramuſiker machten, echt nach Jazz und ſchuf einen bewegten, anſchaulichen Hintergrund für Vachel Lindſays gleichnamige Dichtung, die von dem Tenor Colin O'More mit viel Humor geſungen und geſprochen wurde. Richard Burgin, der Konzertmeiſter der Boſtoner Gäſte, erwies ſich als ſattelfeſter Jazzband-Dirigent.

Danach übernahm Serge Kouſſevitzky die Leitung des vollen Orcheſters, und man hatte faſt meinen können, Papa Haydn ſtünde wieder am Dirigentenpult; nur fehlten Kouſſevitzky die weiße Perücke, der blaue Kapellmeiſterrock mit den gelben Aufſchlägen, na, und auch das Kerzenlicht. Was er da aufführte, das war allerdings keine Muſik des 18. Jahrhunderts ſondern ganz unverkennbar eine jüngere Schöpfung, nämlich Prokofieffs Märchenſtück vom Peter, der den Wolf fängt. Richard Hale las den ins Engliſche überſetzten amüſanten Text und löſte damit, wie auch das Orcheſter mit der überaus witzigen Muſik, viel Gelächter und Beifall aus.

Nach der Pauſe verhieß das Programm noch Walzermuſik aus verſchiedenen Stilepochen: „Wiener Blut" und „Frühlingsſtimmen" von Johann Strauß, den „Valſe Triſte" von Sibelius und Ravels choreographiſche Dichtung „La Valſe".

NEW YORK, N. Y.
TIMES

FEB 19 1939

RECENT PHONOGRAPH REC

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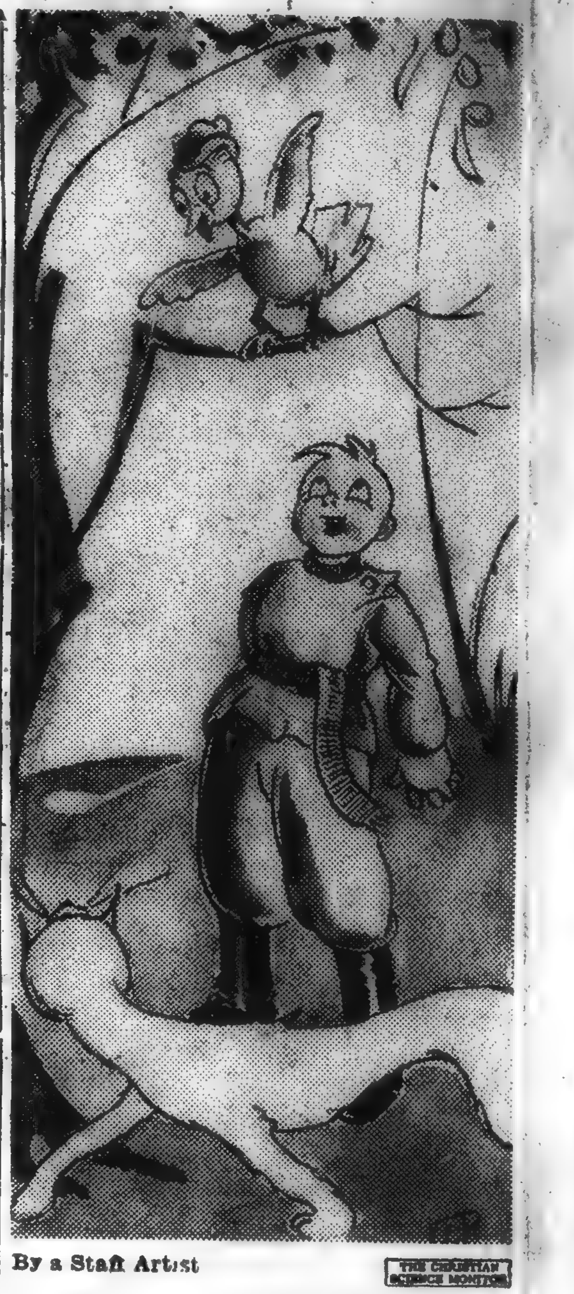

By a Staff Artist — THE CHRISTIAN SCIENCE MONITOR

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(Continued on Page 10, Column 5)

POST BOSTON SUNDAY P

Boston Symphony Sends Audiences Into "Stitches"

Feb. 19/39

"Peter and the Wolf" Is Made to Order for Walt Disney

When great audiences of intellectual concert subscribers and scholarly critics in Boston and New York are put into stitches of laughter, not at, but for, an orchestral composition by a celebrated composer, something unusual has happened in the concert world.

And that is what happened last week in Sanders Theatre, at Harvard University, and shortly previously in New York's Carnegie Hall and Boston's Symphony Hall.

The cause of this hilarity was the playing by the Boston Symphony Orchestra, conducted by Serge Koussevitzky, of the piece by the noted living Russian composer, Prokofieff, entitled "Peter and the Wolf, an Orchestral Fairy Tale for Children."

An actor, Richard Hale, recited the story of a little Russian boy and how the animals on his granddad's farm were attacked by a wolf and lassooed by him with the help of a little bird.

As a result of the acclaim of delighted audiences and critics, the composition is to be repeated in Symphony Hall tomorrow evening and Tuesday afternoon, and in the Metropolitan Theatre, Providence, the following Tuesday evening.

The celebrated conductor of the Boston Symphony, Serge Koussevitzky, has nominated "Peter and the Wolf" as a successor to "Ferdinand the Bull" for the next great hit film of Walt Disney.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, FEBRUARY 17, 1939

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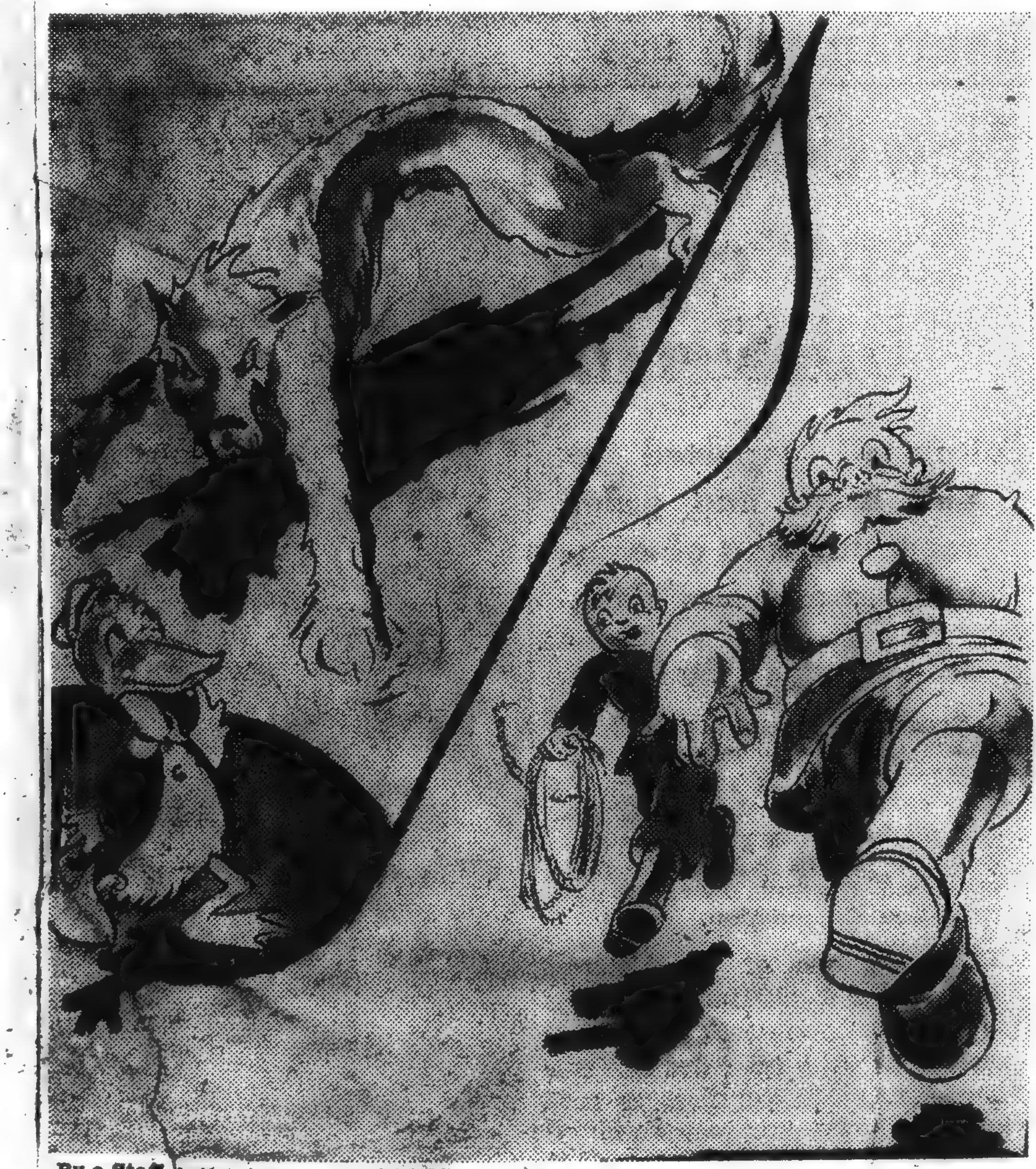

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B. Transcript
Feb. 18/39

Symphony Concert

Miss Hess as Soloist, And 100 Men to Follow

By MOSES SMITH

The concert of the Boston Symphony Orchestra yesterday afternoon enlisted the services of approximately one hundred men and a girl. It is true that the girl is now of woman's estate, and that she is a pianist, not a singer. Furthermore, she relied entirely on her musical attainments, brought to the recreation of Beethoven's C minor Piano Concerto, whereas the girl in the movie had to be an actress as well. There were, it is scarcely necessary to write, numerous differences between yesterday's concert and the movie. But in one important additional matter the two were alike: the girl dominated the proceedings so far as the audience was concerned.

Until Myra Hess had come on stage for the Beethoven Concerto, which constituted the concluding half of yesterday's program, those proceedings had been a conventional symphony concert. Serge Koussevitzky had led the Orchestra through the first Boston performance of William Schuman's Second Symphony; and even the composer's presence in the audience had not been sufficient to stimulate more than scattering applause. There was some show of audience-enthusiasm after the performance of the relatively unfamiliar Third Symphony of Sibelius. But even here, for the most part, the audience sat on its hands.

* * *

But Miss Hess was a different matter. A remembered friend, she had but to appear to generate warm applause. Since she was to play a composition for which her talents are particularly suited the result was readily predictable. There was considerable applause after the end of the first movement. There were even scattered plaudits after the Largo—and nobody tried to stop them. At the end came one of those rousing demonstrations of enthusiasm and affection that indicate how unmistakably engrossed the listeners have been throughout the performance.

And it was, indeed, a beautiful performance, not only on the part of Miss Hess but also on the part of everyone else concerned in it. Her piano-playing, meeting the demands of the composer at every stage, now robust and virile, now sensitive and exquisitely refined, found the most sympathetic response from the orchestra under Dr. Koussevitzky. An occasional deviation from perfect coincidence in attack did not appreciably alter the conviction that the ensemble was remarkably good and was based on an unusual sympathy among the performers.

* * *

If the Sibelius Symphony fell a little flat it was not because Dr. Koussevitzky and his men were not doing their utmost to present it in an exceptionally vital performance. The reason is rather to be sought partly in the unfamiliarity of the music, partly in its almost complete lack of showmanship and ready appeal. It is slight not only in duration but also in other dimensions. The climaxes are not big, the contrasts not obvious. The endings are abrupt.

In spite of these things, though, the Symphony is almost wearisomely repetitious (although I doubt whether this fact was in any degree responsible for the luke-warm response of the audience). In it is displayed more nakedly perhaps than in any of the other symphonies of Sibelius his almost pathological need for incessant restatement, with no more relief than transposition from one degree of the scale to another. The device is more successfully employed in the later symphonies because the thematic growth and development are more ingenious than they are in this Third Symphony. And the harmonic vocabulary and thematic material are a little less banal.

* * *

Mr. Schumann, whose rank is of course not to be confused with that of Sibelius, also relies on repetition in his Second Symphony. In fact, re-iteration is its dominant motive. But the devices of restatement that he uses, even though equally obvious, are more attractive to an ear sated with the nineteenth-century sequence. Mr. Schumann's writing is mainly polyphonic, in contrast with Sibelius's, which is principally harmonic. If he keeps a C sounding, as he does in one way or another almost throughout the entire length of the Symphony, there is something else happening at the same time; as likely as not, several things happening. If one instrument or set of instruments goes off on a seemingly endless ostinato, another is proceeding along a different line. By free employment of the old polyphonic devices of imitation, like the canon, the composer ends by restating the virtue of repetition, which, as far as I could make out at a first hearing, was his principal concern.

Even aside from these technical and analytical considerations (which seemed to interest nobody else in the audience), I found the music healthy and stimulating. In one long movement, which could discernibly be broken up into three sections, the symphony had muscular drive as well as intellectual conviction. Perhaps the language it employs and the form in which it is cast take it inevitably out of the category of music for large numbers of listeners. But I am not ready to concede even so much. It seems to me rather that Dr. Koussevitzky, far from having made a mistake in placing it on one of his programs, is actually disclosing to Boston audiences a genuine American talent.

C.S. Monitor
Feb. 18/39

Orchestral Novelties

By Pitts Sanborn

New York

Orchestral novelties have lent special interest to recent Carnegie Hall concerts of the Boston Symphony Orchestra and the New York Philharmonic-Symphony. First came Prokofieff's "Peter and the Wolf" at the "Concert Extraordinaire" given by the visiting Bostonians on the evening of Feb. 8 for the benefit of the orchestra's Pension Fund. This "Orchestral Fairy Tale for Children" made an undeniable hit, especially the charming theme associated with Peter himself. The program began (paradoxically, if you like) with Haydn's "Farewell" symphony, revived Gruenberg's "Daniel Jazz," and ended with a waltz section, offering the "Wiener Blut" and "Frühlingstimmen" waltzes of Johann Strauss, Sibelius's "Valse triste," and Ravel's "La Valse."

The orchestral performance was excellent throughout, Dr. Koussevitzky directing everything except the Gruenberg piece, which he turned over to Richard Burgin, the concertmaster. Richard Hale read the text in "Peter and the Wolf" with rare skill, and Colin O'More struggled courageously with the Gruenberg voice part. The large audience was properly pleased to find doormen and ushers dressed in the costume of Haydn's prime, as well as the members of the orchestra during the "Farewell" Symphony for which candles and candelabra had been duly assembled. Dr. Koussevitzky himself impersonated Haydn.

The Philharmonic-Symphony novelties were exhibited on the evening of Feb. 11 at a "Special Gala Concent" which was really a tribute to that versatile French musician Nadia Boulanger and her followers. Thus two of Miss Boulanger's pupils were represented by a composition each, performed for the first time in America, and one of them, the young French composer Jean Françaix (born 1912) making his American début, figured also as pianist. The absent pupil was Antoni Szalowski, a Pole, born at Warsaw in 1907. His contribution was an overture written in 1935, absolute music, without further title, a brisk, energetic, somewhat dissonant work, doubtless influenced by Stravinsky, and tinged with humor and maybe irony.

* * *

Less of drive and cutting edge marked Mr. Françaix's Piano Concerto, in which he gave a fluent and spirited account of the solo part, but three of its four movements were no less brisk and chattering, if of a lighter, simpler gaiety. What pleased the house most, though, was the Andante, with its obvious melodic line. To conclude the program Mr. Françaix shared with Miss Boulanger the solo work in Mozart's E flat Concerto for two pianos, while John Barbirolli conducted—a performance admirable in its adjustments and keeping, if by no means the last word in Mozartean grace and elegance.

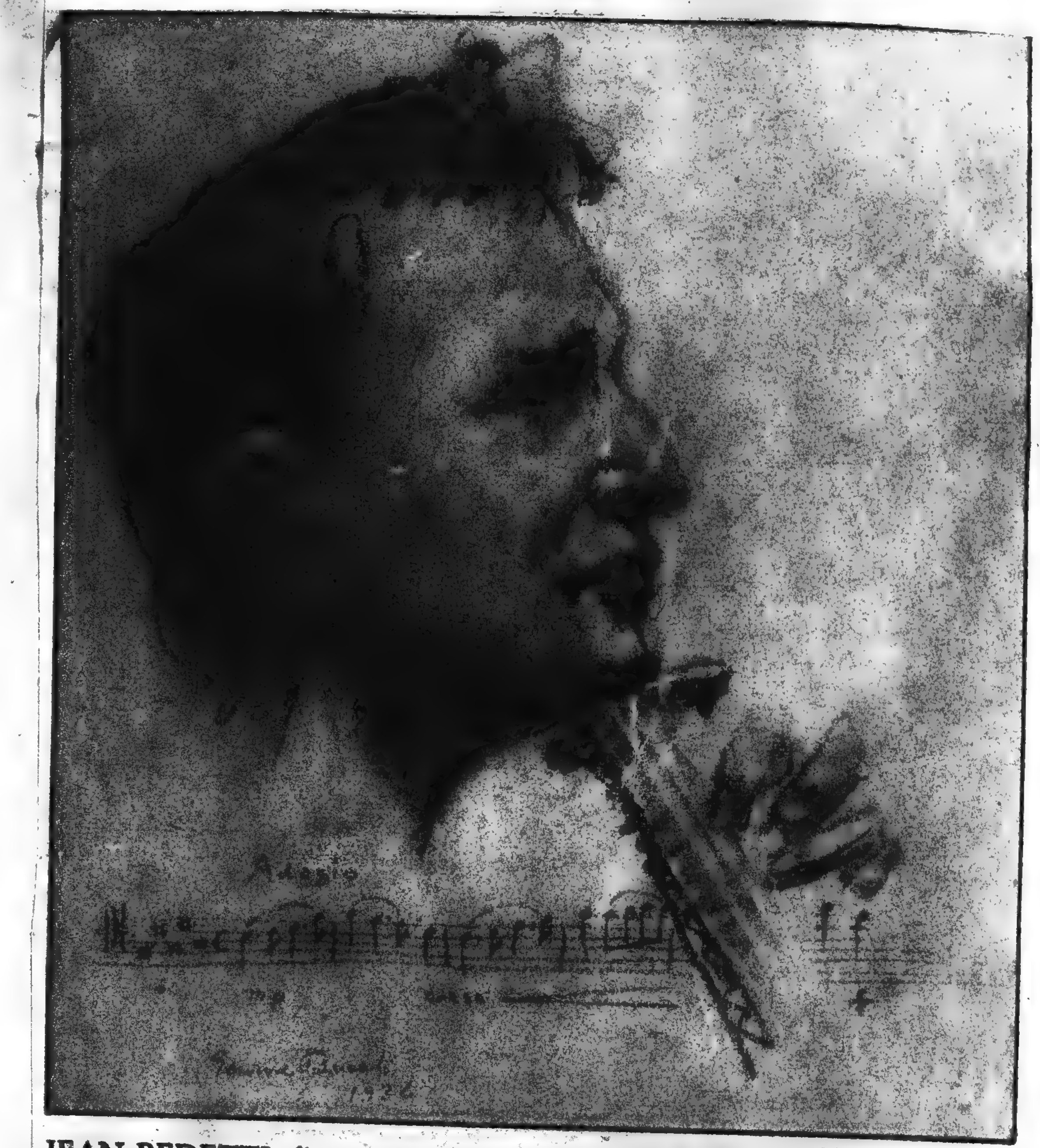
Miss Boulanger herself was the conductor (batonless, by the way) of the first half of the program, and an exceedingly efficient one. It was with pleasure, too, that you observed her easy modest demeanor, dignified without strut, totally lacking in self-consciousness. Thus she led an orchestra of men who played for her at their best through the two novelties and also the characteristic and beautiful nocturne for orchestra that Gabriel Fauré included in his incidental music to Haraucourt's comedy, "Shylock."

Nor did the contributions of the Boston Symphony and the Philharmonic-Symphony by any means end with these extraordinary occasions. On the evening of Feb. 10 Dr. Koussevitzky conducted Bruckner's Eighth Symphony (somewhat curtailed) and Ravel's arrangement of Moussorgsky's "Pictures at an Exhibition" in a way that won only resounding praise, and the next afternoon he obtained no less distinguished results in a program comprising Mozart's A major Symphony, K. 201; Hindemith's "Symphonic Dances," the "Schélomo" of Ernest Bloch (who bowed his acknowledgments from a box), and again the "Pictures at an Exhibition."

The Philharmonic-Symphony program for the evening of Feb. 9, the following afternoon, and the afternoon of Feb. 12, brought forward Berlioz's "Roman Carnival" Overture, Rachmaninoff's Third Piano Concerto, and as symphony Tchaikovsky's Fifth on the first two occasions and Beethoven's "Eroica" on the last. At all these concerts John Barbirolli conducted and Walter Gieseking was the soloist. Mr. Gieseking's stupendous playing in the concerto, in spite of the myriad other things going on, has been quite the talk of the town.

HARTFORD, CONN.
COURANT

FEB 19 1939



JEAN BEDETTI, first 'cellist of the Boston Symphony Orchestra, will be guest artist for eighth annual concert by Wethersfield Women's Chorus at Wethersfield High School, Feb. 21. Louis Pellettieri will direct.

HARTFORD, CONN.
COURANT

FEB 19 1939

Boston Symphony Cellist To Play Here Tuesday

Jean Bedetti, first 'cellist of the Boston Symphony Orchestra, will be guest soloist for the annual concert of the Wethersfield Women's Chorus Tuesday at 8:30 p. m. at the Wethersfield High School. His program will be as follows: "Suite Ancienne," by Breval; "Allegro," "Adagio" and "Rondo"; "Toccata," by Frescobaldi; "Elegie," by Faure; "Dragon Fly," Delune, and "Russian Dance," by Liadoff. Leo Litvin of Boston will be Mr. Bedetti's accompanist.

Holyoke Transcript
Feb. 20/39

Koussevitzky Drops His Reserve And Kisses Pianist

BOSTON, Feb. 20—Conductor Serge Koussevitzky, of the Boston Symphony Orchestra is noted for his reserve.

Thus, orchestra members were astonished today when they heard him exclaim, "before the whole orchestra!" and saw him implant an impulsive kiss upon the cheek of dark-eyed Myra Hess, celebrated English pianist, during a rehearsal.

Miss Hess, who had just played Schumann's "Concerto in A minor" in a way that delighted Koussevitzky, smilingly echoed his words, "before the whole orchestra!" and kissed him on the lips.

The orchestra loudly applauded both kisses.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 19 1939

THE ORCHESTRA

On Monday, March 13, the Philharmonic-Symphony will give a concert in Boston at Symphony Hall, under the auspices of the Boston Symphony Orchestra, which will mark Mr. Barbirolli's first appearance in the New England metropolis. Artur Schnabel will be the soloist in Beethoven's "Emperor" concerto. The Philharmonic last visited Boston, under Arturo Toscanini, in March, 1936. It will play in Hartford Tuesday night, March 14, in its third and last out-of-town concert of the season.

Next Season's Schedule

In 1939-'40, between Nov. 20 and Dec. 3, however, Mr. Barbirolli will take the Philharmonic-Symphony on its longest tour in this country since 1928-'29. The orchestra will travel as far west as Chicago and will also appear in three Canadian cities. The concerts on Nov. 26 in Chicago and Dec. 3 in Utica will go on the air, so as not to interrupt the sequence of the orchestra's regular Sunday broadcasts.

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Mr. Barbirolli will be the guest of honor at a luncheon to be given by the Beethoven Association tomorrow in its clubhouse, where he will speak on the history of conducting. Carl Engel will introduce Mr. Barbirolli, and the British Consul, Godfrey Haggard, C. M. G., will also be a speaker.

American Program Tonight

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Symphony Concert

B. Trans
Feb. 18/39

Miss Hess as Soloist, And 100 Men to Follow

By MOSES SMITH

The concert of the Boston Symphony Orchestra yesterday afternoon enlisted the services of approximately one hundred men and a girl. It is true that the girl is now of woman's estate, and that she is a pianist, not a singer. Furthermore, she relied entirely on her musical attainments, brought to the recreation of Beethoven's C minor Piano Concerto, whereas the girl in the movie had to be an actress as well. There were, it is scarcely necessary to write, numerous differences between yesterday's concert and the movie. But in one important additional matter the two were alike: the girl dominated the proceedings so far as the audience was concerned.

Until Myra Hess had come on stage for the Beethoven Concerto, which constituted the concluding half of yesterday's program, those proceedings had been a conventional symphony concert. Serge Koussevitzky had led the Orchestra through the first Boston performance of William Schuman's Second Symphony; and even the composer's presence in the audience had not been sufficient to stimulate more than scattering applause. There was some show of audience-enthusiasm after the performance of the relatively unfamiliar Third Symphony of Sibelius. But even here, for the most part, the audience sat on its hands.

* * *

But Miss Hess was a different matter. A remembered friend, she had but to appear to generate warm applause. Since she was to play a composition for which her talents are particularly suited the result was readily predictable. There was considerable applause after the end of the first movement. There were even scattered plaudits after the Largo—and nobody tried to stop them. At the end came one of those rousing demonstrations of enthusiasm and affection that indicate how unmistakably engrossed the listeners have been throughout the performance.

And it was, indeed, a beautiful performance, not only on the part of Miss Hess but also on the part of everyone else concerned in it. Her piano-playing, meeting the demands of the composer at every stage, now robust and virile, now sensitive and exquisitely refined, found the most sympathetic response from the orchestra under Dr. Koussevitzky. An occasional deviation from perfect coincidence in attack did not appreciably alter the conviction that the ensemble was remarkably good and was based on an unusual sympathy among the performers.

* * *

If the Sibelius Symphony fell a little flat it was not because Dr. Koussevitzky and his men were not doing their utmost to present it in an exceptionally vital performance. The reason is rather to be sought partly in the unfamiliarity of the music, partly in its almost complete lack of showmanship and ready appeal. It is slight not only in duration but also in other dimensions. The climaxes are not big, the contrasts not obvious. The endings are abrupt.

In spite of these things, though, the Symphony is almost wearisomely repetitious (although I doubt whether this fact was in any degree responsible for the luke-warm response of the audience). In it is displayed more nakedly perhaps than in any of the other symphonies of Sibelius his almost pathological need for incessant restatement, with no more relief than transposition from one degree of the scale to another. The device is more successfully employed in the later symphonies because the thematic growth and development are more ingenious than they are in this Third Symphony. And the harmonic vocabulary and thematic material are a little less banal.

* * *

Mr. Schumann, whose rank is of course not to be confused with that of Sibelius, also relies on repetition in his Second Symphony. In fact, re-iteration is its dominant motive. But the devices of restatement that he uses, even though equally obvious, are more attractive to an ear sated with the nineteenth-century sequence. Mr. Schumann's writing is mainly polyphonic, in contrast with Sibelius's, which is principally harmonic. If he keeps a C sounding, as he does in one way or another almost throughout the entire length of the Symphony, there is something else happening at the same time; as likely as not, several things happening. If one instrument or set of instruments goes off on a seemingly endless ostinato, another is proceeding along a different line. By free employment of the old polyphonic devices of imitation, like the canon, the composer ends by restating the virtue of repetition, which, as far as I could make out at a first hearing, was his principal concern.

Even aside from these technical and analytical considerations (which seemed to interest nobody else in the audience), I found the music healthy and stimulating. In one long movement, which could discernibly be broken up into three sections, the symphony had muscular drive as well as intellectual conviction. Perhaps the language it employs and the form in which it is cast take it inevitably out of the category of music for large numbers of listeners. But I am not ready to concede even so much. It seems to me rather that Dr. Koussevitzky, far from having made a mistake in placing it on one of his programs, is actually disclosing to Boston audiences a genuine American talent.

Orchestral Novelties

C. S. Monitor
Feb. 18/39

By Pitts Sanborn

New York

Orchestral novelties have lent special interest to recent Carnegie Hall concerts of the Boston Symphony Orchestra and the New York Philharmonic-Symphony. First came Prokofieff's "Peter and the Wolf" at the "Concert Extraordinaire" given by the visiting Bostonians on the evening of Feb. 8 for the benefit of the orchestra's Pension Fund. This "Orchestral Fairy Tale for Children" made an undeniable hit, especially the charming theme associated with Peter himself. The program began (paradoxically, if you like) with Haydn's "Farewell" symphony, revived Gruenberg's "Daniel Jazz," and ended with a waltz section, offering the "Wiener Blut" and "Frühlingstimmen" waltzes of Johann Strauss, Sibelius's "Valse triste," and Ravel's "La Valse."

The orchestral performance was excellent throughout, Dr. Koussevitzky directing everything except the Gruenberg piece, which he turned over to Richard Burgin, the concertmaster. Richard Hale read the text in "Peter and the Wolf" with rare skill, and Colin O'More struggled courageously with the Gruenberg voice part. The large audience was properly pleased to find doormen and ushers dressed in the costume of Haydn's prime, as well as the members of the orchestra during the "Farewell" Symphony for which candles and candelabra had been duly assembled. Dr. Koussevitzky himself impersonated Haydn.

The Philharmonic-Symphony novelties were exhibited on the evening of Feb. 11 at a "Special Gala Concent" which was really a tribute to that versatile French musician Nadia Boulanger and her followers. Thus two of Miss Boulanger's pupils were represented by a composition each, performed for the first time in America, and one of them, the young French composer Jean Françaix (born 1912) making his American début, figured also as pianist. The absent pupil was Antoni Szalowski, a Pole, born at Warsaw in 1907. His contribution was an overture written in 1935, absolute music, without further title, a brisk, energetic, somewhat dissonant work, doubtless influenced by Stravinsky, and tinged with humor and maybe irony.

* * *

Less of drive and cutting edge marked Mr. Françaix's Piano Concerto, in which he gave a fluent and spirited account of the solo part, but three of its four movements were no less brisk and chattering, if of a lighter, simpler gaiety. What pleased the house most, though, was the Andante, with its obvious melodic line. To conclude the program Mr. Françaix shared with Miss Boulanger the solo work in Mozart's E flat Concerto for two pianos, while John Barbirolli conducted—a performance admirable in its adjustments and keeping, if by no means the last word in Mozartean grace and elegance.

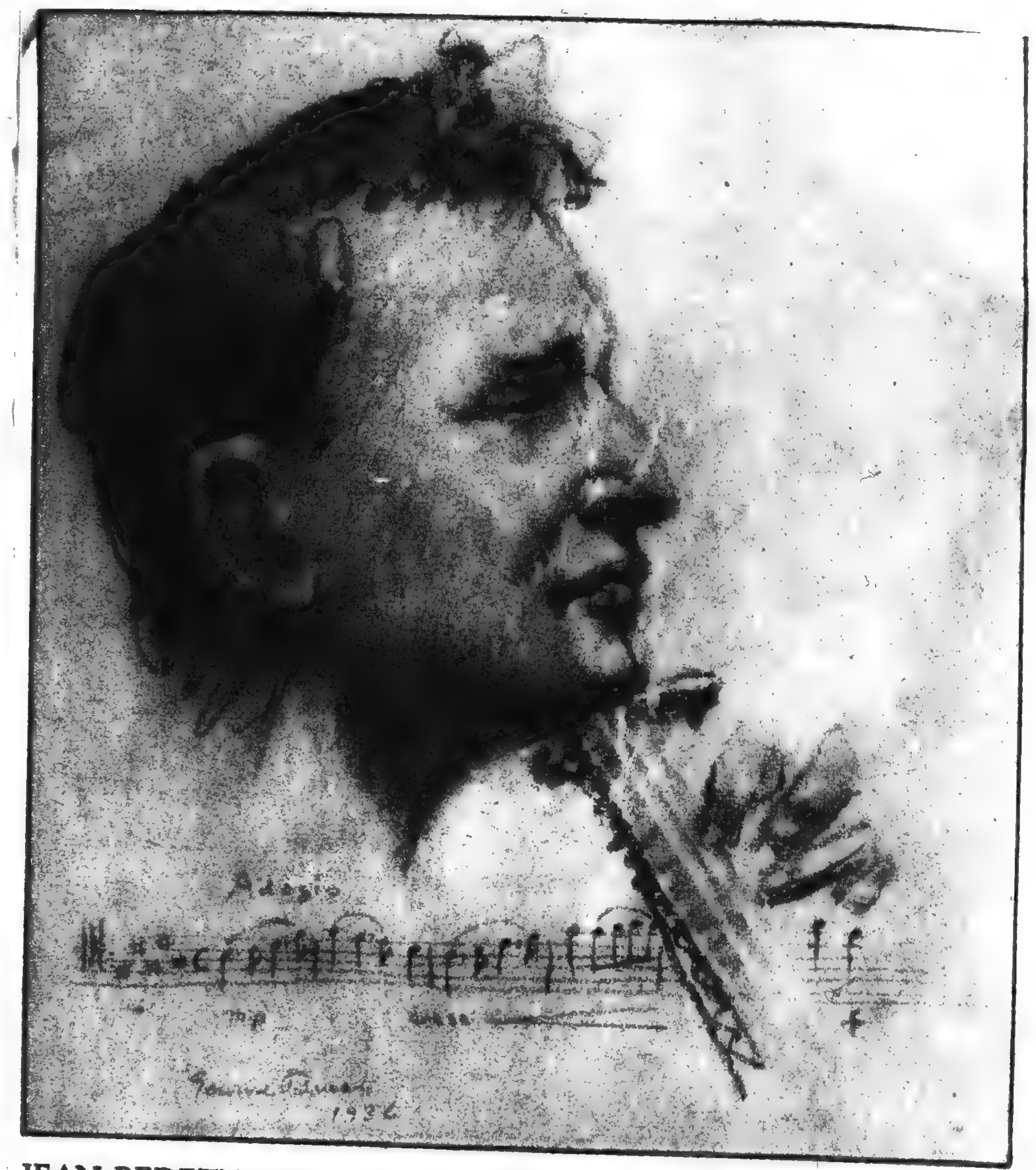
Miss Boulanger herself was the conductor (batonless, by the way) of the first half of the program, and an exceedingly efficient one. It was with pleasure, too, that you observed her easy modest demeanor, dignified without strut, totally lacking in self-consciousness. Thus she led an orchestra of men who played for her at their best through the two novelties and also the characteristic and beautiful nocturne for orchestra that Gabriel Fauré included in his incidental music to Haraucourt's comedy, "Shylock."

Nor did the contributions of the Boston Symphony and the Philharmonic-Symphony by any means end with these extraordinary occasions. On the evening of Feb. 10 Dr. Koussevitzky conducted Bruckner's Eighth Symphony (somewhat curtailed) and Ravel's arrangement of Moussorgsky's "Pictures at an Exhibition" in a way that won only resounding praise, and the next afternoon he obtained no less distinguished results in a program comprising Mozart's A major Symphony, K. 201; Hindemith's "Symphonic Dances," the "Schélomo" of Ernest Bloch (who bowed his acknowledgments from a box), and again the "Pictures at an Exhibition."

The Philharmonic-Symphony program for the evening of Feb. 9, the following afternoon, and the afternoon of Feb. 12, brought forward Berlioz's "Roman Carnival" Overture, Rachmaninoff's Third Piano Concerto, and as symphony Tchaikovsky's Fifth on the first two occasions and Beethoven's "Eroica" on the last. At all these concerts John Barbirolli conducted and Walter Gieseking was the soloist. Mr. Gieseking's stupendous playing in the concerto, in spite of the myriad other things going on, has been quite the talk of the town.

HARTFORD, CONN.
COURANT

FEB 19 1939



JEAN BEDETTI, first 'cellist of the Boston Symphony Orchestra, will be guest artist for eighth annual concert by ~~Wethersfield~~ Women's Chorus at Wethersfield High School, Feb. 21. Louis Pellettieri will direct.

HARTFORD, CONN.
COURANT

FEB 19 1939

Boston ~~Symphony~~ Cellist To Play Here Tuesday

Jean Bedetti, first 'cellist of the Boston Symphony Orchestra, will be guest soloist for the annual concert of the Wethersfield Women's Chorus Tuesday at 8:30 p. m. at the Wethersfield High School. His program will be as follows: "Suite Ancienne," by Breval; "Allegro," "Adagio" and "Rondo"; "Toccata," by Frescobaldi; "Elegie," by Faure; "Dragon Fly," Delune, and "Russian Dance," by Liadoff. Leo Litvin of Boston will be Mr. Bedetti's accompanist.

Holyoke Transcript
Feb. 20/39

Koussevitzky Drops His Reserve And Kisses Pianist

BOSTON, Feb. 20—Conductor Serge Koussevitzky, of the Boston Symphony Orchestra is noted for his reserve.

Thus, orchestra members were astonished today when they heard him exclaim, "before the whole orchestra!" and saw him implant an impulsive kiss upon the cheek of dark-eyed Myra Hess, celebrated English pianist, during a rehearsal.

Miss Hess, who had just played Schumann's "Concerto in A minor" in a way that delighted Koussevitzky, smilingly echoed his words, "before the whole orchestra!" and kissed him on the lips.

The orchestra loudly applauded both kisses.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 19 1939

THE ORCHESTRA

On Monday, March 13, the Philharmonic-Symphony will give a concert in Boston at Symphony Hall, under the auspices of the Boston Symphony Orchestra, which will mark Mr. Barbirolli's first appearance in the New England metropolis. Artur Schnabel will be the soloist in Beethoven's "Emperor" concerto. The Philharmonic last visited Boston, under Arturo Toscanini, in March, 1936. It will play in Hartford Tuesday night, March 14, in its third and last out-of-town concert of the season.

Next Season's Schedule

In 1939-'40, between Nov. 20 and Dec. 3, however, Mr. Barbirolli will take the Philharmonic-Symphony on its longest tour in this country since 1928-'29. The orchestra will travel as far west as Chicago and will also appear in three Canadian cities. The concerts on Nov. 26 in Chicago and Dec. 3 in Utica will go on the air, so as not to interrupt the sequence of the orchestra's regular Sunday broadcasts.

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Mr. Barbirolli will be the guest of honor at a luncheon to be given by the Beethoven Association tomorrow in its clubhouse, where he will speak on the history of conducting. Carl Engel will introduce Mr. Barbirolli, and the British Consul, Godfrey Haggard, C. M. G., will also be a speaker.

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BROOKLYN, N. Y.
EAGLE
FEB 19 1939

Records in Review

Koussevitzky Conducts Bostonians in Haydn Symphony—Brahms' Third Played by London Philharmonic

Any one with half an ear can whistle the tunes of a Haydn symphony after one hearing. Like Mozart, Haydn's music is extremely easy to listen to, being essentially melodic and clear as crystal in structure. It has all the necessary requisites for great popularity. Concertgoers hear perhaps half a dozen Haydn symphonies played over and over. This season a number of the practically unknown of his 104 symphonies will be played here for the first time in the Friends of Music series to be conducted by Fritz Stiedry.

Why should Haydn be so neglected? If he has been slighted in the concert halls he has been downright ignored by the record companies. A recent survey in this column showed that while Mozart's music led in the number of recordings, Haydn's was near the bottom of the list.

Beyond the natural unpredictability of popular taste one is hard put to it to find a reason for this phenomenon. It is sincerely hoped that the record companies will take advantage of the service the Stiedry series is rendering and transfer to wax some of the many beautiful Haydn symphonies which have never been heard by the American public.

* * *

A vote of sincere gratitude is due Dr. Koussevitzky for a current addition to the meager recorded library of Haydn symphonies in his superb performance of the B flat major No. 102 on Victor records.

The persistent conception of cheery "Papa Haydn" is quickly dispelled in listening to the broad Beethovenesque measures which form the slow introduction of this work. Likewise, the dramatic modulations, sudden dynamic contrasts of the first and last movements, the vigorous menuetto foreshadowing Beethoven's brusque scherzos, do not conform to the delicate, powdered-wigged Haydn popularly pictured. The music is played crisply and with great vitality and the recording is excellent.

* * *

In 1883, almost a century after the completion of the Haydn work, Brahms wrote his Third Symphony in F major, which was dubbed by some critics at the time of its first performance as a second "Eroica." No doubt the No. 3 classification of the symphony had something to do with the title. Despite the fine quality of the music, however, it is not a heroic symphony in any part except the exalted finale.

Not many months ago Columbia released a magnificent version of Brahms' Fourth by a combination which in such music is unsurpassable with the possible exception of Bruno Walter and his late lamented Vienna Philharmonic. The combination is Felix Weingartner and the London Philharmonic, and their performance is all that might be expected. Faithful care for detail is observed without losing sight of broad lyric patterns, while the intimate charm of the song-like andante and the intimate brooding of the allegretto are treated with rare understanding.

B. Her. Feb. 21/39

MUSIC

MONDAY SYMPHONY

By ALEXANDER WILLIAMS

The fourth concert in the Monday-Tuesday series by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given last night in Symphony Hall. Myra Hess, pianist, was the soloist. Richard Hale, narrator, assisted. The program was as follows:

Mozart—Symphony in A major, K. No. 201.
Prokofieff—"Peter and the Wolf," an orchestral fairy tale for children, Op. 67.
Schumann—Piano Concerto in A minor, Op. 54.
Ravel—"La Valse," Choreographic Poem.

As often happens in this subsidiary series, last night's concert was a particularly delightful and rewarding occasion. The combination of Mozart's enchanting symphony, Prokofieff's amusing fairy tale, the glorious Schumann concerto and Ravel's stimulating "waltz" proved, as might easily have been anticipated, irresistible. Moreover, it was all brilliantly played. Dr. Koussevitzky showed the finest judgment in interpretation between the classical, the modern and the romantic.

Miss Hess, as on the weekend concerts, gave a performance that was engrossing to listen to. Some might even prefer her Schumann to her Beethoven, though this is matter for conversational dissection rather than a printed appraisal. The phrasing, the rhythmic problems, were all taken care of in expert fashion. Again there was a wonderful sense of co-ordination with the orchestra and conductor. Again there was the feeling of the music first, last and all the time.

"Peter and the Wolf" has obviously come to stay. It would be interesting to test its effect upon an audience of children; but the beauty and freshness of its melodies and the sparkle of its orchestration can always have a wider appeal. Dr. Koussevitzky's policy of accelerating the whole performance is undoubtedly wise, though possibly the composer might have preferred that the wood-wind themes be not too hurried. There is no point here in laboring the fact that we have not seen and still do not see eye to eye with Mr. Hale's narration of the text. He has spoken it enough now and has noticed the reaction on a number of audiences so that he need have scant concern with its close.

Ravel's remarkable "La Valse" brought this exceptional concert to it sclose.

It will be repeated this afternoon. The next pair in the series will be given—in the middle of our annual session with the Metropolitan Opera, unhappily—on March 20 and 21.

Music and The Dance

SYMPHONY HALL—COM. 1492
TODAY 3
Boston Symphony
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Soloist—MYRA HESS—Piano

INDIANAPOLIS, IND.
TIMES
FEB 9 - 1939

THE Berkshire Symphonic Festival announces that the Boston Symphony Orchestra under Dr Serge Koussevitsky will give six concerts during the sixth annual festival at Tanglewood, in Stockbridge, Mass., between Aug. 3 and 13.

The aim of the festival is to create a musical center at Stockbridge in 1940. Its purpose is stated as follows:

"That the annual festival may be supplemented by a school or academy holding annual sessions preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, chorus leaders and instrumental players."

Membership lists for this year closed last Nov. 1, with the assurance of an audience of more than 2000 for each of the six concerts.

MUNCIE, IND.
STAR
FEB 19 1939

The World Of Music

By LOUIS F. KEEMLE.

NEW YORK, Feb. 18 (U.P.)—The Boston Symphony Orchestra under Serge Koussevitzky appeared at Carnegie Hall this month in what was generally hailed as one of the most delightful concerts in years. It was for the benefit of the orchestra's pension fund and filled the hall.

The program combined beauty, grace and musical humor. On arrival at the hall, the patrons were startled to find the doorkeepers and ticket takers in the costume of the period of Haydn, wigs and all. The ushers were similarly garbed.

The stage was veiled by a curtain. When it went up, the orchestra was revealed in costume, with Koussevitzky impersonating Haydn, conducting from a period spinet from the Casadesus collection.

A large chandelier of candles hung center stage. Right and left were pedestals with candelabra. A flickering candle was on each player's stand.

In the soft light, the orchestra started Haydn's "Farewell" Symphony.. In the last movement, the players, one by one, snuffed out their candles and glided from the scene. Finally only Haydn was left. After bowing his head in a melancholy gesture, he too disappeared and the curtain fell.

The story is that Haydn and his men were weary of their long stay at the Esterhazy court and wanted to return home. The symphony was intended as a gentle hint to Prince Esterhazy, who got the point and cheerfully acceded.

In a startling change of pace, the curtain went up next on a small orchestra garbed as jazz players, with a backdrop of crude, Russianistic art depicting Daniel in the Lions' Den. They played "The Daniel Jazz," written by Louis Gruenberg from the poem of Vachel Lindsay, for tenor and orchestra. Colin Moore sang the amusing conception of the Negro-style verses.

Next was "Peter and the Wolf," Prokofieff's orchestral fairy tale for children, never heard in New York before. Richard Hale was the narrator, accompanying the music with running story of what the orchestra was telling. The second half of the program consisted of waltz music of Johann Strauss, Sibelius and Ravel.

B. Globe Feb. 21/39

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

A chronicler of last night's Boston Symphony concert is faced with the dilemma of just where to begin. For the evening boasted not only a superlative performance of Schumann's A minor Piano Concerto with Myra Hess as the soloist, but a thrilling recreation of Ravel's "La Valse," as well. These two compositions—and the manner in which they were played—came as exciting second half to a concert that began with one of Mozart's youthful and delectable symphonies—in A major (K. 201), and included "Peter And the Wolf," that charming setting of a Russian fairly tale, by Prokofieff. As in previous performances here of "Peter And the Wolf," the spoken part of narrator was expressively taken by Richard Hale.

Since a cardinal rule of courtesy is ladies first, this is the place to say that Myra Hess was again at the top of her form, playing with her familiar though unobtrusive technical mastery and beautifully polished style one of the noblest piano concertos in the realm of music. The Schumann Concerto was created by a tone poet, and it takes a poet (or poetess) of the keyboard to bring out its essentially romantic spirit. This Miss Hess did superbly to an equally shortcoming perceptible—and that was minor—lay in one or two discrepancies in the tempo between soloist and orchestra.

Although "La Valse" is more forceful than subtle and ends with a walloping climax, Ravel's sardonic evocation of the most sentimental of dances is the product of a complex mind and time. Dr. Koussevitsky has always interpreted it with unusual distinction, but the effect last night was electrifying.

The Monday audience evidently were of the same mind, to judge by their applause. The program will be repeated at 3 this afternoon.

C. W. D.

MYRA HESS AT EXTRA CONCERT

Soloist With Symphony in Schumann Concerto

B. Post — Feb. 21/39

BY WARREN STOREY SMITH

Not often have the subscribers to the extra series of Symphony Concerts received so attractive a programme as the one presented by Dr. Koussevitzky last evening and which will be heard again this afternoon. As is the rule at these concerts, Dr. Koussevitzky drew somewhat on programmes already presented this season. Prokofieff's musical fairy tale, "Peter and the Wolf," with Richard Hale as the narrator, heard at the recent Pension Fund Concert, had place on last evening's list, as did Ravel's "La Valse," another item from this so-called "Concert Extraordinaire."

For the rest, however, this programme was comprised of music that had not been heard in Boston this season. The opening number was Mozart's youthful Symphony in A major, which Dr. Koussevitzky introduced here in the fall of 1936, and the remaining and chief item on the programme was the Pianoforte Concerto of Schumann with Myra Hess as the soloist. Ever since Miss Hess played this most romantic concertos at a Pension Fund Concert a few years ago the music has seemed to be peculiarly her own. Possibly last evening's performance was a little less inspired, as the phrase goes, but it would still be difficult to imagine a more sympathetic performance from any other pianist. As was the case when Miss Hess played the Beethoven C minor Concerto at the concerts of last Friday afternoon and Saturday evening, the audience was tumultuously enthusiastic. Nor was it any less appreciative of the combined efforts of Prokofieff, Dr. Koussevitzky and Mr. Hale. In the familiar music of "La Valse" conductor and orchestra quite outdid themselves.

C. S. Monitor — Feb. 21/39.

'Peter and the Wolf' Again

If you are one of the "children" who have not yet heard the Prokofieff version of that Orchestral Fairy Tale, "Peter and the Wolf," then you may as well swallow your disappointment . . . and write to the management of the Boston Symphony Orchestra about it, for it was performed last night and announced for this afternoon as the orchestra's fourth program in the Monday-Tuesday series of concerts. Presumably, it will be done again this season, but there is always another season in prospect.

With Richard Hale again in the role of narrator, the deliciously shivery tale went forward last night with its customary quota of thrills, and it is doubtful if any previous audience derived any greater enjoyment. As a matter of fact, one listener found last night's performance superior to former ones on several counts. Mr. Hale himself, for instance, has settled more naturally into the part; the strings have found a more comprehensive strut for Peter, and the various birds and beasts have enlarged their dynamic vocabulary. Dr. Koussevitzky has performed a real service to his patrons and they in turn have given him a gratifying, if slightly Bostonese, response.

The Prokofieff item was, however, but one of the several enjoyable things which Dr. Koussevitzky offered last night. The opening Symphony in A major (Koechel No. 201) by Mozart was one of the most charming performances of orchestral music which we have heard from the orchestra this winter. It deserves an early repetition.

And of course, there was the soloist, Miss Myra Hess who is literally spending the week end with the Boston Symphony Orchestra. At the pair of concerts in this series she is heard in the Schumann Concerto for Pianoforte and Orchestra. Her performance last night was one of the most poetic which she has yet compassed . . . and that is saying a great deal. There may be a restless few who would like to hear some of the newer pianoforte works from her, yet so long as they may hear the older works performed with the perfection of detail which Miss Hess discloses, they should be more than satisfied. Evidently those at the concert last night were captivated, since they appeared reluctant to allow the soloist to retire, but must bring her forward for an ovation which she shared with orchestra and conductor. The program closed with a brilliant publication of the Ravel "La Valse," choreographic poem.

G. M. S.

CUE
NEW YORK, N. Y.
FEB 18 1939

BECAUSE the recent visit of the Boston Symphony Orchestra embraced a moment of exceptional felicity, it seems pertinent to bestow an affectionate comment upon the concert on February 8 in aid of the Pension Fund.

Whether you were struck by the resemblance of Serge Koussevitzky to the surviving photographs of "Papa" Haydn, the fact remains that one was compelled to concede such a resemblance, so artfully was the Boston conductor made up. The stage was set to recall an eighteenth century salon, probably in the Esterhaz castle. The players wore wigs, laced coats, and knee-breeches, candles fluttered over their music stands, and a soft and classic glow bathed the scene from a hundred candles set in a great chandelier.

Rarely has the "Farewell" symphony enjoyed such a delicious performance. True to the story, the musicians stole out, one by one, as the end drew near, blowing out their candles and finally leaving only "Papa" Haydn himself and a lone violinist to bow in the dim light as the audience applauded.

After Mr. Colin O'More had shouted his way through Gruenberg's "Daniel Jazz", a setting of the Lindsay poem which has been heard here before, with the orchestra in mess jackets, seated on a movable platform against a garish but clever backdrop, the real entertainment began. This was Prokofieff's new piece, "Peter and the Wolf", in which Mr. Richard Hale used his magnificent voice to address the audience as "My dear children" and relate the movement of this fairy tale in amusing fashion. The music itself is salty, brilliant, and adroit, yet fraught with a truly childish simplicity. Everyone enjoyed it. Then came Waltzes from Strauss to Ravel, and the evening ended upon a festive note.

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BROOKLYN, N. Y.
EAGLE
FEB 19 1939

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MONDAY SYMPHONY

By ALEXANDER WILLIAMS

The fourth concert in the Monday-Tuesday series by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given last night in Symphony Hall. Myra Hess, pianist, was the soloist. Richard Hale, narrator, assisted. The program was as follows:

Mozart—Symphony in A major, K. No. 201.
Prokofieff—"Peter and the Wolf," an orchestral fairy tale for children, Op. 67.
Schumann—Piano Concerto in A minor, Op. 54.
Ravel—"La Valse," Choreographic Poem.

As often happens in this subsidiary series, last night's concert was a particularly delightful and rewarding occasion. The combination of Mozart's enchanting symphony, Prokofieff's amusing fairy tale, the glorious Schumann concerto and Ravel's stimulating "waltz" proved, as might easily have been anticipated, irresistible. Moreover, it was all brilliantly played. Dr. Koussevitzky showed the finest judgment in interpretation between the classical, the modern and the romantic.

Miss Hess, as on the weekend concerts, gave a performance that was engrossing to listen to. Some might even prefer her Schumann to her Beethoven, though this is matter for conversational dissection rather than a printed appraisal. The phrasing, the rhythmic problems, were all taken care of in expert fashion. Again there was a wonderful sense of co-ordination with the orchestra and conductor. Again there was the feeling of the music first, last and all the time.

"Peter and the Wolf" has obviously come to stay. It would be interesting to test its effect upon an audience of children; but the beauty and freshness of its melodies and the sparkle of its orchestration can always have a wider appeal. Dr. Koussevitzky's policy of accelerating the whole performance is undoubtedly wise, though possibly the composer might have preferred that the wood-wind themes be not too hurried. There is no point here in laboring the fact that we have not seen and still do not see eye to eye with Mr. Hale's narration of the text. He has spoken it enough now and has noticed the reaction on a number of audiences so that he need have scant concern with its close.

Ravel's remarkable "La Valse" brought this exceptional concert to it sclose.

It will be repeated this afternoon. The next pair in the series will be given—in the middle of our annual session with the Metropolitan Opera, unhappily—on March 20 and 21.

Music and The Dance

SYMPHONY HALL—COM. 1492
TODAY 3
Boston Symphony
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Soloist—MYRA HESS—Piano

INDIANAPOLIS, IND.
TIMES
FEB 9 - 1939

THE Berkshire Symphonic Festival announces that the Boston Symphony Orchestra under Dr. Serge Koussevitsky will give six concerts during the sixth annual festival at Tanglewood, in Stockbridge, Mass., between Aug. 3 and 13.

The aim of the festival is to create a musical center at Stockbridge in 1940. Its purpose is stated as follows:

"That the annual festival may be supplemented by a school or academy holding annual sessions preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, chorus leaders and instrumental players."

Membership lists for this year closed last Nov. 1, with the assurance of an audience of more than 2000 for each of the six concerts.

MUNCIE, IND.
STAR
FEB 19 1939

The World Of Music

By LOUIS F. KEEMLE.

NEW YORK, Feb. 18 (U.P.)—The Boston Symphony Orchestra under Serge Koussevitzky appeared at Carnegie Hall this month in what was generally hailed as one of the most delightful concerts in years. It was for the benefit of the orchestra's pension fund and filled the hall.

The program combined beauty, grace and musical humor. On arrival at the hall, the patrons were startled to find the doorkeepers and ticket takers in the costume of the period of Haydn, wigs and all. The ushers were similarly garbed.

The stage was veiled by a curtain. When it went up, the orchestra was revealed in costume, with Koussevitzky impersonating Haydn, conducting from a period spinet from the Casadesus collection.

A large chandelier of candles hung center stage. Right and left were pedestals with candelabra. A flickering candle was on each player's stand.

In the soft light, the orchestra started Haydn's "Farewell" Symphony. In the last movement, the players, one by one, snuffed out their candles and glided from the scene. Finally only Haydn was left. After bowing his head in a melancholy gesture, he too disappeared and the curtain fell.

The story is that Haydn and his men were weary of their long stay at the Esterhazy court and wanted to return home. The symphony was intended as a gentle hint to Prince Esterhazy, who got the point and cheerfully acceded.

In a startling change of pace, the curtain went up next on a small orchestra garbed as jazz players, with a backdrop of crude, Russianistic art depicting Daniel in the Lions' Den. They played "The Daniel Jazz," written by Louis Gruenberg from the poem of Vachel Lindsay, for tenor and orchestra. Colin Moore sang the amusing conception of the Negro-style verses.

Next was "Peter and the Wolf," Prokofieff's orchestral fairy tale for children, never heard in New York before. Richard Hale was the narrator, accompanying the music with a running story of what the orchestra was telling. The second half of the program consisted of waltz music of Johann Strauss, Sibelius and Ravel.

Globe Feb. 21/39

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

A chronicler of last night's Boston Symphony concert is faced with the dilemma of just where to begin. For the evening boasted not only a superlative performance of Schumann's A minor Piano Concerto with Myra Hess as the soloist, but a thrilling recreation of Ravel's "La Valse," as well. These two compositions—and the manner in which they were played—came as exciting second half to a concert that began with one of Mozart's youthful and delectable symphonies—in A major (K. 201), and included "Peter And the Wolf," that charming setting of a Russian fairly tale, by Prokofieff. As in previous performances here of "Peter And the Wolf," the spoken part of narrator was expressively taken by Richard Hale.

Since a cardinal rule of courtesy is ladies first, this is the place to say that Myra Hess was again at the top of her form, playing with her familiar though unobtrusive technical mastery and beautifully polished style one of the noblest piano concertos in the realm of music. The Schumann Concerto was created by a tone poet, and it takes a poet (or poetess) of the keyboard to bring out its essentially romantic spirit. This Miss Hess did superbly to an equally shortcoming perceptible—and that was minor—lay in one or two discrepancies in the tempo between soloist and orchestra.

Although "La Valse" is more forceful than subtle and ends with a walloping climax, Ravel's sardonic evocation of the most sentimental of dances is the product of a complex mind and time. Dr. Koussevitzky has always interpreted it with unusual distinction, but the effect last night was electrifying.

The Monday audience evidently were of the same mind, to judge by their applause. The program will be repeated at 3 this afternoon.

C. W. D.

MYRA HESS AT EXTRA CONCERT

Soloist With Symphony in Schumann Concerto

B. Post Feb. 21/39

BY WARREN STOREY SMITH

Not often have the subscribers to the extra series of Symphony Concerts received so attractive a programme as the one presented by Dr. Koussevitzky last evening and which will be heard again this afternoon. As is the rule at these concerts, Dr. Koussevitzky drew somewhat on programmes already presented this season. Prokofieff's musical fairy tale, "Peter and the Wolf," with Richard Hale as the narrator, heard at the recent Pension Fund Concert, had place on last evening's list, as did Ravel's "La Valse," another item from this so-called "Concert Extraordinaire."

For the rest, however, this programme was comprised of music that had not been heard in Boston this season. The opening number was Mozart's youthful Symphony in A major, which Dr. Koussevitzky introduced here in the fall of 1936, and the remaining and chief item on the programme was the Pianoforte Concerto of Schumann with Myra Hess as the soloist. Ever since Miss Hess played this most romantic concertos at a Pension Fund Concert a few years ago the music has seemed to be peculiarly her own. Possibly last evening's performance was a little less inspired, as the phrase goes, but it would still be difficult to imagine a more sympathetic performance from any other pianist. As was the case when Miss Hess played the Beethoven C minor Concerto at the concerts of last Friday afternoon and Saturday evening, the audience was tumultuously enthusiastic. Nor was it any less appreciative of the combined efforts of Prokofieff, Dr. Koussevitzky and Mr. Hale. In the familiar music of "La Valse" conductor and orchestra quite outdid themselves.

C. S. Monitor Feb. 21/39.

'Peter and the Wolf' Again

If you are one of the "children" who have not yet heard the Prokofieff version of that Orchestral Fairy Tale, "Peter and the Wolf," then you may as well swallow your disappointment . . . and write to the management of the Boston Symphony Orchestra about it, for it was performed last night and announced for this afternoon as the orchestra's fourth program in the Monday-Tuesday series of concerts. Presumably it will be done again this season, but there is always another season in prospect.

With Richard Hale again in the role of narrator, the deliciously shivery tale went forward last night with its customary quota of thrills, and it is doubtful if any previous audience derived any greater enjoyment. As a matter of fact, one listener found last night's performance superior to former ones on several counts. Mr. Hale himself, for instance, has settled more naturally into the part; the strings have found a more comprehensive strut for Peter, and the various birds and beasts have enlarged their dynamic vocabulary. Dr. Koussevitzky has performed a real service to his patrons and they in turn have given him a gratifying, if slightly Bostonese, response.

The Prokofieff item was, however, but one of the several enjoyable things which Dr. Koussevitzky offered last night. The opening Symphony in A major (Koechel No. 201) by Mozart was one of the most charming performances of orchestral music which we have heard from the orchestra this winter. It deserves an early repetition.

And of course, there was the soloist, Miss Myra Hess who is literally spending the week end with the Boston Symphony Orchestra. At the pair of concerts in this series she is heard in the Schumann Concerto for Pianoforte and Orchestra. Her performance last night was one of the most poetic which she has yet compassed . . . and that is saying a great deal. There may be a restless few who would like to hear some of the newer pianoforte works from her, yet so long as they may hear the older works performed with the perfection of detail which Miss Hess discloses, they should be more than satisfied. Evidently those at the concert last night were captivated, since they appeared reluctant to allow the soloist to retire, but must bring her forward for an ovation which she shared with orchestra and conductor. The program closed with a brilliant publication of the Ravel "La Valse," choreographic poem.

G. M. S.

CUE
NEW YORK, N. Y.
FEB 18 1939

BECAUSE the recent visit of the Boston Symphony Orchestra embraced a moment of exceptional felicity, it seems pertinent to bestow an affectionate comment upon the concert on February 8 in aid of the Pension Fund.

Whether you were struck by the resemblance of Serge Koussevitzky to the surviving photographs of "Papa" Haydn, the fact remains that one was compelled to concede such a resemblance, so artfully was the Boston conductor made up. The stage was set to recall an eighteenth century salon, probably in the Esterhaz castle. The players wore wigs, laced coats, and knee-breeches, candles fluttered over their music stands, and a soft and classic glow bathed the scene from a hundred candles set in a great chandelier.

Rarely has the "Farewell" symphony enjoyed such a delicious performance. True to the story, the musicians stole out, one by one, as the end drew near, blowing out their candles and finally leaving only "Papa" Haydn himself and a lone violinist to bow in the dim light as the audience applauded.

After Mr. Colin O'More had shouted his way through Gruenberg's "Daniel Jazz", a setting of the Lindsay poem which has been heard here before, with the orchestra in mess jackets, seated on a movable platform against a garish but clever backdrop, the real entertainment began. This was Prokofieff's new piece, "Peter and the Wolf", in which Mr. Richard Hale used his magnificent voice to address the audience as "My dear children" and relate the movement of this fairy tale in amusing fashion. The music itself is salty, brilliant, and adroit, yet fraught with a truly childish simplicity. Everyone enjoyed it. Then came Waltzes from Strauss to Ravel, and the evening ended upon a festive note.

Boston Amusements—

C. S. Monitor - Feb. 23/39

'Contemporary Classicism;' Roy Harris' New Symphony

By Alfred H. Meyer

Twice in the last two weeks I have heard composers (William Schuman and Roy Harris) talk in almost identical terms about contemporary music:

"The composer knows that melody is the prime element in all music. He would learn more about developing melody by studying that greatest store of melodic writing, the Plainsong of the Gregorian period in the history of music. He would avoid all the trickery, the sensationalism, the showmanship of the music of the nineteenth century, but he would learn from that showmanship the most telling and effective way of presenting his own music. He would learn from the Romanticists their use of color, without being led into the excesses of the colorists. The composer of the present is trying to achieve a contemporary classicism."

This is indeed the creed of the forward-looking composer of this beginning middle portion of the twentieth century. He is through with the study and exploitation of dissonance and discord for their own sake, as practised in the 'teens and twenties of this century. Said Mr. Schuman at the Boston Public Library last Wednesday, "I am glad I was not born 10 years earlier, for then I would have taken part in that horrible study of discord which took place 10 years ago." And Mr. Harris, who is 12 years older than Mr. Schuman, echoed much of this point of view in talking about his new symphony, when he said, "The symphony is a piece of melodic organic evolution. The melody is always diatonic. The harmony is always made up of new uses of consonant triads—when it does not revert to the earlier forms of organum, which historically preceded all counterpoint and harmony."

* * *

To be sure, the composer of the present has learned from his elder brother not to be afraid of dissonance. Thus in Mr. Harris' new symphony the melody, which is consistently diatonic, is sometimes polytonal or polymodal, or is sometimes based on a polytonal chord (that is, a chord made up of two distinct, separate chords, or chords taken from two keys or two modes). The harmonic scheme, this new use of consonant triads, also frequently places in close juxtaposition chords from several different keys or modes. If clashes occur, the new composer has learned from the last two decades to be tolerant toward them—that is, if he feels them as clashes at all.

"This new treatment of consonances and dependence on the free use of consonances has innumerable possibilities," said Mr. Harris. "The surface has only been scratched. But I do believe that we should exhaust the study of conconance in all its relationships before we go systematically into the study of dissonance, as the earlier part of the century unpreparedly and abortively attempted."

Turning more specifically to his new "Third Symphony: 1939," which is to receive its first performances at the concerts of the Boston Symphony Orchestra on Friday and Saturday, Mr. Harris stated that the whole melodic outline of this piece of "melodic organic evolution" was evolved in a single day. Its working out was completed shortly before Christmas, last year. The new symphony is in a single movement, "Con moto."

This one movement is in five sections, which, however, by the most skillfully contrived transitions, flow into one another without interrupting in the least the continuity of the whole. The first section is intense and tragic; the second more lyric; the third, with pastoral connotations, is brighter—in the words of the composer, is "full of light"; the fourth, a fugue, is a section of strength and vigor; the fifth recapitulates in such a way as to be both a thematic and an emotional reprise.

* * *

The tragic intensity of the first section is established by sonorities in low strings. The open fourths and fifths of the ancient organum are the only harmony and serve to emphasize the hard and dour beginning. But this grim beginning, in its turn, has as its chief purpose to enhance and to throw into the greatest possible relief the beginning of the principal melody of the first section, which enters when violins are first heard and when major triads first put in their appearance.

In the second section the lyric flow becomes more obvious, the melody is more disjunct, there is a sense of release from the more forbidding first section, a feeling as of spontaneous joy. It is thus an intermediate stage on the way toward the brightly colored and ingratiating Pastorale or third section.

This section moves in gay melodic patterns in high-pitched instruments, over polytonal arpeggiated chords in strings. It is dispassionate, free, gracious. The transition toward the fugue of the fourth section gets more and more boisterous.

The fugue is all strength and vigor. As in the first two sections strings were prominent, and as in the third the melodic lines were in wood winds, so in this fugue brasses and percussion come in for their turn. A counterpoint near the end of this section is derived from the second section of the symphony and begins to meet the formal demands for recapitulation. A strong rhythmic motive affords transition to the fifth section.

This section reintroduces the string melody of the first section. It comes to its culmination in a multiple canon in strings and wood winds, punctuated by rhythmic motives in brass and percussion. The symphony ends in low-pitched instruments, in the mood of the beginning.

Early Curtain For 'Five Kings'

Performances of "Five Kings" will begin at 8 in the evening and at 2 for matinées, at the Colonial next week. The piece, abstracted from three Shakespearean plays, is longer than the usual run.

Because of Orson Welles' radio engagement, performances of "Five Kings" will be omitted on Friday evenings, but there will be three matinée, on Wednesdays, Thursdays, and Saturdays.

Parts of "Henry IV," Parts I and II, and of "Henry V" are included in the presentation. Mr. Welles plays Falstaff, and Burgess Meredith Prince Hal.

Symphony Analysis, Concert

Photographs at Symphony Hall

C. S. Monitor - Feb. 23/39

By Dorothy Adlow

In the Exhibition Foyer of Symphony Hall there are on view New England photographs furnished by a dozen camera clubs of Connecticut, New Hampshire, and Massachusetts.

The many subjects which invite a photographer's interest are represented: personal portraits, snow scenes, marines, architectural details, dunes, and genre. The photographer finds his camera responsive to many variations of mood. In general he does what the hobby painter does; he goes to the country with his apparatus, finds a pleasant stretch of meadow, a glittering waterfall, a handsome patch of clouds; he trains his camera upon the chosen spot, controls the shot as fully as he can, and then, hopes for the best. When we see five dozen camera prints, we find them conforming to an expected pattern. The gray tonal gamut is adaptable, but limited; the possibility of variation wide but soon encompassed. One waterfall comes to look like another, if the camera man does not take pains to capture a maximum of distinguishing qualities. That he can do through care, skill, and with benefit of a sensitive apparatus.

The prints at Symphony Hall show how common today is good craftsmanship in photography. They show how many people are having a good time taking pictures of which they may well be proud. Outstanding contributions come from L. Whitney Standish, Harold King, R. L. Coffin, Franklin I. Jordan, H. B. Tower, Jr., and Charles White.

B. Globe Feb. 28/39

MUSIC

HOTEL VENDOME

The Litwin Trio

The Litwin Trio, composed of three Boston artists, gave its first public concert as a unit last night in the Concert Hall of the Hotel Vendome. Leo Litwin, pianist, and George Millrood, violinist, have previously appeared in solo recitals. Arthur Winograd, cellist, was here heard for the first time. A cordial reception was given by the audience.

The program comprised three Trios: one by Buxtehude, 17th century composer, one by Joseph Jongen, heard here for the first time, and the Trio Op. 101 by Brahms. The Brahms Trio is undoubtedly the best music, and here the Litwin Trio did its best playing.

It was easy to imagine that the Trio by Buxtehude would be more effective when played by the instruments for which it was originally written — violin, harpsichord and viola da gamba. It is a little too thin in substance and body for the modern instruments. Jongen's Trio impresses as being much too long for what the composer (a contemporary Belgian) has to say. There is little originality in the thematic material, and it is developed by monotonous imitation by the instruments. The Andante section contains moments of some distinction, with some good melody writing.

The members of the Litwin Trio are undoubtedly well-schooled, able artists. Their performance showed a good ensemble spirit, and a real feeling for the music in hand. Occasional shortcomings of intonation or failure to give a part its due prominence are minor flaws that show only the short time that they have been organized as a unit.

Post Feb 28/39 Copyright, 19

LITWIN TRIO CONCERT

BY WARREN STOREY SMITH

The Litwin Trio, a newly formed ensemble of three young resident musicians, was heard in its first public concert at the Hotel Vendome last evening. Specifically, these performers are George Millrood, violinist; Arthur Winograd, 'cellist, and Leo Litwin, pianist. Mr. Litwin, who has given his name to the organization, is well known here both as accompanist and solo pianist.

By testimony of last evening's concert the Litwin Trio is a group to be heard with pleasure in whatever music it essays. The programme it offered on this occasion was neither radical nor conventional, and listed trios by Buxtehude, Joseph Jongon and Brahms. That age in music is a relative rather than an actual matter was demonstrated anew in the case of the first two of these works. Joseph Jorgon, who is head of the Conservatory of Brussels, has just turned 65, and Dietrich Buxtehude, who excited the emulation of Bach, both as performer and composer, was born in 1637. Nevertheless, the music of the ancient composer is still very much alive and that of the living one quite the reverse—tiresomely monotonous and derivative; full of echoes of Franck, Rimsky-Korsakov and other composers. Why the three young players chose to expend their skill upon it is not easy to see, unless it was that they thought they were offering us music that was not staled by repetition and would, therefore, be acceptable upon that ground alone.

They were heard and warmly applauded last evening by an audience which filled most of an auditorium ideally suited to the performance of chamber music.

SYRACUSE, N. Y.
HERALD

FEB 12 1939

The Berkshire Symphonic Festival announces that the Boston Symphony Orchestra under Dr. Serge Koussevitsky will give six concerts during the sixth annual festival at Tanglewood, in Stockbridge, Mass., between Aug. 3 and 13.

HUDSON, N. Y.
REGISTER

FEB 13 1939

LOOKING FORWARD TO SIXTH FESTIVAL

Six concerts will be given by the Boston Symphony Orchestra, Serge

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NEW CASTLE, IND.
COURIER - TIMES

FEB 13 1939

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DAVENPORT, IA.
DEMOCRAT-LEADER

FEB 12 1939

SIX CONCERTS WILL

. . . be given by the Boston Symphony orchestra at the sixth annual Berkshire Symphonic Festival at Tanglewood in Stockbridge, Mass., next summer. There will be two series on concerts, the first on Aug. 3, 5 and 6 and the second Aug. 10, 12 and 13. The membership lists closed on Nov. 1 with the result that audiences of more than 2,000 are assured. Ninety per cent of the boxes have been taken.

Everything is being done to insure the convenience and comfort of the patrons.

CANTON, ILL.
LEDGER

FEB 11 1939

The Berkshire Symphonic Festival announces that the Boston Symphony Orchestra under Dr.

MUNCIE, IND.
STAR

FEB 12 1939

THE Berkshire Symphonic Festival announces that the Boston Symphony Orchestra under Dr. Serge

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LAWRENCE, MASS.
EAGLE

FEB 11 1939

Supervisors of Music Favor Festival Plan

At the invitation of Superintendent of Schools Edward J. Russell and F. Carl Gorman, supervisor of music for Pittsfield, several supervisors of music in Berkshire met yesterday afternoon to discuss a proposal of the Berkshire Symphonic Festival to sponsor a series of lectures on music appreciation. The lectures, to be given by Miss Harriet Johnson of the Layman's Music Course, would take place when and if the Festival had sufficient funds to finance them.

The supervisors were enthusiastic over the idea and passed a resolution unanimously favoring the plan. They were also anxious that the Festival should make plans in the future if possible to permit school children interested in music to attend rehearsals of the Boston Symphony Orchestra at Tanglewood.

The Festival was represented by George W. Edman of this city and Miss Alice Riggs of Stockbridge. Others present were Mr. Russell, Mr. Gorman, William H. Flynn of Dalton, Miss Adeline O. Johnson of Lenox, James Morley Chambers of North Adams, M. John Shand of Adams and Miss Spagniol of the parochial schools in North Adams.

GALVESTON, TEX.
TRIBUNE

FEB 10 1939

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NORWOOD, MASS.
MESSENGER

FEB 15 1939

35 JR. HIGH PUPILS TO HEAR HUB SYMPHONY

Teachers Will Escort Students To Concert By Boston Symphony Orchestra Of Classic And Semi-Classic Music

About 35 pupils in the Junior high school will attend the Youth's concert this afternoon in Symphony hall, Boston where 70 musicians of the Boston symphony orchestra will give a concert of classic and semi-classic music from Bach to more modern composers. Wheeler Beckett will conduct. The children will be under the supervision of Miss Ann Switzer and Mrs. Marie Brown, teachers in the Junior high school.

The concert will probably be given in three parts. Arranged so that the children will grasp some of the sterner motifs of the masters there is sufficient relief provided by the waltz music of Johann Strauss and the later Richard Strauss, to make the concert particularly entertaining for the young pupils. It is expected that the ever popular and lilting Blue Danube waltz will be given without variations, exactly as Strauss composed it.

The children will leave Norwood by bus. The concert is scheduled to begin at 3:30 and every ticket allotted to Norwood has been taken by Junior high pupils.

The Youth Concerts is something new to New England recently and follows a broad attempt to educate children in an appreciation of music.

B. Trans

MUSIC

Feb. 23 1939

Foreword to New Symphony By a Seasoned American

By Moses Smith

Fresh from an essay with a young American composer, William Schuman, whose Symphony last week disturbed many and engrossed a few at the concerts of the Boston Symphony Orchestra, Serge Koussevitzky turns his attention, for the concerts of tomorrow afternoon and Saturday evening, to the new Third Symphony of a seasoned hand, Roy Harris, who, as it happens, has been teacher of Schuman.

Mr. Harris's Symphony, which will be followed on the program by Stravinsky's "Fire - Bird" Suite and Beethoven's Seventh Symphony (the last-named in place of the same composer's "Pastoral," originally announced), will be receiving first performances on these occasions. The Boston Symphony concerts have also been the scene for first performances of Mr. Harris's earlier symphonies—the First in January, 1934, the Second in February, 1936. Dr. Koussevitzky's admiration for the composer's talent has been no secret; and his zeal on behalf of the progressive American composers has thus been spectacularly manifested by the assignment of Boston premieres to three successive symphonies by one of the American leaders, and by including works by two of these composers on programs in successive weeks.

The merits and implications of Mr. Harris's latest work, which was completed last month, may be considered after tomorrow's performance. For the present we may limit ourselves to such matters as may be gleaned from a conversation with the composer and from a perusal of the score with the composer at one's side.

The Third Symphony is written for large modern orchestra, with much doubling of wind instruments. The percussion is not unusual except for the inclusion of the vibraphone, that instrument of characteristic timbre and sonority. There is neither harp nor piano.

The work is in a single movement, without a break for its duration of about twenty minutes. There are, however, five sections, which the composer has attempted to bridge carefully, one section growing from the other, so that the division may not be apparent to the casual listener. The first section, which the composer describes as tragic in vein, begins with a statement, from the unaccompanied 'cellos, of a long theme. As the 'cellos continue the subject they are joined by other strings, the resulting intervals being fourths and fifths, but no thirds—a procedure to which the composer refers as modern organum. The interval of the third, completing the conventional harmony, is not heard, indeed, until the first violins state their subject, which seemingly grows out of the preceding material. The method of development is similar, the emphasis being always on the long line.

The second section, which the composer calls lyric, employs what he terms disjunct melody. The treatment here is polyphonic, principally by the device of the canon. The instrumentation includes horns and wood winds as well as the strings, which are emphasized in the opening section. The middle section is pastoral. Again there are canons, which, in both parallel and contrary motion, make of the string parts a veritable shimmering network of sound, against which the wood winds later ply their essentially melodic discussion.

The succeeding section is a fugue, dramatic in character. It is subdivided, in turn, into three parts, the second of which employs materials coming out of the canons of the second main portion of the symphony. The end of the fugue is devoted to a rhythmic climax, which leads to the finale of the Symphony—dramatic and tragic. Here the subject-matter of the opening section of the Symphony is used in canons against the climax of the fugue. The ending is strong, but with harmony and instrumentation thinned out as many of the instruments slide off a C-sharp onto a C.

CONDUCTOR STRESSES A POINT

THIRD
SYMPHONY

(Photo by AP)

Roy Harris, Oklahoma-born composer, and Mrs. Harris listen attentively as Serge Koussevitzky (left), conductor of the Boston Symphony Orchestra, stresses a point after first performance of Mr. Harris' Third Symphony, which had its premiere here yesterday. Mr. Harris also has the distinction of having had his first two symphonies given their first performances by the Boston orchestra.

Pondering the American Scene

ROY HARRIS

Whose Third Symphony will receive first performances at the concerts of the Boston Symphony Orchestra under Serge Koussevitzky tomorrow afternoon and Saturday evening.

Globe

MUSIC

Feb. 25/39

SYMPHONY HALL

Boston Symphony Orchestra

Dr. Serge Koussevitzky conducted the first performance of the Third Symphony by the American composer, Roy Harris, at the concert yesterday afternoon by the Boston Symphony Orchestra. The program included the suite drawn by Igor Stravinsky from his music to the ballet "The Fire-Bird," and Beethoven's Seventh Symphony.

Mr. Harris is a prominent figure among American composers of the day, and he writes with obvious strength and conviction. When his "Symphony; 1933" was introduced here five years ago, the work impressed this writer as definitely individual, the product of one who possessed a considerable though not fully developed talent. Mr. Harris' conviction was very much to the fore in that work, though the means employed in expressing it, that is to say, the material and orchestration, suggested that he had not yet found his own voice.

The new Third Symphony, composed last Autumn, shows Mr. Harris to have advanced in that regard. His idom now is plainly his own It has become even more moderate than that of the Second Symphony, if memory may be relied upon. And he writes more directly and to the point. Mr. Harris has, too, improved his instrumentation. Gone is the thickness attendant upon excessively heavy orchestration, and in its place is found a pleasing clearness of texture.

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C. W. D.

Andover Mass.
Townsman

FEB 16 1939

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First Performance of Composer's Third Major Work

B. Post Feb. 25/39

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WORK IS ORIGINAL

Since these Symphonies of Messrs. Schuman and Harris are each in one movement and since the first-named composer was, for a time, a pupil of the latter, it is a temptation to compare them, even though such comparison is hardly fair. In contrast to the aspiring, experimenting Schuman, Mr. Harris, who has just turned 41, is an old hand at the symphonic game. Although his Symphony runs in a single movement and takes no more than 20 minutes to play, it contains well defined and suitably contrasted sections, as was distinctly not the case with Mr. Schuman's curious venture with the symphonic form. And Mr. Harris' music, whether you like it or dislike it, is recognizably his own.

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Mr. Harris employs such melody in the first of the five sections of his Symphony, which he himself characterizes as "tragic," "lyric" and "pastoral," respectively. A rather obvious device, perhaps, but the composer's trick of presenting his cantilena at the outset, first without accompaniment, then with "organum"-like fourths and fifths and, finally, with the hitherto missing thirds (a sort of synthesis of music's early history) is undeniably effective.

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B. Trans. MUSIC Feb. 23 1939

Foreword to New Symphony By a Seasoned American

By Moses Smith

Fresh from an essay with a young American composer, William Schuman, whose Symphony last week disturbed many and engrossed a few at the concerts of the Boston Symphony Orchestra, Serge Koussevitzky turns his attention, for the concerts of tomorrow afternoon and Saturday evening, to the new Third Symphony of a seasoned hand, Roy Harris, who, as it happens, has been teacher of Schuman.

Mr. Harris's Symphony, which will be followed on the program by Stravinsky's "Fire-Bird" Suite and Beethoven's Seventh Symphony (the last-named in place of the same composer's "Pastoral," originally announced), will be receiving first performances on these occasions. The Boston Symphony concerts have also been the scene for first performances of Mr. Harris's earlier symphonies—the First in January, 1934, the Second in February, 1936. Dr. Koussevitzky's admiration for the composer's talent has been no secret; and his zeal on behalf of the progressive American composers has thus been spectacularly manifested by the assignment of Boston premieres to three successive symphonies by one of the American leaders, and by including works by two of these composers on programs in successive weeks.

The merits and implications of Mr. Harris's latest work, which was completed last month, may be considered after tomorrow's performance. For the present we may limit ourselves to such matters as may be gleaned from a conversation with the composer and from a perusal of the score with the composer at one's side.

The Third Symphony is written for large modern orchestra, with much doubling of wind instruments. The percussion is not unusual except for the inclusion of the vibraphone, that instrument of characteristic timbre and sonority. There is neither harp nor piano.

The work is in a single movement, without a break for its duration of about twenty minutes. There are, however, five sections, which the composer has attempted to bridge carefully, one section growing from the other, so that the division may not be apparent to the casual listener. The first section, which the composer describes as tragic in vein, begins with a statement, from the unaccompanied 'cellos, of a long theme. As the 'cellos continue the subject they are joined by other strings, the resulting intervals being fourths and fifths, but no thirds—a procedure to which the composer refers as modern organum. The interval of the third, completing the conventional harmony, is not heard, indeed, until the first violins state their subject, which seemingly grows out of the preceding material. The method of development is similar, the emphasis being always on the long line.

The second section, which the composer calls lyric, employs what he terms disjunct melody. The treatment here is polyphonic, principally by the device of the canon. The instrumentation includes horns and wood winds as well as the strings, which are emphasized in the opening section. The middle section is pastoral. Again there are canons, which, in both parallel and contrary motion, make of the string parts a veritable shimmering network of sound, against which the wood winds later ply their essentially melodic discussion.

The succeeding section is a fugue, dramatic in character. It is subdivided, in turn, into three parts, the second of which employs materials coming out of the canons of the second main portion of the symphony. The end of the fugue is devoted to a rhythmic climax, which leads to the finale of the Symphony—dramatic and tragic. Here the subject-matter of the opening section of the Symphony is used in canons against the climax of the fugue. The ending is strong, but with harmony and instrumentation thinned out as many of the instruments slide off a C-sharp onto a C.

CONDUCTOR STRESSES A POINT

(Photo by AP)

Roy Harris, Oklahoma-born composer, and Mrs. Harris listen attentively as Serge Koussevitzky (left), conductor of the Boston Symphony Orchestra, stresses a point after first performance of Mr. Harris' Third Symphony, which had its premiere here yesterday. Mr. Harris also has the distinction of having had his first two symphonies given their first performances by the Boston orchestra.

Pondering the American Scene

ROY HARRIS

Whose Third Symphony will receive first performances at the concerts of the Boston Symphony Orchestra under Serge Koussevitzky tomorrow afternoon and Saturday evening.

Globe MUSIC Feb. 25/39

SYMPHONY HALL

Boston Symphony Orchestra

Dr. Serge Koussevitzky conducted the first performance of the Third Symphony by the American composer, Roy Harris, at the concert yesterday afternoon by the Boston Symphony Orchestra. The program included the suite drawn by Igor Stravinsky from his music to the ballet "The Fire-Bird," and Beethoven's Seventh Symphony.

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LITCHFIELD, CONN.
WEEKLY ENQUIRER

FEB 2 - 1939

NOTES OF MUSIC

by Ralph M. Fremont

Mr. Serge Koussevitzky and his Boston Symphony came back to New York, ~~and again~~ demonstrated that this orchestra, which concededly plays to the cream of New York's musical population, deserves its audience. Their program was one to provoke discussion and differences of opinion on the worth of the piece de resistance, but there can be no adverse comment on the way they presented it.

There is no doubt that interest centered in Paul Hindemith's "Symphonic Dances", which were presented for the first time in this city. It is a work in four movements, three of which are internally divided, although without changes in tempo designation except in the first; naturally there is no key indicated, since the composer is the leader of the atonal or polytonal school. The work was originally planned for Leonid Massine, who, however, preferred to use the "Nobilissima Visione"; it was then completed, late in August of 1937, in its present form. Its first performance in America was under Frederick Stock, in Chicago, last March.

The composition is uneven. It contains passages of brilliant polyphonic writing, of ultra-modern tonality and harmony, of extremely interesting rhythmic character. It also suffers from parts that are conventional to the point of being oddly reminiscent of many great ones who have gone before, notably Richard Strauss, and from excessive length and verbosity. Perhaps it is not fair to judge this work on one hearing, or by completely symphonic standards, since it is frankly intended as a choreographic base and very clearly indicates this characteristic; in fact one can readily visualize a Martha Wigman a Maya Lex or a Hanya Holm, or perhaps many others in the modern dance school, building very beautifully and expressively around much of the music. Since it is offered as a symphonic composition, however, it must, as such, bear the searchlight of this exalted grouping, and it must then be admitted that there is much that could have been said with far less elaborate repetition and far more effect. The orchestra gave the work more than justice; we fear that in lesser hands our first impression might have been much less pleasant. There is no doubt that Mr. Hindemith has something to say, and says it effectively for the most part.

We were jumped two hundred and fifty years between the Vivaldi Concerto Grosso in D Minor, with which the program opened, and the modern work. Perhaps the contrast was a little violent; yet nothing in the exquisitely played Concerto, in which Siloti's edition was used, was the least bit dimmed by the fury which followed it. The men of the orchestra played this work with a consummate perfection of technique and understanding that was a real joy.

The program closed with Brahms' Fourth Symphony. If it were possible to choose among the great symphonies as played by great bands, under inspired leaders, we might easily be tempted to choose this one. If it were possible to say that any one work was the apotheosis of Brahms' colossal genius, this might readily be the one. Its glorious opening, leading so perfectly into the broodingly beautiful Andante, which has been described as "an assuaging spirit hovering over calm waters"; its brilliant Scherzo and culminating, exalted Finale make up a rounded, completed whole. It is music such as this that testifies to the immortality and inextinguishable greatness of the human spirit, that revives one's flagging faith in the ultimate redemption of the insect called Man who, by this means, can reach almost to God.

GALVESTON, TEX.
TRIBUNE

FEB 17 1939

The World of Music

New York, Feb. 17.—(UP)—The Boston Symphony Orchestra, under Serge Koussevitzky appeared at Carnegie Hall this month in what was generally hailed as one of the most delightful concerts in years. It was for the benefit of the orchestra's pension fund and filled the hall.

The program combined beauty, grace and musical humor. On arrival at the hall, the patrons were startled to find the doorkeepers and ticket takers in the costume of the period of Haydn, wigs and all. The ushers were similarly garbed.

The stage was veiled by a curtain. When it went up, the orchestra was revealed in costume, with Koussevitzky impersonating Mozart, conducting from a period spinet from the Casadesus collection.

A large chandelier of candles hung center stage. Right and left were pedestals with candelabra. A flickering candle was on each player's stand.

In the soft light, the orchestra started Haydn's "Farewell" Symphony. In the last movement, the players, one by one snuffed out their candles and glided from the scene. Finally only Haydn was left. After bowing his head in a melancholy gesture, he too disappeared and the curtain fell.

The story is that Haydn and his men were weary of their long stay at the Esterhazy court and wanted to return home. The symphony was intended as a gentle hint to Prince Esterhazy, who got the point and cheerfully acceded.

In a startling change of pace, the curtain went up next on a small orchestra garbed as jazz players, with a backdrop of crude, Russianistic art depicting Daniel in the lions' den. They played "The Daniel Jazz," written by Louis Gruenberg from the poem of Vachel Lindsay, for tenor and orchestra. Colin O'More sang the amusing conception of the negro-style verses.

Next was "Peter the Wolf," Prokofieff's orchestral fairy tale for children, never heard in New York before. Richard Hale was the narrator, accompanying the music with a running story of what the orchestra was telling. The second half of the program consisted of waltz music of Johann Strauss, Sibelius and Ravel.

ERIE, PA.
TIMES

FEB 18 1939

Notes Gleaned From World Of Music

CONCERT Extraordinaire, a famous scene from the history of music was re-enacted last week on the stage of Carnegie Hall. The curtains parted to reveal an orchestra dressed in the wigs and lace-trimmed costumes of eighteenth century Austria, reading their scores by candlelight. The music was Joseph Hayden's "Farewell Symphony" and the conductor, dressed as the composer of Prince Esterhazy's court, was Koussevitzky of the Boston Symphony Orchestra.

In Hayden's original performance of the work of Esterhazy, 176 years ago, the musicians, during the finale, blew out their candles one by one and tiptoed out of the room. It was a sort of "walk-out strike," by which Hayden and his men indicated their desire for a vacation . . . and, the story goes, they got one.

In last week's re-enactment the musicians also left the stage, one by one, but they returned, in modern dress, to finish out a varied program that included Viennese Waltzes and a modern symphonic work.

SOUTH HAVEN, MICH
TRIBUNE

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Music World

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LYNN, MASS.
ITEM

FEB 17 1939

RIVERSIDE, CAL.
PRESS

FEB 22 1939

WITH A HEIGH-DI HAYDN, the conductor of the Boston symphony orchestra, Serge Koussevitzky, rehearses before a mirror and holds his mouth in the Composer Haydn manner, preparatory to a concert "extraordinaire" in Boston. Bewigged Mr. Koussevitzky will impersonate Haydn—to whom he is said to bear a resemblance—and orchestra members will appear in 18th century finery.

BRIDGEPORT, CONN.
TELEGRAM

FEB 17 1939

Famous Pianist Finds 'War Jitters' Are Cramping Composers' Music

BOSTON, Feb. 16—(AP) Myra Hess, famous English pianist, today predicted the output of creative musicians of this era would "suffer" because of Europe's "perennial war scares."

Here to play four concertos in five days with the Boston Symphony, Miss Hess said in an interview "Americans are unable to grasp that terrible feeling of approaching conflict as we in England, living near the sources of trouble, do."

"While Britain's re-arming may prevent war, nevertheless, the tension is too high for creative artists to do their best."

Music, she added, was proving a great emotional stabilizer in Europe.

"I was playing a concert in London during the Munich conferences last September," she said, "when the speech of Prime Minister Chamberlain was broadcast directly into the music hall. The audience was keyed up to an amazing pitch. Then came the music of Mozart's concerto, and the atmosphere changed in a trice. People forget their troubles in the glories of music."

LEWISTON, ME.
SUN

FEB 17 1939

WORK OF MODERN COMPOSERS SUFFERS IN CURRENT WAR SCARE SAYS PIANIST

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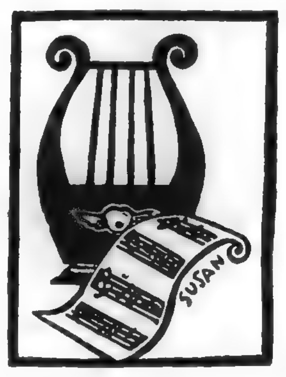
NEW YORKER
NEW YORK, N. Y.

FEB 18 1939

MUSICAL EVENTS

Wigs, Women, and Wagner



JUST to indicate what has happened to concert audiences in the fourteen years since *The New Yorker* started getting around to musical events, I might note that last week no one was perturbed by the appearance of the Boston Symphony in white wigs and eighteenth-century livery, or by the presence of a woman as guest conductor of the Philharmonic-Symphony. In 1925, a good many people would have been disturbed by such goings-on.

The Boston Symphony's "Concert Extraordinaire" to aid the orchestra's pension fund might have seemed pretty radical business to some of the 1925 customers. They might have demurred at the sight of Carnegie Hall attendants, including taxi callers, rigged out in wigs and period costumes, at the use of scenery for Haydn's "Farewell" symphony and Gruenberg's "The Daniel Jazz" (and at the word "jazz" on the program), and at the vision of Serge Koussevitzky made up as Papa Haydn. For this season's consumers, however, the evening was a good show, smoothly produced, with all of the Boston Symphony's musical assets intact.

On a candle-lit stage, with Mr. Koussevitzky conducting in front of a spinet, the orchestra played Haydn in its best Haydnesque manner. A change of scenery and costumes then brought forward a small unit to serve as a jazz band, directed by the concertmaster, Richard Burgin, for "The Daniel Jazz." Burgin's Bostonians, assisted valiantly by Colin O'More, who battled triumphantly with the difficult vocal music, revealed the amusing qualities of Mr. Gruenberg's score.

Without scenic complements, in conventional evening clothes, and with Serge Koussevitzky as Serge Koussevitzky, the orchestra then introduced the season's most attractive and successful novelty—Serge Prokofiev's "Peter and the Wolf." This is a musical fairy tale for children (they'll enjoy it, all right) and it's also a neat parody on pretentious programmatic music. It was played magnificently—these four words seem to be standard for almost anything that Mr. Koussevitzky and his orchestra offer—and Richard Hale, the narrator, who explained the music and intoned the scenario, was the life of the party. This time, "life of the party" is meant entirely in a favorable sense. Waltzes by Strauss, Sibelius, and Ravel topped off the session.

The two regularly scheduled subscription concerts of the orchestra, if not so newsy, were equally impressive as demonstrations of the standard that Mr. Koussevitzky sets.

CANTON, ILL.
LEDGER

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WALTHAM, MASS.
NEWS TRIBUNE

FEB 18 1939

By LOUIS F. KEEMLE

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PAWTUCKET, R. I.
TIMES

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The members of the society are Paul Fedororsky, high descant; Albert Bernard, treble; Alfred Zighera, bass viol; Gaston Dufresne violone, and Putnam Aldrich, harpsichord.

Playing the works of the old masters of the 16th and 17th centuries as a consort of viols the artists presented a program on ancient instruments that were as pleasing to the ear as modern instruments, especially the harpsichord, an instrument similar in tonal effect to the piano.

A group of 16th century dance melodies, known as "Gervaise Danceries" for the harpsichord and four viols, was presented. The works of Coperarir, Gastoldi and Tomkins, composers of the 16th century, Schmierer of the 17th century, and Pameau and Couperin of the 18th century, including the Donata by Bach, for the harpsichord and viola da gamba, were played.

DALLAS, TEX.
NEWS

FEB 19 1939

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Serge Koussevitzky Restores Full-Throated Haydn Opus

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PAPA HAYDN.—Serge Koussevitzky in his Haydn makeup.

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The B Flat Major is positively Beethovenesque in its range, dramatic richness and seriousness. And for this, there may have been a reason. Haydn and Beethoven had begun an association in Vienna. The elderly master, creator of a hundred delicate, casual and merely pretty symphonies, may have learned something from the younger man who was already extending music's scope beyond all known frontiers.

In addition to the inspired and ever-ingratiating invention, the Haydn B Flat Major achieves climaxes as hearty and as firm as anything you might find in Beethoven. Startling, daring and craftsmanlike modulations enrich the effects; rhythms grow exciting and bold. Polyphony runs to elaborate fugues, a vigorous three-part canon.

The last movement, according to Tovey, contains a coda which "does everything that even a coda of a Haydn finale can think of, beginning with the great bassoon joke and continuing with Haydn's characteristic insinuation that everybody in the orchestra has the theme on the top of his tongue but cannot pronounce it."

The playing, of course, is superb and Koussevitzky undoubtedly underlines the arresting modernity of the score.

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NORTHWESTERN

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CLEVELAND, TENN.
BANNER

FEB 18 1939

The World Of Music

NEW YORK, Feb. 18.—(U.P.)— The Boston Symphony orchestra, under Serge Koussevit-

NEW YORKER
NEW YORK, N. Y.

FEB 18 1939

MUSICAL EVENTS

Wigs, Women, and Wagner

JUST to indicate what has happened to concert audiences in the fourteen years since *The New Yorker* started getting around to musical events, I might note that last week no one was perturbed by the appearance of the Boston Symphony in white wigs and eighteenth-century livery, or by the presence of a woman as guest conductor of the Philharmonic-Symphony. In 1925, a good many people would have been disturbed by such goings-on.

The Boston Symphony's "Concert Extraordinaire" to aid the orchestra's pension fund might have seemed pretty radical business to some of the 1925 customers. They might have demurred at the sight of Carnegie Hall attendants, including taxi callers, rigged out in wigs and period costumes, at the use of scenery for Haydn's "Farewell" symphony and Gruenberg's "The Daniel Jazz" (and at the word "jazz" on the program), and at the vision of Serge Koussevitzky made up as Papa Haydn. For this season's consumers, however, the evening was a good show, smoothly produced, with all of the Boston Symphony's musical assets intact.

On a candle-lit stage, with Mr. Koussevitzky conducting in front of a spinet, the orchestra played Haydn in its best Haydnesque manner. A change of scenery and costumes then brought forward a small unit to serve as a jazz band, directed by the concertmaster, Richard Burgin, for "The Daniel Jazz." Burgin's Bostonians, assisted valiantly by Colin O'More, who battled triumphantly with the difficult vocal music, revealed the amusing qualities of Mr. Gruenberg's score.

Without scenic complements, in conventional evening clothes, and with Serge Koussevitzky as Serge Koussevitzky, the orchestra then introduced the season's most attractive and successful novelty—Serge Prokofiev's "Peter and the Wolf." This is a musical fairy tale for children (they'll enjoy it, all right) and it's also a neat parody on pretentious programmatic music. It was played magnificently—these four words seem to be standard for almost anything that Mr. Koussevitzky and his orchestra offer—and Richard Hale, the narrator, who explained the music and intoned the scenario, was the life of the party. This time, "life of the party" is meant entirely in a favorable sense. Waltzes by Strauss, Sibelius, and Ravel topped off the session.

The two regularly scheduled subscription concerts of the orchestra, if not so newsy, were equally impressive as demonstrations of the standard that Mr. Koussevitzky sets.

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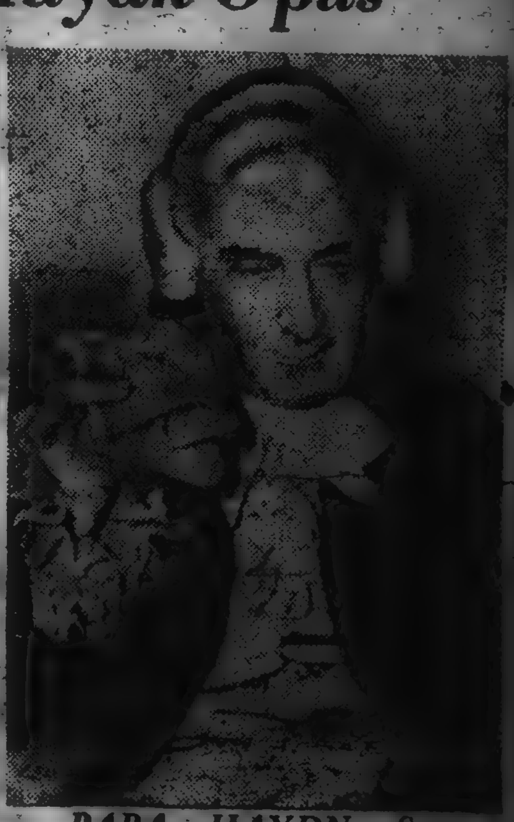
DALLAS, TEX.
NEWS

FEB 19 1939

THE WAX LIBRARY:

Serge Koussevitzky Restores Full-Throated Haydn Opus



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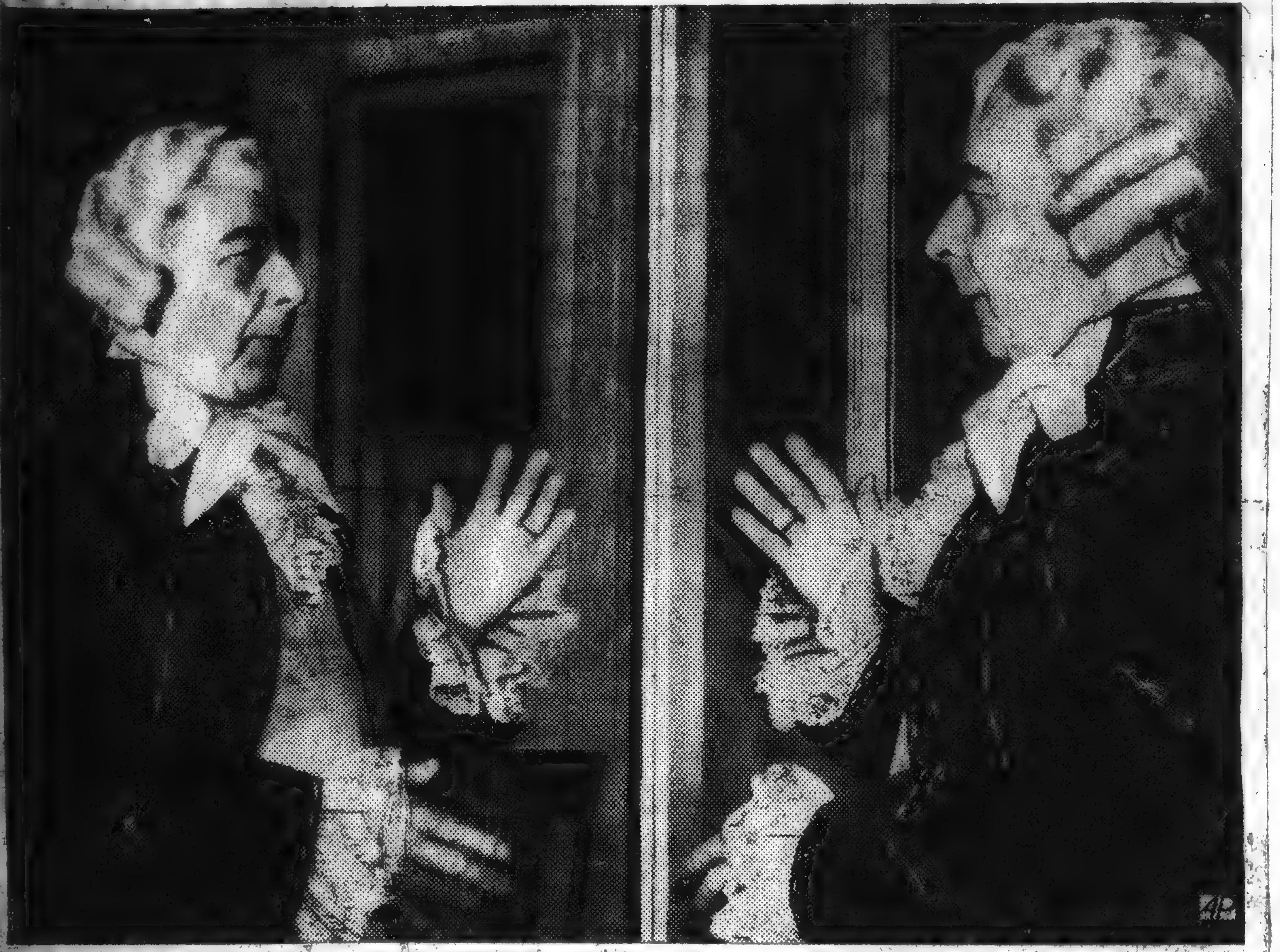
SOUTH BEND, IND.
TRIBUNE

FEB 19 1939

KOUSSEVITZKY BRINGS HAYDN TO LIFE.



The conductor of the Boston Mass., symphony orchestra, Serge Koussevitzky, rehearses before a mirror and holds his mouth in the Composer Haydn manner, preparatory to a concert "extraordinaire" in Boston. Bewigged Mr. Koussevitzky impersonated Haydn—to whom he is said to bear a resemblance —and orchestra members appeared in 18th century finery. (See fuller account in "The World of Music" column on this page.)

ASHLAND, KY.
INDEPENDENT

FEB 19 1939

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WHEELING, W. VA.
NEWS

FEB 19 1939

WITH THE SYMPHONIES

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SYRACUSE, N. Y.
HERALD

FEB 19 1939

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BALTIMORE, MD.
MORNING SUN

FEB 19 1939

Boston Symphony Plays In Costume

The Boston Symphony got real skittish and performed Haydn's "Farewell" Symphony in costume, with Koussevitsky dressed up and made up as Papa Haydn. In this work, the players in the last movement turn off their lights and leave the stage one by one. It is an amusing stunt. Also on the program was Gruenberg's "Daniel Jazz," which had Colin O'Moore, tenor, as soloist. The work hardly seems to merit a place on a Boston program, but it was worth while hearing once. There were also three Strauss waltzes and Prokofieff's "Peter and the Wolf," with Richard Hale as narrator.

The Philadelphia Orchestra also went out of the beaten track and had Mr. Hale read portions of Goethe's "Egmont," with Kirsten Flagstad singing *Klärchen's* songs, and, it being an all-Beethoven list, she also did "Ah, Perfido," which nobody else can do as she does it, and "Abscheulicher!" from "Fidelio," as well as "Die Ehre Gottes." The purely orchestral number was the Seventh Symphony.

The Philharmonic-Symphony made a ten-strike with Rachmaninoff's Third Piano Concerto, with Gieseking playing superbly as soloist. Mr. Barbirolli also offered Berlioz's "Roman Carnival" for some reason or other, and Beethoven's "Eroica" Symphony.

Marie Gabriel Arakian, an Armenian soprano, displayed a beautiful soprano voice, but was not altogether happy in her selection of program. Hope Miller, on the contrary, offered a unique and beautiful list, somewhat beyond her abilities.

The World of Music.

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United Press.

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SALT LAKE CITY, UTAH
DESERET NEWS

FEB 25 1939

DR. KOUSSEVITZY and the Boston Symphony Orchestra in knee breeches, eighteenth century costumes and wigs—horrors, can this be dear old Boston.

Boston, none the less, it is and the Boston Symphony Orchestra playing the Haydn "Farewell Symphony" as a benefit for the retired musicians' pension fund.

A small orchestra, conducted by Richard Burgin, gave Louis Gruenberg's setting of Vachel Lindsay's poem "The Daniel Jazz." This group dressed in white mess jackets and sat in front of a modernistic screen.

PROVIDENCE, R. I.
JOURNAL

FEB 19 1939

Russian Fairy Tale

Prokofieff's "Peter and the Wolf," described as an orchestral fairy tale for children, will be a feature of the next Boston Symphony concert here, Feb. 28, to be conducted by Dr. Serge Koussevitzky. In this work the instruments represent various animals and there is a narrator, Richard Hale. As played at the orchestra's recent pension fund concerts in Boston and New York, the piece was a "hit." Also announced for the program are Beethoven's Fifth Symphony, which is for many the most popular symphony in the world, and the first movement, "Manfred's Wanderings and Despair," from Tschaikowski's "Manfred" Symphony, after Byron's dramatic poem.

Dr. Koussevitzky and the orchestra will again be present at the sixth annual Berkshire Symphonic Festival, to take place at Tanglewood, in Stockbridge, Mass., from Aug. 3 to 13. They will present six programs.

DAYTON, O.
JOURNAL

FEB 19 1939

Berkshire Festival Has Six Concerts

The Berkshire Symphonic festival announces that the Boston Symphony orchestra, under Dr. Serge Koussevitsky, will give six concerts during the sixth annual festival at Tanglewood, in Stockbridge, Mass., between August 3 and 13.

The aim of the festival is to create a musical center at Stockbridge in 1940. Its purpose is stated as follows:

"That the annual festival may be supplemented by a school or academy holding annual sessions preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, chorus leaders and instrumental players."

Membership lists for this year closed last November 1, with the assurance of an audience of more than 2,000 for each of the six concerts.

SCHENECTADY, N. Y.
UNION-STAR

FEB 20 1939

When Childhood's Fancies Seize Realists

IF IS IT A BIT puzzling to those who have been accustomed to hearing nothing but impressive Wagnerian themes at symphony concerts and to seeing nothing but Rembrandt pictures in the art galleries to find Walt Disney's pictures there among the gasping Old Masters, and to hear Serge Prokofieff's "Peter and the Wolf" at the concerts—if, we were about to say, these things puzzle the staid and solemn, must we not charge it off to the same impulse that makes grown-ups drag children back to see "Snow White" again and again, or that causes daddy to monopolize the electric train which he purchased for little Willie?

That is a terribly long and involved sentence, and we doubt if you find your way through it. What it comes to is that when the spirit of childhood, too long repressed, crops out, and the urge to follow fancy into the land of Make-Believe seizes us elders, we are glad to have an excuse to indulge it under the name of art or scientific experimentation.

Here comes another long name—skip it if you can't say it without sounding like an exuberant steam locomotive—Doctor Serge Koussevitsky, conductor of the Boston Symphony Orchestra, suggests that Doctor Walt Disney make a picture on the other Serge's Russian fantasy, "Peter and the Wolf." The rapacious wolf he cheerfully recommends to join Ferdinand the Bull, Donald Duck, Mickey and Minnie and the rest of the fancies which so amuse grown-up children. Serge What's-His-Name already has the Wolf all caught and tamed in quarter-notes.

Our guess is that we stupid mortals take everything so seriously that we just hanker for something to tickle our fancy and transport us out of the world of cold realism into that Never-Never Land to which Maude Adams used to lead so many thousands of us when we had more hair than we have now.

Then there was Alice in Wonderland written by a perfectly serious professor—of all things—of mathematics. There is no reason that we should take everything so seriously. There's nothing much you can do about anything, except to await inauguration day in 1941, and that's quite a way off. In the meantime, we may as well enjoy ourselves, and if Ferdinand and the Wolf and Minnie can help, why let 'em go on; and tell Charlie Chaplin to hurry up with his funny film about dictators who also take themselves too seriously.

TIME MAGAZINE
CHICAGO, ILL.

FEB 20 1939

MUSIC

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Thus did Court Composer Franz Joseph Haydn hint to his employer, Prince Esterhazy, that autumn was well along, and that he and his musicians were chafing to get back to Vienna.

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Carl M. Mydans

KOUSSEVITZKY AND ORCHESTRA
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NEW CASTLE, IND.
COURIER - TIMES

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The program combined beauty, grace and musical humor. On arrival at the hall, the patrons were startled to find the doorkeepers and ticket takers in the costume of the period of Haydn, wigs and all. The ushers were similarly garbed.

The stage was veiled by a curtain. When it went up, the orchestra was revealed in costume, with Koussevitsky impersonating Haydn, conducting from a period spinet from the Casadesus collection.

A large chandelier of candles hung center stage. Right and left were pedestals with candelabra. A flickering candle was on each player's stand.

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The story is that Haydn and his men were weary of their long stay at the Esterhazy court and wanted to return home. The symphony was intended as a gentle hint to Prince Esterhazy, who got the point and cheerfully acceded.

In a startling change of pace, the curtain went up next on a small orchestra garbed as jazz players, with a backdrop of crude, Russianistic art depicting Daniel in the Lions' Den. They played "The Daniel Jazz," written by Louis Gruenberg from the poem of Vachel Lindsay, for tenor and orchestra. Colin O'More sang the amusing conception of the Negro-style verses.

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MUSIC
B. Trans. Feb. 21/39

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Symphony Orchestra With Miss Hess Again

By Moses Smith

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At the beginning of the list stood the neglected and bewitching little Symphony of Mozart in A major (K. 201). The subscribers to the shorter season were then offered an opportunity to hear that delightful fairy tale, Prokofiev's "Peter and the Wolf," with Richard Hale to set forth the narrative admirably. The Schumann Piano Concerto enlisted the services of Myra Hess, who was scheduled at the repetition of the program this afternoon to complete a sort of four-concert, five-day festival with the orchestra. For pendent there was that exercise in orchestral sorcery, Ravel's "La Valse."

The audience was also fortunate in the quality of performance it was privileged to hear. The presentation of the Mozart Symphony was as deft and unclouded as the music itself, the single possible reservation being to the brisk pace of the minuet. The Prokofiev piece seemed even more happily performed than it had been on a previous occasion. And the present writer was again struck with the desirability (which is too weak a word) of transferring this performance to the quasi-permanent and readily available phonograph records with as much dispatch as possible.

Miss Hess's playing of the Schumann Concerto is not unfamiliar here, especially now that it is available on phonograph records. But it was good to hear it again in the concert-hall and with the superlative accompaniment of the Symphony Orchestra under Dr. Koussevitzky. With her remarkably sensitive pianism for principal protagonist and with the exceptionally sensitive orchestral playing to second it (or take the lead when necessary) the result was one of those infrequent combinations that approach perfection. The whole was rare experience. The audience seemed to think so, too.

HOLYOKE, MASS.
Transcript Telegram

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Miss Hess, who had just played Schumann's "Concerto in A minor" in a way that delighted Koussevitzky, smilingly echoed his words, "before the whole orchestra!" and kissed him on the lips.

The orchestra loudly applauded both kisses.

BRIDGEPORT, CONN.
TIMES-STAR

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Bruckner's Symphony No. 4 will be played for the first time in Connecticut. Anton Bruckner was born on Sept. 4, 1824 in Ansfelden, Austria and died on Oct. 11, 1896, in Vienna. His importance as a composer gained late recognition. Dr. Stock, in Chicago and Dr. Koussewitzky of Boston, have performed many of his symphonies. Two weeks ago the Boston Symphony performed Bruckner's 8th Symphony in New York. The Romantic Symphony to be played on Thursday evening is one of the most popular of his nine symphonies and was completed in 1874.

PROVIDENCE, R. I.
JOURNAL

FEB 26 1939

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CAMDEN, N. J.
POST

FEB 25 1939

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However, there are some fine contrasts, both in tempo and tone, with many of the Haydn touches that demand rehearing to appreciate. At the same time, the emphasis is put where it most certainly doesn't belong here and there—and that's disturbing from such an auspices.

Mr. Stokowski and the Philadelphia Orchestra do a little confecting which is important according to the light in which you hear this combination. This time Leopold, who'll be coming back to the old podium next month during Mr. Ormandy's respite from Philadelphia, offers his own arrangement of the Tannhauser Overture and Venusberg Music (Paris Version).

CHICAGO, ILL.
TRIBUNE

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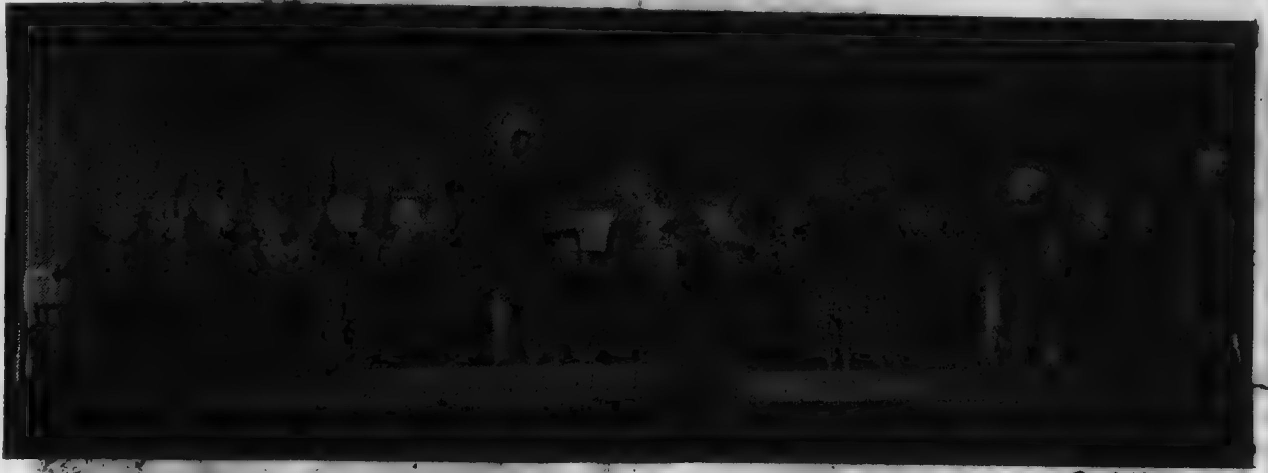

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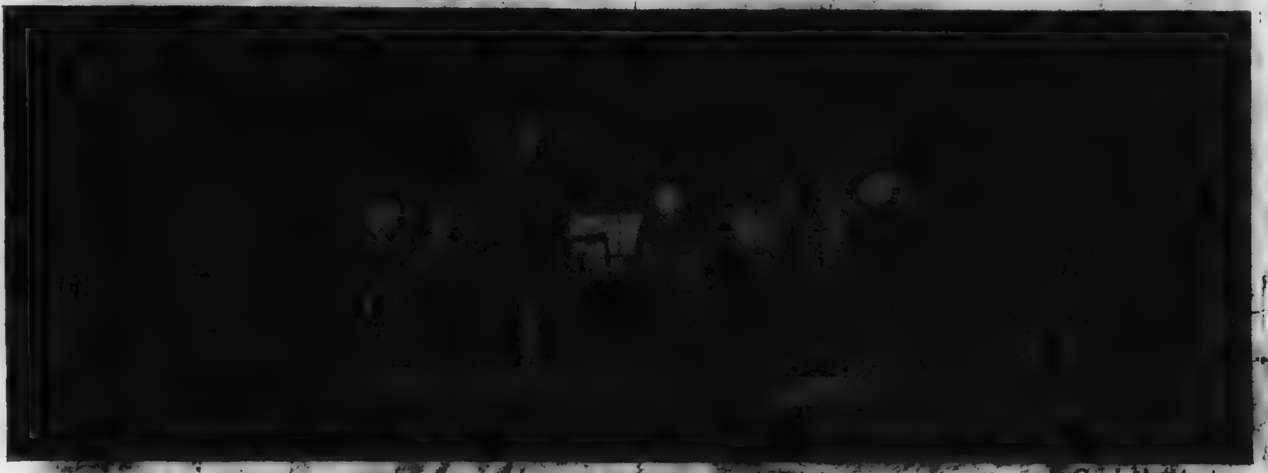

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COURIER - TIMES

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JOURNAL

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Bernard Zighera, first harpist of the Boston Symphony Orchestra, is conductor of the Zighera Chamber Orchestra, brought into existence in 1936 to provide Boston music lovers with the more intimate music especially written for small orchestras. Mr. Zighera has very mobile features and expressive hands, which make him a singularly photogenic conductor. These performance photographs taken by Transcript photographer Richard Tucker show him as he rehearsed his orchestra in preparation for his last concert of this season on March 1.

NEWARK, N. J.
LEDGER

FEB 28 1939

MUCH ADO!

By Sylvia Smith

"Why did you come to America?"

I asked the question of Fritz Mahler, guest conductor for the 75-piece Federal Symphony Orchestra which will present a concert tonight at Fuld Hall.

Mahler, here just three years, replied, "because America is the hope of the world-culturally, politically and in every conceivable way."

He answered the question without a moment's hesitation because he has known this answer for a long, long time.

He added proudly, "I too shall be an American very soon."

He is not a refugee. That is, not in the sense that all recent arrivals from Austria and Germany are refugees. At the age of 19 he was already carving a great career for himself as a conductor. He studied with Arnold Schoenberg, in Vienna from the time he was a child. Three years ago Schoenberg also fled the confining influences of his native land and is now teaching music and tutoring some of Hollywood's most noted musicians, at the University of California.

Highly Regarded In Germany

Mahler was well thought of in Vienna. He was highly regarded in Germany also. He was once permanent conductor of the Berlin Radio Symphony which was comparable to our NBC Symphonic broadcasts. He had appeared as a guest conductor in Mannheim, and had in fact traveled and performed as conductor in all the principal cities of Europe.

In Copenhagen where he was conducting a symphony for the radio, NBC scouts invited him to America.

He came—not as a refugee, excepting that his spirit was that of a refugee.

"Dictatorships cannot sponsor cultural development," he says. "I felt stifled wherever I went. In dictatorships a conductor must play not what he feels but what the dictator tells him to feel. Art and culture cannot thrive that way. They never have and they never will."

For years, says Mahler, he had longed to come here, but most particularly through the recent years when he felt music dying all about him. The magnificent culture of Germany and Italy are rapidly being stifled, and this he could not bear.

"Here," he says, his eyes glowing with the zeal of a pioneer behind his heavy lenses, "here is the hope and the possibility of developing a culture for the masses which will be the finest the world has ever seen. America is young and learns quickly. Here is the place for the music of the future."

He wants to be the true American trail-blazer. He has visions of great musical centers all over America which will equal and outstrip anything Europe has ever seen. And Mahler wants to work—for the years and years it will take to do the job—toward this end.

Favors Local Musical Groups

"In this country," he explains, "there must be no room for the snobism which brings people to concerts and the opera only because they are fashionable. Here there must be—and will be, in time, a true and honest and native urge to support concerts and musical events for themselves alone."

This aim can be accomplished, he feels sure, by the simple process of establishing local choral, symphonic and operatic groups which might quite conceivably sponsor WPA musical events.

"Then, if WPA, which is a great force for the development of music and not just a stopgap for mediocre musicians—if by political developments it should disappear, the music centers would remain," he explains.

He has already begun this great trail-blazing career of his by appearing as guest conductor at the Boston Symphony, in Bridgeport, and even in Birmingham, Alabama~~, and is the permanent~~ director of the Philadelphia La Scala Opera Co.

It is Mahler's belief that Toscanini is, of course, the world's greatest conductor.

"Not only because he is a great musician," states his worshiper, "but because he is also a great personality, who is unafraid to voice his opinion in order to be true to his ideals—musically and politically."

This is the Mahler ideal. It is peculiarly and splendidly an American ideal—one which has blossomed, in a man who is proud to say "I will soon be an American," in an amazingly short time. It is one which might well be the ideal of every American.

MONTREAL, CAN.
GAZETTE

FEB 28 1939

O'CONNELL TO CONDUCT

Victor Director Will Lead Concert Symphonique Friday

Charles O'Connell, musical director of the RCA-Victor Company, Camden, N.J., will be guest conductor of Les Concerts Symphoniques next Friday evening at the Plateau Auditorium. The concert will also be the occasion of the Montreal debut of Jesus Maria Sanroma, distinguished Boston pianist. Mr. Sanroma will be soloist in Weber's Concert Piece, opus 79.

The programme will include Bach's Prelude in E major in the Caillet transcription, Beethoven's Fifth Symphony, the Weber work for piano and orchestra, and the following pieces transcribed by Mr. O'Connell and Lucien Caillet under the heading of "Vignettes of Spain": Sacro-Monte" (Turina); "Cordoba" (Albeniz); "Danse Rituelle de Feu" (De Falla).

Writing of his recent performance of Ravel's Concert with the Boston Symphony Orchestra in New York, Lawrence Gilman, critic of The Herald-Tribune, said of Mr. Sanroma's playing: "The Ravel work is surefire with any audience when it is played as superbly as it was last night by Mr. Sanroma. It would be unreasonable to ask for a better performance than he achieved, one more entirely in the vein of the music. When Mr. Sanroma had completed the dazzling feat of acrobatics which he final Presto requires, the audience gave him what one is obliged to call an ovation. It was well deserved."

PROVIDENCE, R. I.
JOURNAL

FEB 26 1939

connection with campus

Alumnae Hall, 8.

Tuesday—Concert, Boston Symphony Orchestra, Metropolitan Theatre. Donor's luncheon, Rhode Island Ladies' Auxiliary of Jewish Consumptive Relief Society, Hotel Narragansett, 12:30.

con amore
pianissimo

Bernard Zighera, first harpist of the Boston Symphony Orchestra, is conductor of the Zighera Chamber Orchestra, brought into existence in 1936 to provide Boston music lovers with the more intimate music especially written for small orchestras. Mr. Zighera has very mobile features and expressive hands, which make him a singularly photogenic conductor. These performance photographs taken by Transcript photographer Richard Tucker show him as he rehearsed his orchestra in preparation for his last concert of this season on March 1.

NEWARK, N. J.
LEDGER

FEB 28 1939

MUCH ADO!

By Sylvia Smith

"Why did you come to America?"

I asked the question of Fritz Mahler, guest conductor for the 75-piece Federal Symphony Orchestra which will present a concert tonight at Fuld Hall.

Mahler, here just three years, replied, "because America is the hope of the world-culturally, politically and in every conceivable way."

He answered the question without a moment's hesitation because he has known this answer for a long, long time.

He added proudly, "I too shall be an American very soon."

He is not a refugee. That is, not in the sense that all recent arrivals from Austria and Germany are refugees. At the age of 19 he was already carving a great career for himself as a conductor. He studied with Arnold Schoenberg, in Vienna from the time he was a child. Three years ago Schoenberg also fled the confining influences of his native land and is now teaching music and tutoring some of Hollywood's most noted musicians, at the University of California.

Highly Regarded In Germany

Mahler was well thought of in Vienna. He was highly regarded in Germany also. He was once permanent conductor of the Berlin Radio Symphony which was comparable to our NBC Symphonic broadcasts. He had appeared as a guest conductor in Mannheim, and had in fact traveled and performed as conductor in all the principal cities of Europe.

In Copenhagen where he was conducting a symphony for the radio, NBC scouts invited him to America.

He came—not as a refugee, excepting that his spirit was that of a refugee.

"Dictatorships cannot sponsor cultural development," he says. "I felt stifled wherever I went. In dictatorships a conductor must play not what he feels but what the dictator tells him to feel. Art and culture cannot thrive that way. They never have and they never will."

For years, says Mahler, he had longed to come here, but most particularly through the recent years when he felt music dying all about him. The magnificent culture of Germany and Italy are rapidly being stifled, and this he could not bear.

"Here," he says, his eyes glowing with the zeal of a pioneer behind his heavy lenses, "here is the hope and the possibility of developing a culture for the masses which will be the finest the world has ever seen. America is young and learns quickly. Here is the place for the music of the future."

He wants to be the true American trail-blazer. He has visions of great musical centers all over America which will equal and outstrip anything Europe has ever seen. And Mahler wants to work—for the years and years it will take to do the job—toward this end.

Favors Local Musical Groups

"In this country," he explains, "there must be no room for the snobism which brings people to concerts and the opera only because they are fashionable. Here there must be—and will be, in time, a true and honest and native urge to support concerts and musical events for themselves alone."

This aim can be accomplished, he feels sure, by the simple process of establishing local choral, symphonic and operatic groups which might quite conceivably sponsor WPA musical events.

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PROVIDENCE, R. I.
JOURNAL

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SAN FRANCISCO, CAL.
CHRONICLE

FEB 24 1939

MUSIC

Paul Hindemith, German Composer, Arrives to Conduct S. F. Symphony

By ALFRED FRANKENSTEIN

PAUL HINDEMITH
"Cultural Bolshevist"

For Paul Hindemith life goes on.

The distinguished German composer, "Aryan" as any hero out of Wagner, but from the Nazi point of view, a "cultural Bolshevist," arrived in San Francisco yesterday to appear as soloist and guest conductor with the San Francisco Symphony this afternoon and tomorrow night at the Opera House.

"If a German composer didn't have trouble, he wouldn't be a true German composer," he said in discussing the present ban on his works in his native country. "In former times composers were permitted to perform their music but they may not have had enough to eat. I have enough to eat, and so I have this political situation to compensate for it. It is only a minor blemish, and it will pass. Furthermore, now that my works cannot be publicly performed in Germany, more copies of them are sold there than ever before."

CHANNELS FOR RELEASE

This serene, not to say humorous philosophy colored every aspect of the brief interview Hindemith was able to grant the press between rehearsals. The usual outlets in Germany being closed. Hindemith has found channels for the release of his energies throughout the world, especially in Turkey, where he has spent part of every year since 1934. The late Mustapha Kemal Ataturk invited hi mto Ankara to build up organized musical life in that country, wrote his suggestions into law, and made Hindemith virtually the musical dictator of his nation. There he has charge of symphony orchestras, schools and every phase of musical activity and aims, in the enacting of a long-range policy, to develop both the nation Oriental and the imported Occidental music.

ALWAYS COMPOSING

But a composer composes, as Hindemith himself said. In fact, as he put it, a composer is always composing because it is his life and his business. Reminded that he had once enunciated the principle that the days of writing music for its own sake were gone forever, and that the modern musician must write for the needs of his audience, he answered: "Yes, that's true, but it does not necessarily follow that the modern composer must write solely for the instantaneous pleasure of his hearers. The composer works to produce his score. The player works to present it, and the audience might well do a little work in understanding it. Just paying the price of admission is not enough."

VIOLO CONCERTO

Hindemith, whose ballet "St. Francis" was given here a few days ago by the Monte Carlo Ballet Company, will play his viola concerto entitled "Der Schwanendreher" and conduct his "Concert Music" for strings and brass. "Der Schwanendreher" is based on old German folk songs, and derives it stitle from that of one of the tunes employed. ("Der Schwanendreher" means the "swan-cook" or the "swan-turner.") A considerable number of Hindemith's recent works are similarly based on old German folk melodies. "For 11 years I taught composition," he said, "and used these things as subjects for class exercises. Consequently, I had them constantly in mind. Now I've made use of them in my own way and I feel better."

WRITTEN ON COMMISSION

The "Concerto Music" for strings and brass was written on a commission from Serge Koussevitzky, conductor of the Boston Symphony Orchestra, to which ~~Hindemith~~ compared the San Francisco Symphony. The technique and discipline of the local orchestra he finds markedly similar to that in Boston, because Pierre Monteux of the San Francisco Symphony built up the Boston organization in the years immediately following the war.

In addition to the Hindemith works, Mr. Monteuz will direct Beethoven's eighth symphony and Eschaikowsky's "Romeo and Juliet" on the program this afternoon and tomorrow night.

HANOVER, PA.
SUN

FEB 25 1939

Playing for the second time in its history under a woman conductor, the National Symphony Orchestra will give its concert next Sunday, February 26, under the direction of Nadia Boulanger, world-famous French musician. Mlle. Boulanger will have the last half of the program. Dr. Hans Kindler, conductor of the National Symphony, will be on the podium for the first half, presenting Beethoven's "Eroica" Symphony.

Mlle. Boulanger, who is also conducting the New York Philharmonic and Boston Symphony orchestras this season, will be assisted by a group of vocalists, will present "Poul les Funerailles d'un Soldat," a composition by her sister, Lili Boulanger, who died in 1918 at the age of 25. Mozart's Symphony in E-flat Major is the major symphonic work to be conducted by the French-woman. Also on the program are an Overture by Antoni Szalowski, young Polish composer and pupil of Mlle. Boulanger, and five madrigals by the seventeenth century Italian composer, Monteverdi.

NEW YORK, N. Y.
HERALD-TRIBUNE

FEB 26 1939

Repertoire Announced For Berkshire Series

Koussevitzky Will Conduct Six Concerts in August

In the six concerts of the sixth annual Berkshire Symphonic Festival, next August in the Music Shed, on the Tanglewood estate at Lenox, Mass., the repertoire from which Serge Koussevitzky will make his choices for the Boston Symphony Orchestra's programs will consist mainly, as before, of standard works, including Beethoven's second and third symphonies, Brahms's first and third symphonies, Haydn and Mozart symphonies, Tchaikovsky's fourth symphony, Sibelius's second and fifth symphonies, Rimsky-Korsakoff's "Scheherazade," Debussy's "Afternoon of a Faun," Ravel's "La Valse" and Wagner excerpts. Walter Piston's Concerto for Orchestra is also scheduled.

The dates are Thursday and Saturday evenings and Sunday afternoons, August 3, 5, 6, 10, 11 and 12. The Festival trustees expect to have accomplished improvements such as draining parking areas, installing permanent lighting and laying out additional roads by the beginning of the series. They also hope to complete projected improvements in the Music Shed itself if sufficient funds are received from contributors within the next few months. Full information about the .939 festival may be obtained at the Be-kshire Symphonic Festival office in Stockbridge, Mass.

CAMDEN, N. J.
COURIER

FEB 24 1939

Haydn Symphony Heads Victor List, With Koussevitzky

Stokowski Offers More Stokowski With Variety of February Music

There's some very fine Haydn on Victor's February list and we would mention it again rather than have you pass it up. It's the symphony in B flat, No. 102, and it is surely from the best of the composer.

In Victor Album, M-529, it's played by the Boston Symphony with Koussevitsky in charge. There are indications that it was pressed some time ago for, in some ways, even Mr. Koussevitsky has changed. Given his own or anybody else's orchestra, it's possible that he wouldn't play the opus this way now.

However, there are some fine contrasts, both in tempo and tone, with many of the Haydn touches that demand rehearing to appreciate. At the same time, the emphasis is put where it most certainly doesn't belong here and there—and that's disturbing from such an auspices.

Mr. Stokowski and the Philadelphia Orchestra do a little confecting which is important according to the light in which you hear this combination. This time Leopold, who'll be coming back to the old podium next month during Mr. Ormandy's respite from Philadelphia, offers his own arrangement of the Tannhauser Overture and Venusberg Music (Paris Version) with the Prelude to Act Three. There are some who will be enraptured by the Pilgrim's Chorus and will conclude that all the rest is correspondingly good. The recording is, as the blurbist declares, brilliant.

Which reminds us that perhaps we didn't say all that should have been said about another recently issued Stokowski. Handing it out for comment to one who is a Wagner expert, we got this reaction:

In Album M-508, Leopold Stokowski conducts the Philadelphia Orchestra in his own "synthesis" of Tristan and Isolde. It is an orchestral arrangement based on the Prelude, second act Love Music and Love Death. The "perfect Wagnerites" who have heard Mr. Stokowski do this with the Orchestra will need no detailed description of the set; the "imperfect" ones should by all means listen to it. The recording is of the usual high standard.

For the Yehudi Menuhin fans there is the Mendelssohn Concerto in E Minor, a rather exciting performance with the Orchestre des Concerts Colonne, conducted by Georges Enesco, who is conducting in Philadelphia this weekend (M-532).

If you got excited about the movie version of "The Great Waltz," you will want to make that experience permanent in having the records of Miliza Korjus, singing "Tales from the Vienna Woods," "One Way When We Were Young" and "There Will Come a Time"—with orchestra accompaniment by the MGM Orchestra, with our old friend, Toscha Seidel, playing the solos (4410 and 4411).

The Boston Pops is in serious mood this month with "Rachem" of Manna Zucca and "Eili, Eili," with Mr. Fiedler and his men well accounting for themselves in something of a departure (12536).

Richard Crooks sings with what Victor calls "the most perfect voice we know in opera today," the "Il Mio Tesoro," from Don Giovanni, and "Una Furtiva Lagrima" from "L'Elisir d'Amore" (15235).

Chaliapin is still coming back from the grave, this time in "Black Eyes," sung against the choral tapestry of The Aristoff Choir and Balalaika Orchestra, combined with Rubinstein's "The Prisoner" (15236). The modernists will snap up Roy Harris' "Chorale for String Sextette," played by the Kreiner Quartet with an extra violin and 'cello (12537). Bruno Walter will never be in exile as long as Victor brings him out—this time in the Rosamunde Ballet Music of Schubert and the Beethoven Cariolan overture, both played in London, one by the Philharmonic and the other by the Symphony, not according to the RCA literature but according to reliable Mr. Pakenham (12534 and 12535).

Moriz Rosenthal, 75-year-old pianist who still packs a punch, plays two Chopin Mazurkas, D major and B major, and these should be regarded as excellent examples from a celebrated Chopin authority (15236). Fritz Kreisler takes advantage of advances made in recording methods with new versions of "La Gitana" and "Liebesleid" (1950).

MUNCIE, IND.
STAR

FEB 26 1939

* * *

The Ballet Russe de Monte Carlo will start a brief spring season at the New York Metropolitan Opera House on March 13, before sailing for Europe. The ballet, directed by Leonide Massine, has been touring the country since last October. During the engagement in New York, the company will leave for a short time to appear in Cincinnati with the Cincinnati Symphony.

* * *

The New York Philharmonic-Symphony will appear at Symphony Hall in Boston on March 13, in a concert sponsored by the Boston Symphony. It will be the first Boston appearance of John Barbirolli, conductor. Artur Schnabel will be soloist in Beethoven's "Emperor" Concerto.

On March 14, the orchestra will play at Bushnell Memorial Hall in Hartford. The Boston concert will be the 3,497th in the 97 years of the orchestra's history.

PAWTUCKET, R. I.
TIMES

FEB 25 1939

..Music and Other Notes..

The Boston Symphony Orchestra pays its fourth [illegible] of the season on Tuesday evening to the Metropolitan Theatre. The program opens with the first movement of Tchaikovsky's "Manfred" Symphony, Op. 58 (after Byron's Dramatic Poem). This symphony was played completely in Boston on last November 25 and 26 with Eugene Goosens as guest conductor. It is not listed with Tchaikovsky's symphonies but is considered as program music, or music with a story. It was written in 1885 and first performed in Moscow, the following year. Theodore Thomas conducted the first American performance of it with the New York Philharmonic Society in December, 1886. Its first Boston performance by the Boston Symphony was in April, 1901, under Mr. Gericke and its last, until this season was in 1920.

The four movements of the symphony are titled, 1—Manfred's Wanderings and Despair, 2—The Witch of the Alps, 3—Pastorale, 4—The Palace of Arimanes. Manfred loved a beautiful maiden named Astarte. He is "racked by remorse and despair" at losing the fair lady and the music describes his seeking forgetfulness. One writer of program notes has described Manfred as a sort of nineteenth century Faust (Burk). Occult powers are attributed to Manfred but they are of no avail in his seeking for peace. He forms the background for the tragic music of this movement and his theme, which recurs at intervals, is scored for bassoons and bass clarinet.

Next comes the Prokoffieff "Peter and The Wolf", an Orchestral Fairy Tale for Children, Op. 67. For this utterly absorbing number, Mr. Richard Hale is narrator. Its interpretation is bound to make orchestral history in Providence. There never was anything like it and the line we are waiting to hear, is the one by the duck, "From the middle of the pond".

Beethoven's Symphony No. 5 in C minor, Op. 67 will close the program. Always, there will arise some surfeited concert-goer to say, "What again" when what he should say is "What luck." Somewhere in the audience is sure to be some listener who has never heard this immortal music and it is doubtless to him that Serge Koussevitsky will be playing the well-loved phrases. To the person who is hearing it for the hundredth time, we say that there are as many variations of color in this music as in a beautiful sunset. Surely we can enjoy one more sunset.

John B. Archer will lecture on the Boston Symphony program at the Providence Public Library Sunday afternoon at four o'clock. The Monday Morning Musical Club sponsors these lectures which are free to the public.

◆◆◆

The Providence Federal Orchestra presents four well-known Rhode Island artists, from as many different communities, in an all-concerto evening Sunday at Hope high school at 8:30. Edouard Caffier will conduct. Earl Hedberg, violinist, represents Pawtucket and his playing of the Nardini Concerto in E minor will be awaited with interest. This number was a feature of his recital last spring and he has also played it in Pawtucket with the orchestra. Mr. Hedberg is a pupil of Sasha Jacobson, first violinist of the Musical Art quartet and at the Chamber Music Festival, presented by this group in Providence in the fall of 1937, Mr. Hedberg played in an augmented string ensemble at the opening concert.

Providence will be represented by Emma Winslow Childs, pianist, who will play the Mendelssohn Concerto in G minor. This melodious composition was heard by Mrs. Childs when she was very young, in a performance by the famous Adele aus der Ohe. It is not often heard although its middle movement contains some of the most beautiful examples of Mendelssohn's melodic beauty.

Barrington sends Gladys Mulcahey, cellist, to play two movements of the seldom heard Lalo Concerto for Cello in D minor. This composition was last played in Providence by Flsa Ruegger, Nov. 15, 1899, with the Boston Symphony under Gericke. Miss Mulcahey is a pupil of Jean Bedetti, first cellist of the Boston Symphony and she has been heard many times in solo and ensemble work.

Woonsocket is represented by Alexander Peloquin, pianist, who will play the Fantassy on Hungarian Folktunes by Liszt. Mr. Peloquin has appeared three times previously with the orchestra and has been heard as soloist this season with the Catholic Choral Club. He is a pupil of Sanroma, pianist of the Boston Symphony Orchestra. His work will no doubt make a brilliant climax to the program.

JOSEF HOFMANN NEXT SUNDAY

One week from tomorrow, March 5th, in Symphony hall at 3.30, Josef Hofmann will make his only Boston appearance of the season. The great pianist will be heard in the following programme:

Harmonious Blacksmith Variations ..... Handel
Pastorale Capriccio ..... Scarlatti
"Moonlight" Sonata .... Beethoven
Fantaisie Impromptu in C sharp minor, Op. 66 .... Chopin
Valse in A-flat major, Op. 64, No. 3 .... Chopin
Nocturne in B major, Op. 62, No. 1 .... Chopin
Carnaval, Op. 9 .... Schumann
Waldesruchen .... Liszt
Liebestraum in A-flat major .. Liszt
Mephisto Valse .... Liszt

Boston Transcript 2/25/39

TROY, N. Y.
OBSERVER & BUDGET

FEB 26 1939

SYMPHONY CONCERT

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PROVIDENCE, R. I.
JOURNAL

FEB 26 1939

Today—Public lecture by Mr. John B. Archer on program of Boston Symphony Orchestra, auspices Monday Morning Musical Club, Providence Public Library, 4.
Tomorrow—Play, "Sleeping Beauty," Providence Junior League, Oliver

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PROVIDENCE, R. I.
JOURNAL

FEB 26 1939

Four Soloists Appear Tonight in Federal Orchestra Concert

Well-Known Rhode Island Musicians to be Featured in Concertos on Unusual Program.—Boston Symphony Coming Tuesday. Choral Music Among Week's Events

FOUR Rhode Island soloists will be guest artists on an unusual symphony program of concertos by the Providence Federal Orchestra this evening at 8:30 o'clock in Hope high school. The soloists will be Emma Winslow Childs, pianist, of this city; Miss Gladys Mulchahey, 'cellist, of Barrington; Earl Hedberg, Pawtucket violinist, and Alexandre Peloquin, organist and pianist, of Woonsocket. Edouard Caffier will conduct.

Presenting Prokofieff's orchestral fairy tale for children, "Peter and the Wolf," for the first time in this city, the Boston Symphony Orchestra will give its [redacted] next to the last concert of the season at the Metropolitan Theatre Tuesday night at 8:30 o'clock. Instead of the first movement from Tschaikowski's "Manfred" Symphony originally announced, Dr. Serge Koussevitzky has substituted Mozart's Symphony in [illegible]-major, a work of the composer's [illegible]th year, as the opening number. Beethoven's popular Fifth Symphony will close the concert.

A free lecture on the program will be given by John B. Archer in the Providence Public Library this afternoon at 4 o'clock, under the auspices of the Monday Morning Musical Club. Miss Olive Snow will assist with illustrations on the piano.

Concerts of choral music are scheduled for tonight and Wednesday. Tonight the Providence Oratorio Society, William W. DeRoin, conductor, will sing Verdi's "Requiem" in the Elmwood-Christian Congregational Church, at 7:30 o'clock. Wednesday night, in Plantations Auditorium, at 8:15 o'clock, the Catholic Choral Club will present Dvorak's "Stabat Mater" under the direction of Fr. Leo Rowlands.

On the following evening the Brown-Pembroke Orchestra, Prof. Arlan R. Coolidge, director, will appear in the second of its season's series in Faunce House Theatre. Miss Muriel P. Port, '40, pianist, will be soloist.

BALOKOVIC SYMPHONY SOLOIST THIS WEEK

Zlatko Balokovic, the violinist from Jugoslavia, will make his first appearance at the concerts of the Boston Symphony orchestra, at the eighteenth pair of Friday afternoon and Saturday evening performances this coming week. Serge Koussevvitzky will then present for the first time in Boston the Violin Concerto of John Alden Carpenter. Carpenter's Concerto had its first performance in Chicago in 1937, when Mr. Balokovic was also soloist. There have been performances in other western cities. Zlatko Balokovic, completing his preparation under Sevcik in Vienna, has made many tours of Europe. His first American appearances were in the season 1925-26.

Dr. Koussevitzky will perform Richard Straus' "Symphonic Domestica" as the closing number. The programme will open with "Catalonia," by Albeniz, a movement of a projected but never completed suite based on popular tunes.

Lowell
Telegram
Feb 26/39

CAMDEN, N. J.
POST

FEB 25 1939

Woman to Conduct Phila. Orchestra In Programs Mar. 10-11

Nadia Boulanger, French Composer, to Make History; Caston Aids

Nadia Boulanger, the distinguished French composer, conductor and teacher who is now visiting this country, will achieve the distinction of being the only woman who has ever directed the Philadelphia Orchestra.

At the concerts of March 10-11, Mlle. Boulanger will share the podium with Saul Caston, associate conductor of the Orchestra. Mr. Caston will conduct the first half of the program.

Mlle. Boulanger will conduct four numbers in all. One will be a Piano Concerto by Jean Francaix, with the composer as soloist. This brilliant twenty-six year old French composer made his debut with the work at a concert given under the auspices of the Philharmonic-Symphony League in Carnegie Hall, New York on Feb. 11, with Mlle. Boulanger conducting.

Assisting also in Mlle. Boulanger's portion of the program will be the Monteverdi singers, a group of five artists who have accompanied her from France. The singers have been associated with Mlle. Boulanger in Paris and have given concerts of choral music specializing in little known works of old composers, and first performances of young composers.

Their numbers will be announced at a later date. The orchestral selection will be an overture by A. Szalowski.

Nadia Boulanger comes of a musical family. Her father and her grandfather had been professors at the Paris Conservatoire. Her mother was a Russian, Princess Mischetsky, who studied at the Conservatoire with Nadia's father, Ernest Boulanger.

Nadia was born in Paris, entered the Conservatoire, and was a classmate of Enesco, Ravel, Roger-Ducasse, Florent Schmitt and Louis Aubert. She took many prizes, and in 1908, as a pupil of Widor, won the Deuxieme Grand Prix de Rome.

For almost twenty years she has taught at the Fontainbleu School of Music. She is head of the Composition Department at the Ecole Normale de Musique and she teaches privately.

Nadia Boulanger made her first appearance in New York in 1924-1925 at a concert of the Symphony Society directed by Walter Damrosch. At that time she was soloist, playing an organ concerto of Handel's.

Last year, she conducted the Boston Symphony Orchestra, the first [redacted] ever to do so. This season she adds both the New York Philharmonic Symphony and the Philadelphia Orchestra to the American organizations that have broken precedent to accept her as a conductor.

PORTLAND, ME.
EXPRESS

FEB 27 1939

Mr. and Mrs. Clayton H. Prouty and son, William Carl, of St. George Street attended the Boston Symphony Orchestra concert in Boston Saturday evening.

WOOSTER, OHIO
OHIO RECORD

FEB 27 1939

MAGNIFICENT 'CELLO PIATIGORSKY PLAYS IS GIFT OF FRIEND

PIATIGORSKY

This is the story of a sick 'cello and a kind man, the story of how Gregor Piatigorsky acquired the glorious old Montagnana violoncello which he will play when he appears in the college chapel tomorrow evening under the auspices of the Wooster Federation of Music.

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TIMES UNION

FEB 27 1939

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By A. J. WARNER

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COURIER - TIMES

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One point that comes up for examination in this issue by two eminent men is the question of the influence exerted on Ravel by Debussy. Both Emile Vuillermoz and Arthur Honegger have written on it and arrived at pretty much the same conclusions. Ravel arrived on the active scene just when the Debussyian revolution was exercising its greatest effect. M. Vuillermoz continues: "He admired Debussy, he shared his faith and his ambitions. It was he who made not only the reduction for piano (four hands) of the Prelude to the Afternoon of a Faun but also the transcription (2 pianos) of the Nocturnes. He also used the whole-tone scale, juggled with ninths, muffled the trumpets and divided the string quartet. He also made an effort to give the declamation a more French twist. He wanted melody to approach closer to the normal curves of our speech, instead of prolonging arbitrarily the too vigorous arabesques of Italian or German lyricism. He made something out of racial qualities in art and gloried in his classical heredity. And, while Debussy wrote his Hommage to Rameau, he created the Tombeau de Couperin. Nothing further need be said in order that superficial observers may at once perceive in the younger a disciple of the elder."

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"It is easy to see nowadays," M. Honegger goes on to say, "in what way Ravel is opposed to Debussy and what are his principal aesthetic preoccupations. Form, with Ravel, is cleanly classical. (Illustrations are then given.) Finally, he passes with a mastery of instrumental style from counterpoint to accompanied melody in order to realize that synthesis of modern style where Mozart excelled. There are also a precision in the general aspect of his music, a cleanness of line, a rhythmic accentuation, a slightly dry conciseness of language, in spite of a lyricism sometimes hardly restrained, which are characteristic of the composer of 'Daphnis.'" To these M. Vuillermoz adds the agreeable observation: "Orchestration is, in fact, for Ravel a sort of forest of Broceliande where each tree emprisons a fairy spirit."

A couple of generalizations, in conclusion, will have to polish off this review of an unusually interesting publication. Romain Rolland's comment may be quoted in French, for his meaning is not easily and cannot exactly be rendered into English: "Ce qu'il exprime en musique me touche rarement. Mais son expression est d'une justesse, d'une finesse et d'un eclat insurpassables. Toute musique, aupres de la sienne, semble imparfaite. Il est un maitre du coloris et du dessin."

Edouard Herriot's contribution also sounds better in French and can readily be understood as it stands: "Son oeuvre est une protestation contre le pathos, le jargon, contre tout ce qui nous encombre, contre le puffisme, le pharisiasme et toutes les choses en isme. Un metal net et clair. Ou mieux, une source dans un paysage de chez nous . . ." In spite of the touch of complacency about these opinions, there is a truth in them that does help us to appreciate the art of Maurice Ravel.

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PROVIDENCE, R. I.
JOURNAL

FEB 26 1939

Four Soloists Appear Tonight in Federal Orchestra Concert

Well-Known Rhode Island Musicians to be Featured in Concertos on Unusual Program.—Boston Symphony Coming Tuesday. Choral Music Among Week's Events

FOUR Rhode Island soloists will be guest artists on an unusual symphony program of concertos by the Providence Federal Orchestra this evening at 8:30 o'clock in Hope high school. The soloists will be Emma Winslow Childs, pianist, of this city; Miss Gladys Mulchahey, 'cellist, of Barrington; Earl Hedberg, Pawtucket violinist, and Alexandre Peloquin, organist and pianist, of Woonsocket. Edouard Caffier will conduct.

Presenting Prokofieff's orchestral fairy tale for children, "Peter and the Wolf," for the first time in this city, the Boston Symphony Orchestra will give its ~~fourth and~~ next to the last concert of the season at the Metropolitan Theatre Tuesday night at 8:30 o'clock. Instead of the first movement from Tschaikowski's "Manfred" Symphony originally announced, Dr. Serge Koussevitzky has substituted Mozart's Symphony in -major, a work of the composer's th year, as the opening number. Beethoven's popular Fifth Symphony will close the concert.

A free lecture on the program will be given by John B. Archer in the Providence Public Library this afternoon at 4 o'clock, under the auspices of the Monday Morning Musical Club. Miss Olive Snow will assist with illustrations on the piano.

Concerts of choral music are scheduled for tonight and Wednesday. Tonight the Providence Oratorio Society, William W. DeRoin, conductor, will sing Verdi's "Requiem" in the Elmwood-Christian Congregational Church, at 7:30 o'clock. Wednesday night, in Plantations Auditorium, at 8:15 o'clock, the Catholic Choral Club will present Dvorak's "Stabat Mater" under the direction of Fr. Leo Rowlands.

On the following evening the Brown-Pembroke Orchestra, Prof. Arlan R. Coolidge, director, will appear in the second of its season's series in Faunce House Theatre. Miss Muriel P. Port, '40, pianist, will be soloist.

Lowell Telegram
Feb 26/39

BALOKOVIC SYMPHONY SOLOIST THIS WEEK

Zlatko Balokovic, the violinist from Yugoslavia, will make his first appearance at the concerts of the Boston Symphony orchestra, at the eighteenth pair of Friday afternoon and Saturday evening performances this coming week. Serge Koussevvitzky will then present for the first time in Boston the Violin Concerto of John Alden Carpenter. Carpenter's Concerto had its first performance in Chicago in 1937, when Mr. Balokovic was also soloist. There have been performances in other western cities. Zlatko Balokovic, completing his preparation under Sevcik in Vienna, has made many tours of Europe. His first American appearances were in the season 1925-26.

Dr. Koussevitzky will perform Richard Straus' "Symphonic Domestica" as the closing number. The programme will open with "Catalonia," by Albeniz, a movement of a projected but never completed suits based on popular tunes.

CAMDEN, N. J.
POST

FEB 25 1939

Woman to Conduct Phila. Orchestra In Programs Mar. 10-11

Nadia Boulanger, French Composer, to Make History; Caston Aids

Nadia Boulanger, the distinguished French composer, conductor and teacher who is now visiting this country, will achieve the distinction of being the only woman who has ever directed the Philadelphia Orchestra.

At the concerts of March 10-11, Mlle. Boulanger will share the podium with Saul Caston, associate conductor of the Orchestra. Mr. Caston will conduct the first half of the program.

Mlle. Boulanger will conduct four numbers in all. One will be a Piano Concerto by Jean Francaix, with the composer as soloist. This brilliant twenty-six year old French composer made his debut with the work at a concert given under the auspices of the Philharmonic-Symphony League in Carnegie Hall, New York on Feb. 11, with Mlle. Boulanger conducting.

Assisting also in Mlle. Boulanger's portion of the program will be the Monteverdi singers, a group of five artists who have accompanied her from France. The singers have been associated with Mlle. Boulanger in Paris and have given concerts of choral music specializing in little known works of old composers, and first performances of young composers.

Their numbers will be announced at a later date. The orchestral selection will be an overture by A. Szalowski.

Nadia Boulanger comes of a musical family. Her father and her grandfather had been professors at the Paris Conservatoire. Her mother was a Russian, Princess Mischetsky, who studied at the Conservatoire with Nadia's father, Ernest Boulanger.

Nadia was born in Paris, entered the Conservatoire, and was a classmate of Enesco, Ravel, Roger-Ducasse, Florent Schmitt and Louis Aubert. She took many prizes, and in 1908, as a pupil of Widor, won the Deuxieme Grand Prix de Rome.

For almost twenty years she has taught at the Fontainbleu School of Music. She is head of the Composition Department at the Ecole Normale de Musique and she teaches privately.

Nadia Boulanger made her first appearance in New York in 1924-1925 at a concert of the Symphony Society directed by Walter Damrosch. At that time she was soloist, playing an organ concerto of Handel's.

Last year, she conducted the Boston Symphony Orchestra, the first ~~woman~~ ever to do so. This season she adds both the New York Philharmonic Symphony and the Philadelphia Orchestra to the American organizations that have broken precedent to accept her as a conductor.

PORTLAND, ME.
EXPRESS

FEB 27 1939

Mr. and Mrs. Clayton H. Prouty and son, William Carl, of St. George Street attended the Boston Symphony Orchestra concert in Boston Saturday evening.

WOOSTER, OHIO
OHIO RECORD

FEB 27 1939

MAGNIFICENT 'CELLO PIATIGORSKY PLAYS IS GIFT OF FRIEND

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was a veritable storm of applause from the entire house. If any part of the concerto were more entrancing than any other, it was the slow movement which had a wooing charm that brought out all of its beauty. Mr. Barbirolli gave a well-considered performance of the Berlioz and a good if not startling one of the Tchaikovsky.

D.

Koussevitzky and His Bostonians Give Bruckner's Eighth

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Feb. 10, evening:

Symphony, No. 8, in C Minor......Bruckner
'Pictures at an Exhibition'......Mussorgsky
(arranged for orchestra by Maurice Ravel)

That the name of Bruckner is synonymous with boredom in the minds of most habitués of orchestra concerts in New York is now axiomatic, and so the advance announcement of this program caused dire forebodings on the part of the Bostonians' local public. But so triumphantly did Dr. Koussevitzky and his associates emerge from an act of obeisance of exceptional mental, emotional and physical strain, transforming it into a great, illuminating musical experience for everyone concerned, that the doughty conductor automatically assumed the position of High Priest of Brucknerism in the estimation of his audience and those who had come to groan remained to cheer.

Even with the cuts adopted the work consumed more than an hour in performance, but the Boston conductor had so searchingly penetrated and so completely assimilated its elements and had gained so commanding a perspective of their significance that the traditional Bruckner loose-jointedness in form was not at any time permitted to obtrude itself. From beginning to end the material was held in hand with a taut structural compactness that at the same time did not exclude the plasticity demanded by the essential nature of the music. The Scherzo, indeed, was made to sound almost Beethovenish in its straightforward clarity of design. The extended Adagio, with, as the program annotator pointed out, three separate developments of its two themes, created a mood of other-worldly beauty, while in the coda of the final movement, where the composer gathers up the main themes of all four movements in a culminating peroration in the major, the emotional impact was almost overwhelming.

As for the Mussorgsky 'Pictures at an Exhibition', the gorgeously colored Ravel orchestration once more justified the appropriating of a mainstay of the pianist's Russian repertoire to make a symphonic group's holiday. The various moods and situations and scenic bits suggested by the Hartmann pictures were made potently vivid in a projection of the work characterized by an extraordinarily wide range of orchestral sonorities, reaching a climax in the massive and opulent tonal proportions of 'The Great Gate at Kiev'. The audience was roused to almost as great a pitch of enthusiasm as it had been by the performance of the Bruckner symphony.

C.

Boston Symphony Plays Bloch and Hindemith Works

Boston Symphony. Serge Koussevitzky, conductor. Soloist, Jean Bedetti, 'cellist. Carnegie Hall, Feb. 11, afternoon:

Symphony in A (Koechel 201)..........Mozart
Symphonic Dances ....Hindemith
'Schelomo' ....Bloch
Mr. Bedetti
'Pictures at an Exhibition'
Mussorgsky-Ravel

This concert provided for at least one listener one of those rare musical experiences that come all too seldom in the concert hall. The afternoon was one of superlative playing, profound insight into stylistic differences, and realization of musical beauty. The Mozart was a gem of orchestral vitality within a frame of exquisite refinement, and the famous Boston strings shone with incomparable lustre. The Hindemith works, repeated from an earlier program, left no doubt of the desirability of hearing them again, for they revealed substance and integrity of musical thought that carried conviction by themselves, although the performance accorded them was justification enough for their presence, so searching and compelling was it.

Bloch's Hebrew Rhapsody is as effective today as it ever was, music of such individual stamp in feeling and subtlety of orchestration that it cannot miss identification. Mr. Bedetti brought sensitivity and sweep to the 'cello threnody, and the orchestra soared, wailed and philosophized over, around and through the warm thread of 'cello melody with the passionate fervor which the score implies. Mr. Bloch was present in the audience and received genuine tribute along with the performers. The Mussorgsky-Ravel suite, a well-known *tour de force* of Mr. Koussevitzky's closed the red-letter afternoon.

Q.

New Bedford Mercury - Feb. 22/39

GRACE NOTES .... By A. C. R.

Local Musicians Hear Myra Hess

Tuesday Matinee of Boston Symphony Repeats 'Peter And the Wolf'

The fourth in the Monday evening—Tuesday afternoon paired programs by the Boston Symphony Orchestra was enjoyed yesterday at the "Commuters' Matinee' in Symphony Hall. We delighted ones from New Bedford, South Dartmouth and Fall River were a party of five—two well-trained pianists, a very young lad who is doing well at his Bach and this reviewer, whose pleasure and musical duty it has been for two seasons to make known the possibilities for out-of-towners in these sets of six extra Symphony concerts. (The audience seems to increase at each visit).

Though the day had closed down dull and raw, sunshine gleamed and glinted in Symphony Hall. What an art is Music, that with one brief movement, the Allegro moderato of Mozart's Symphony in A major (Koechel no. 201), it can remake a day. And how Dr. Koussevitzky illumined by gesture the artlessly sparkling themes of the 18-year-old Wolfgang Amadeus!

Two of us were hearing for a second time in three weeks, with increased delight, the enchanting foolery of a contemporary Russian Mozart. The others were eagerly anticipating Prokofieff's "Peter and the Wolf," an orchestral fairy tale for children, Op 67. For front section seats or second balcony, Richard Hale ,the Narrator, plys his combined accomplishments of actor and baritone with marvellous clarity of enunciation, a feeling for pace and measure precisely timed with the musical portions and a sense of dramatic effect that pictures and fixes attention by a comic stress of great import mock-seriously communicated. Mr. Hale has a versatile talent which he focuses intensively on the problem of the moment. Recall the macabre flavor of his banjo-playing farmhand in Lynn Riggs' "Green Grow the Lilacs."

So we saw Peter sally out into "the great green meadow" to his jaunty, fascinating little theme in the strings which sends a hum of chuckles through the audience every time it starts up for a fresh adventure of the resourceful boy. We heard the twitter of the flute as the bird; the awkward duck of the oboe; the crafty cat of the clarinet; the wolf of the three horns emerging from the richly orchestrated dark forest; the charming counterpoint of these leitmotifs as associations shifted; the change in her rhythm as the cat crept after the bird—it is a gay world we live in, after all!

That distinguished modern Saint Cecilia, Miss Myra Hess of the constant angel sleeves (in this instance flowing black chiffon glistening discreetly with cut steel bands) came on for the Schumann piano concerto to such a prolongued greeting as is the due of a great lady of the keyboard. The balance in the conception of the concerto was admirably coordinated by soloist and orchestra—theme given and theme taken to poetic enhancement as piano or supporting players assumed it in turn. Miss Hess to pearls added occassional diamonds in tone color and all kept the beauty and dignity of the essential Schumann in full luster.

"La Valse," Ravel's choreographic poem, had been a discussed disagreement when two of us heard it in the recent Pension Fund concert. Both have now grown up to its magnificence, its fierce breath of things harsh blotting out waltz memories once romantic and fair; may detect the eerie breeze of death that blows across the string sections, stir to the crash of a world gone mad. Here we were guided by the concept left by H. T. P., one of his most brilliant interpretations, and acknowledge helpfully assembled choice of intentions in the valuable program notes of John N. Burk.

All of which proves that two hearings repay in added understanding.

A. C. R.

Anonomously comes this marked paragraph from "Murder in the Music-Room," a magazine article by Samuel Chotzinoff: "I hate absolutely the ban on applause at the end of a movement of a symphony and the shushing that assaults the poor wretch who dares to clap his hands in appreciation. Why, Beethoven would have been outraged if people hadn't applauded the movements of his symphonies and even demanded repetitions!"

Now, as among his ridiculously assembled list of dislikes, Mr. Chotzinoff includes the music of Mahler and Hindemith which we personally enjoy, this opinion does not sway our sense of concert behavior. It is the inexperienced concert goer who puts palms together at every pause (sometimes in the middle of a movement). The accepted rule: "applaud the movements of a concerto; not of a symphony, a sonata nor a suite," has reason behind it.

It was probably a recently printed phrase, "The Toscanini back remained firm," that incited the enclosure. When Hans Kindler conducted the National Symphony of Washington here last season, he politely bowed to all interruptions. This season, he adopted a cautious position of poised baton, fearing those untrained poundings.

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GAZETTE

Hightstown N J

FEB 23 1939

WORDS WITHOUT MUSIC

By LOUIS REID

(*Music Features & Photo Syndicate, N. Y.*)

THE mecca of musical sightseers of Gotham at present is the weekly Saturday night concert of Arturo Toscanini and his NBC Symphony Orchestra . . . No musical figure of our times, operating in the more rarified areas and arias of music, is given such zealous, such almost incredible devotion. Even football fans are less enthusiastic in their hero-worship than the music lovers who weekly pay tribute to the maestro.

Louis Reid

Hero Worship

Of course, there is no question of Toscanini's art of interpretation. . . . But watching and hearing his frenzied followers in action we wonder if the maestro is not at times resentful of the emphasis upon interpretation and the apparent subordination of the music's creators. . . . Has the idolization reached a point where the Toscanini fan is unable to see the forest for the trees? . . . Toscanini brings matchless skill to his understanding of Beethoven, Brahms and Wagner and the lesser composers of the Italian school, but long before Toscanini perfected his art and long after he has gone, the great creators stood and will stand supreme.

Only 50 Great Masters

We are too often prone to forget that all the great music of the world was and is being written by a small group of men. The masters themselves do not number over fifty. . . . Even in the popular field creation is confined, at least in America, according to the American Society of Composers, Authors and Publishers, to some 125 persons. . . . In all the world there are not more than 1,000 men and women who are creating music that regularly gets a hearing. . . . But the interpreters of music are countless. Maestri and the musicians they lead number in the hundreds of thousands.

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Of classical maestri, no one is regarded today in a class with the venerable Italian. . . . And it was a master stroke of enterprise that NBC lured him from his comparative retirement in his native Italy to conduct a truly notable corral of musicians in an endeavor to build up and maintain radio's cultural traditions. . . . The man's energy is truly amazing. . . . Though he is in his seventies, he wields a baton, drives his musicians with a force that would send many an athlete panting to the showers.

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The men take their places on a semi-circular stage in Radio City's largest auditorium at about two minutes before the zero hour. . . . A bit of tuning-up, and Toscanini walks briskly from the wings, bows quite as briskly, though never brusquely, to his applauding audience, wheels around, lifts his baton —and the concert is on. . . . You note his white hair, his thin, nervous figure . . . You note, too, that he does not read from score. . . . He has memorized the music. . . . There are no lights on the music racks, the lighting for the musicians coming from powerful incandescents in the lofty ceiling. . . . The auditorium is dimmed. . . . A faint glow issues from a control room, indicating that an announcer is on the job for the invisible audience, but the spectators present do not hear his remarks.

Including an intermission, the program lasts an hour and a half. . . . At the end there is clamorous applause. . . . The audience, still under the spell of great music, superbly interpreted, is not in a hurry to reach the elevators. . . . It is discussing animatedly the playing of this symphony or that tone poem, and Toscanini's vitality. . . . Here and there one detects an approving

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voice of the maestro's plan of giving hearings to America's young and altogether too obscure composers.

Hearing for Americans

American composers are also getting respectful hearing in other quarters. The Boston Symphony has made a place on its programs for a rhapsody called "El Salon Mexico," by Aaron Copland. The work is the result of a visit to Mexico City by the composer and is based on Mexican tunes heard in the cafes. Sir Adrian Boult, English conductor, directed a radio performance of the piece here last season.

MUSICAL AMERICA *for February 25, 1939*

was a veritable storm of applause from the entire house. If any part of the concerto were more entrancing than any other, it was the slow movement which had a wooing charm that brought out all of its beauty. Mr. Barbirolli gave a well-considered performance of the Berlioz and a good if not startling one of the Tchaikovsky.

D.

Koussevitzky and His Bostonians Give Bruckner's Eighth

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Feb. 10, evening:

Symphony, No. 8, in C Minor......Bruckner
'Pictures at an Exhibition'.....Mussorgsky
(arranged for orchestra by Maurice Ravel)

That the name of Bruckner is synonymous with boredom in the minds of most habitués of orchestra concerts in New York is now axiomatic, and so the advance announcement of this program caused dire forebodings on the part of the Bostonians' local public. But so triumphantly did Dr. Koussevitzky and his associates emerge from an act of obeisance of exceptional mental, emotional and physical strain, transforming it into a great, illuminating musical experience for everyone concerned, that the doughty conductor automatically assumed the position of High Priest of Brucknerism in the estimation of his audience and those who had come to groan remained to cheer.

Even with the cuts adopted the work consumed more than an hour in performance, but the Boston conductor had so searchingly penetrated and so completely assimilated its elements and had gained so commanding a perspective of their significance that the traditional Bruckner loose-jointedness in form was not at any time permitted to obtrude itself. From beginning to end the material was held in hand with a taut structural compactness that at the same time did not exclude the plasticity demanded by the essential nature of the music. The Scherzo, indeed, was made to sound almost Beethovenish in its straightforward clarity of design. The extended Adagio, with, as the program annotator pointed out, three separate developments of its two themes, created a mood of other-worldly beauty, while in the coda of the final movement, where the composer gathers up the main themes of all four movements in a culminating peroration in the major, the emotional impact was almost overwhelming.

As for the Mussorgsky 'Pictures at an Exhibition', the gorgeously colored Ravel orchestration once more justified the appropriating of a mainstay of the pianist's Russian repertoire to make a symphonic group's holiday. The various moods and situations and scenic bits suggested by the Hartmann pictures were made potently vivid in a projection of the work characterized by an extraordinarily wide range of orchestral sonorities, reaching a climax in the massive and opulent tonal proportions of 'The Great Gate at Kiev'. The audience was roused to almost as great a pitch of enthusiasm as it had been by the performance of the Bruckner symphony.

C.

Boston Symphony Plays Bloch and Hindemith Works

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Jean Bedetti, 'cellist. Carnegie Hall, Feb. 11, afternoon:

Symphony in A (Koechel 201)..........Mozart
Symphonic Dances ....Hindemith
'Schelomo' ....Bloch
Mr. Bedetti
'Pictures at an Exhibition'
Mussorgsky-Ravel

This concert provided for at least one listener one of those rare musical experiences that come all too seldom in the concert hall. The afternoon was one of superlative playing, profound insight into stylistic differences, and realization of musical beauty. The Mozart was a gem of orchestral vitality within a frame of exquisite refinement, and the famous Boston strings shone with incomparable lustre. The Hindemith works, repeated from an earlier program, left no doubt of the desirability of hearing them again, for they revealed substance and integrity of musical thought that carried conviction by themselves, although the performance accorded them was justification enough for their presence, so searching and compelling was it.

Bloch's Hebrew Rhapsody is as effective today as it ever was, music of such individual stamp in feeling and subtlety of orchestration that it cannot miss identification, Mr. Bedetti brought sensitivity and sweep to the 'cello threnody, and the orchestra soared, wailed and philosophized over, around and through the warm thread of 'cello melody with the passionate fervor which the score implies. Mr. Bloch was present in the audience and received genuine tribute along with the performers. The Mussorgsky-Ravel suite, a well-known *tour de force* of Mr. Koussevitzky's closed the red-letter afternoon.

Q.

New Bedford Mercury - Feb. 22/39

8

GRACE NOTES ...... By A. C. R.

Local Musicians Hear Myra Hess

Tuesday Matinee of Boston Symphony Repeats 'Peter And the Wolf'

The fourth in the Monday evening—Tuesday afternoon paired programs by the Boston Symphony Orchestra was enjoyed yesterday at the "Commuters' Matinee' in Symphony Hall. We delighted ones from New Bedford, South Dartmouth and Fall River were a party of five—two well-trained pianists, a very young lad who is doing well at his Bach and this reviewer, whose pleasure and musical duty it has been for two seasons to make known the possibilities for out-of-towners in these sets of six extra Symphony concerts. (The audience seems to increase at each visit).

Though the day had closed down dull and raw, sunshine gleamed and glinted in Symphony Hall. What an art is Music, that with one brief movement, the Allegro moderato of Mozart's Symphony in A major (Koechel no. 201), it can remake a day. And how Dr. Koussevitzky illumined by gesture the artlessly sparkling themes of the 18-year-old Wolfgang Amadeus!

Two of us were hearing for a second time in three weeks, with increased delight, the enchanting foolery of a contemporary Russian Mozart. The others were eagerly anticipating Prokofieff's "Peter and the Wolf," an orchestral fairy tale for children, Op 67. For front section seats or second balcony, Richard Hale, the Narrator, plys his combined accomplishments of actor and baritone with marvellous clarity of enunciation, a feeling for pace and measure precisely timed with the musical portions and a sense of dramatic effect that pictures and fixes attention by a comic stress of great import mock-seriously communicated. Mr. Hale has a versatile talent which he focuses intensively on the problem of the moment. Recall the macabre flavor of his banjo-playing farmhand in Lynn Riggs' "Green Grow the Lilacs."

So we saw Peter sally out into "the great green meadow" to his jaunty, fascinating little theme in the strings which sends a hum of chuckles through the audience every time it starts up for a fresh adventure of the resourceful boy. We heard the twitter of the flute as the bird; the awkward duck of the oboe; the crafty cat of the clarinet; the wolf of the three horns emerging from the richly orchestrated dark forest; the charming counterpoint of these leitmotifs as associations shifted; the change in her rhythm as the cat crept after the bird—it is a gay world we live in, after all!

That distinguished modern Saint Cecilia, Miss Myra Hess of the constant angel sleeves (in this instance flowing black chiffon glistening discreetly with cut steel bands) came on for the Schumann piano concerto to such a prolongued greeting as is the due of a great lady of the keyboard. The balance in the conception of the concerto was admirably coordinated by soloist and orchestra—theme given and theme taken to poetic enhancement as piano or supporting players assumed it in turn. Miss Hess to pearls added occassional diamonds in tone color and all kept the beauty and dignity of the essential Schumann in full luster.

"La Valse," Ravel's choreographic poem, had been a discussed disagreement when two of us heard it in the recent Pension Fund concert. Both have now grown up to its magnificence, its fierce breath of things harsh blotting out waltz memories once romantic and fair; may detect the eerie breeze of death that blows across the string sections, stir to the crash of a world gone mad. Here we were guided by the concept left by H. T. P., one of his most brilliant interpretations, and acknowledge helpfully assembled choice of intentions in the valuable program notes of John N. Burk.

All of which proves that two hearings repay in added understanding.

A. C. R.

Anonomously comes this marked paragraph from "Murder in the Music-Room," a magazine article by Samuel Chotzinoff: "I hate absolutely the ban on applause at the end of a movement of a symphony and the shushing that assaults the poor wretch who dares to clap his hands in appreciation. Why, Beethoven would have been outraged if people hadn't applauded the movements of his symphonies and even demanded repetitions!"

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GAZETTE

Hightstown N.J.

-187

FEB 23 1939

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(Music Features & Photo Syndicate, N. Y.)

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ALBANY, N. Y.
TIMES-UNION

FEB 19 1939

In The World of Music

By Edgar S. Van Olinda

Six Concerts for Annual Berkshire Music Festival

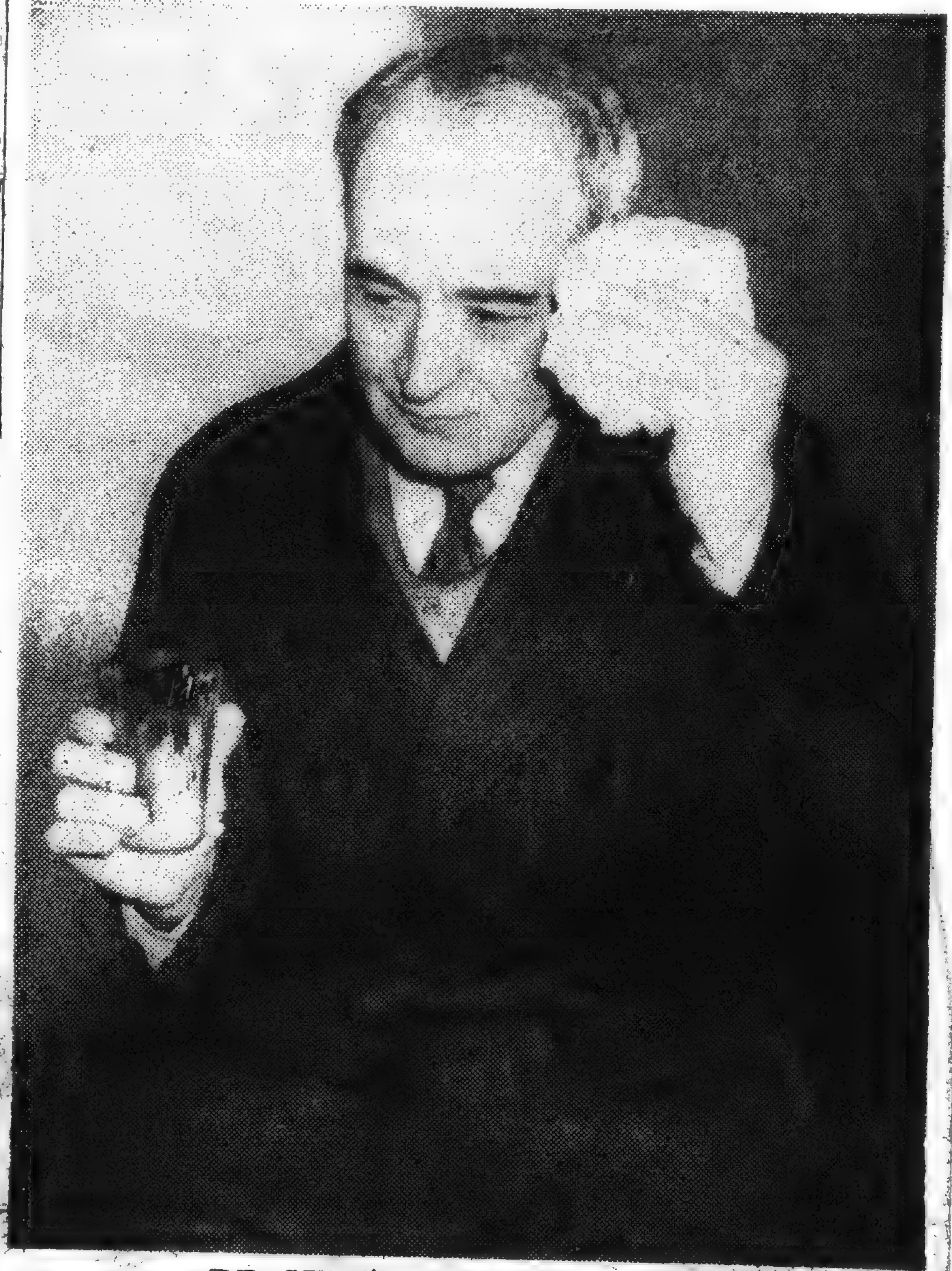
SIX concerts will be given by the Boston Symphony orchestra, Serge Koussevitzky, conductor, at the sixth annual Berkshire Symphonic Festival next summer at "Tanglewood" in Stockbridge. The first series of concerts will be given August 3, 5, and 6 and the second, August 10, 12 and 13.

The Berkshire Symphonic Festival has progressed through five years to a climax of achievement in the dedication of the new shed last summer. There was general comment upon the fine acoustical properties of the auditorium which made it possible for an audience of more than 5,000 to hear every detail. It was built at the insistence of Dr. Koussevitzky and with the complete accord of the Festival trustees, that there might be full protection for the orchestra and the public. The structure of steel and wood, overlooking Lake Mahkeenac, stands as a monument to the past and at the same time as an indication and a promise for the future.

Never before have so many music lovers heard symphonic programs, in so unique a setting. The utilitarian simplicity of the shed only enhances its beauty. Festival trustees are confident that sufficient funds will be forthcoming for its early completion.

The Festival trustees, in announcing six concerts, will apply present resources for next summer's concerts to making needed improvements at "Tanglewood," such as draining parking areas, installing permanent lighting and laying out roads. They hope enough money will be received to provide an emergency enclosure for the shed.

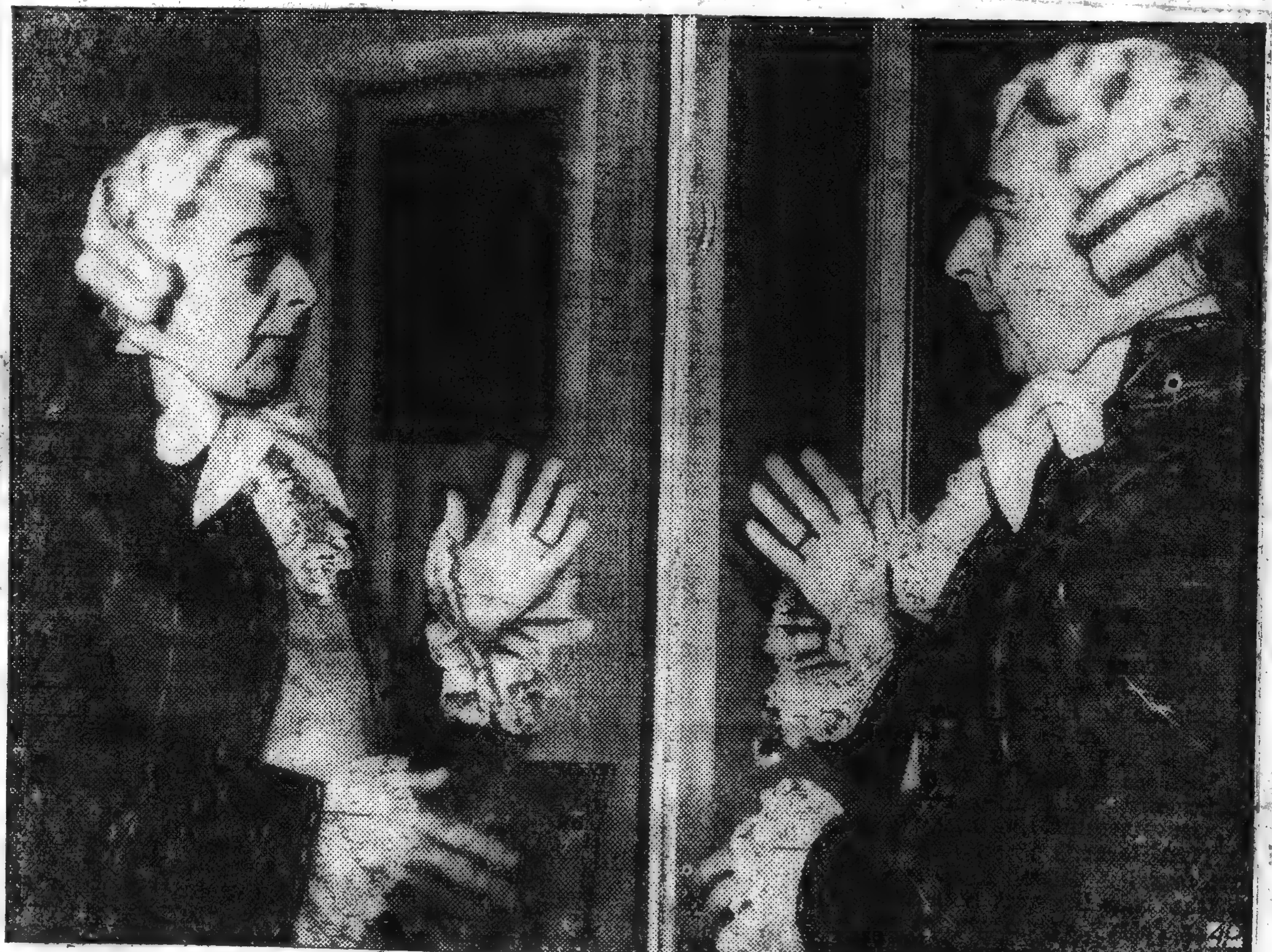
Dr. Koussevitzky will make the program for the 1939 Festival from the following list of works; the Second and Third Symphonies of Beethoven, the First and Third of Brahms; symphonies of Haydn and Mozart, the Fourth of Tchaikovsky; the Second and Fifth of Sibelius; Rimsky Korsakov's "Scheherezade," Debussy's "Afternoon of a Faun," Ravel's "La Volse;" Wagnerian excerpts, Walter Piston's "Concerto for Orchestra," and others to be announced.



DR. SERGE KOUSSEVITZKY

BENTON HARBOR, MICH.
NEWS - PALLADIUM

MAR 1 - 1939



WITH A HEIGH-DI HAYDN, the conductor of the Boston symphony orchestra, Serge Koussevitzky, rehearses before a mirror and holds his mouth in the [redacted] Haydn manner, preparatory to a concert "extraordinaire" in Boston. Bewigged Mr. Koussevitzky will impersonate Haydn—to whom he is said to bear a resemblance—and orchestra members will appear in 18th century finery.

PROVIDENCE, R. I.
BULLETIN

MAR 1 - 1939

Music

By G. Y. Loveridge

We all thundered down the Beethovian highway to destiny last night, with Dr. Serge Koussevitzky at the reins, sparing neither horses nor passengers. There were moments when we had misgivings, as we hurtled past mighty chasms or felt the spray of charging seas, but we arrived unharmed in a land of ultimate glory that grows yet more magnificent as the vision dims.

The Fifth Symphony, in C Minor, our vehicle, the Boston Symphony our steeds, the Metropolitan Theatre our point of going and, worse luck, of returning. O rare and noble journey, to use the vernacular. It was like the annual two weeks' vacation, a year coming, a day departing.

There are those who complain that the Fifth is old stuff, and so it is. But so are truth, sincerity, beauty and a good many other things that are still occasionally admired. If the Fifth is what it seemed last night, it ought not, for an age or so at least, to languish for want of listeners.

Dr. Koussevitzky proclaimed it with logic and with passion. The inexorable rhythmic figure of the first movement shook down the prison walls of daily life, the andante drew us forth with mysterious and vatic utterance, fate stalked us stealthily from the strings, but the trombones stormed forth in final triumph. Today, of course, back to prison, but we did ride the clouds for a time.

The audience gave abundant evidence of its appreciation, and Dr. Koussevitzky motioned the orchestra to its feet twice.

The symphony in A major, K. 201, one of the early works of Mozart, began the program. It was not especially interesting, except that it is always interesting to hear the Boston Orchestra's strings.

Between came the evening's novelty, the orchestral fairy tale "Peter and the Wolf," by Prokofieff. It requires the services of a narrator, who tells the story, and of an orchestra, which embellishes the narrative and illustrates it with musical pictures. Richard Hale was narrator, and a fine one.

The story is about a boy, Peter, who ventures outside the wall of his home and into a meadow, where he is in the company of friends—a bird, a duck, a cat. Peter is disobedient to his grandfather, who had warned him not to go out for fear of a wolf. The wolf does come, and swallows the duck, but is caught by Peter and marched away to a zoo.

Various instruments have leitmotifs identifying the characters—the string quartet, Peter; the bassoon, grandfather; the clarinet, the cat; the oboe, the duck, and so on. Everybody found it delightful.

It occurs to us (tardily, it is true) to wonder whether a public performance of this work ought to have been permitted in this city. It is avowedly a product of Soviet Russia, and, though it purports to be a fairy tale, who knows that it does not conceal a cunning fable tending to set class against class, and to extol Communism at the expense of lower-case democracy?

Look at it this way: The wolf represents capitalism. It has evaded the hunters (moral and governmental regulation) and has swallowed the duck (the working class), which can be heard protesting ineffectively inside the wolf. Were it not for young Peter (Communism) nobody knows what it might go on to swallow. Maybe grandfather (the Supreme Court).

We shudder.

NEW YORK, N. Y.
EVENING POST

MAR 4 - 1939

Boston Symphony In Three Concerts Here Next Week

The Boston Symphony, under Serge Koussevitzky, will be heard in three local concerts next week, two at Carnegie Hall and one at the Brooklyn Academy of Music. For the program next Thursday evening, March 9, at Carnegie Hall, Mr. Koussevitzky has chosen the Schumann Fourth Symphony and Strauss tone-poem, "Thus Spake Zarathustra." Zlatko Balokovic, Croatian violinist, will be soloist with the orchestra in the John Alden Carpenter Concerto, which will be given its first performance in the East at this concert.

For the concert Saturday afternoon, March 11, at Carnegie Hall, Mr. Koussevitsky has listed the first New York performance of the Third Symphony of Roy Harris. The rest of the program will be devoted to the Tchaikovsky Violin Concerto with Ruth Posselt as soloist; the orchestral fairy tale, "Peter and the Wolf," by Prokofieff, with Richard Hale as narrator, and Ravel's "La Valse."

The Brooklyn concert will be given next Friday evening, March 10. The program lists "Peter and the Wolf," Vivaldi's Concerto in D minor for orchestra and organ and the Beethoven Seventh Symphony in A major. This concert is under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

DETROIT, MICH.
FREE PRESS
MAR 5 - 1939

Rotogravure Magazine
The Detroit Free Press
Sunday, March 5, 1939

One of the outstanding events of the musical season in New York was the costumed performance of Haydn's Farewell Symphony staged by the Boston Symphony Orchestra in Carne~~gie Hall last month.~~ Dr. Serge Koussevitzky, distinguished conductor, is seen at right, impersonating Haydn as he first conducted his symphony. The Farewell Symphony is famous as a musical joke. Haydn composed the music while employed at the Esterhazy Court and the orchestra, the story says, hadn't been given a vacation for a long time. Haydn decided to ask for a holiday with his music. In the last movement of The Farewell Symphony the players one by one and two by two rise from their seats, puff out their candles and walk away, while the rest of the orchestra plays on. At last the conductor remains, a pathetically lonely figure, bows and retires. At Carnegie Hall, Koussevitzky again stood on the stage—alone—until the lights dimmed and the curtain fell.

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Symphony Concert

Roy Harris's New Third Symphony Receives Its First Performance

B. Trans. By MOSES SMITH March /39

Long an exponent of music by Americans, particularly those of our time, Serge Koussevitzky is in the midst of an unusual crusade. Last Friday and Saturday he presented the Second Symphony of William Schuman, one of the younger and more talented American composers. At yesterday's matinee concert of the Boston Symphony Orchestra he directed the first performance of the Third Symphony of Roy Harris, who became 41 years old on the recent Lincoln's birthday, and who is now an established and leading composer on the American scene. At the concerts of next week Dr. Koussevitzky will provide Bostonians an opportunity to make first acquaintance with the Violin Concerto of John Alden Carpenter, who will achieve the age of 63 next Tuesday and who was a modern composer before Schuman was born.

American music was not ignored earlier in the year; and a quarter of the season will remain after the next program. The obvious inference is that if the American composer is being neglected in his own country, as even the millions who listen weekly to the broadcast concerts of the Phillharmonic-Symphony Orchestra are reminded, the fault is not that of Serge Koussevitzky. He is, on the contrary, sometimes taken to task for being too kind to American composers. What the grumblers sometimes fail to consider is that the conductor is too conscientious and too honest to palm off the latest mellifluous product of an American pen, saying absolutely nothing, as a worthy expression of native talent. Instead he has sought out fresh, eager voices, like those of Walter Piston and Roger Sessions and Aaron Copland; like that of Roy Harris in the two previous Symphonies by which his rugged imagination was made known here; and like that of the gifted Schuman last week.

The First Symphony of Harris five years ago disclosed a vigorous voice that still wanted schooling. The Second Symphony, composed only a year after the First and performed here under the direction of Richard Burgin almost exactly three years ago, showed a much higher degree of organization; but its edges were still crude. It was to be expected that a Third Symphony, completed only a month ago, should present a mellower and more polished surface.

The expectation was realized, albeit with some reservations suggested by first acquaintance. Without apparent loss of vigor or arresting character Harris has in this Symphony tempered his harmony into a less dissonant medium, has ironed out his voice-leading into smoother progressions, has built phrases into more plastic, more persuasive periods, and has evolved a more sonorous, yet still characterful, instrumentation.

The result is indeed a mellower work, the obvious manifestation of which was a degree of enthusiasm in its reception by yesterday's audience—more or less the same audience which had taken coldly to the two previous Symphonies. And by that token Harris, making his way on stage after what sounded like a splendid performance, could plausibly have believed that he had finally "arrived" to the point of being taken seriously by a heterogeneous public.

The reservations to which allusion has been made have to do principally with repetitiousness. On first hearing, the length of the Pastoral section seemed unjustified by its thematic content. The Fugue, which was intended to be dramatic, missed some of the intended fire because there seemed to be insufficient variety in the statement of the principal subject and because the development seemed at times heavy-handed. In the opposite direction of understatement, the dramatic ending of the final section seemed hurried.

Set against these things, however, the beauty and power of the opening section, principally for strings, where the warm lyricism of the composer is to be heard at its best. Or the beautiful figuration (which is probably not the right word) of the string instruments in the Pastoral, and the striking sonorities emerging from the wood winds. Or the almost pioneer vitality of the fugue subject as it comes out of the heavy brass. . . . But for a first impresison of a stimulating work this account has run long enough.

* * *

The rest of the concert was given over to Stravinsky's "Fire-Bird" and Beethoven's Seventh Symphony. In the former the orchestral playing, which was of a high order throughout the concert, achieved miracles of sonority, shading and expressiveness. In the Symphony the spectacular thing for one interested observer was the tempering of the exposition by Dr. Koussevitzky. Here was a far more logical presentation of the Seventh than any he has vouchsafed Boston audiences in the past, so far as the present writer is aware. The rhythmic and dynamic distortions were levelled down, the choice of tempos was juster, the distinctions were subtler or more pronounced, as the character of the music demanded. And since over all there reigned an imperious, imaginative musician the result was a most musical, engrossing and powerful performance.

The Public Is Right

In Which Bernard Zighera Is Interviewed And States Briefly Basis of His Faith

B. Trans March /39

Bernard Zighera, conductor of the Zighera Chamber Orchestra, which will give the final concert of its third season in Jordan Hall on Wednesday evening, March 1, took time off from a rehearsal the other morning to talk and answer questions. It is not hard to get him to talk on the subject. For he still regards the venture as his "baby," even though it was first suggested to him by Serge Koussevitzky and though, entirely without his knowledge, a committee of guarantors was formed last summer.

"I feel," said Mr. Zighera, "that we have made as much progress in three years as I had thought possible in five. Everybody has been very kind. Of course we are going ahead. I will continue just about as I have in the past, as that seems the best way for me."

The most characteristic quality of the man as revealed in his talk of experience and hopes is his independence of spirit, his firmness in making his own judgments and his willingness to stand or fall by his decisions.

"When I started I said I would give Boston what I feel is best, and then I would let the public decide whether it liked it or not. If they wanted the concerts, I would go on, if not, I would not go on. But they have liked them"—and he relaxed in a broad smile—"and they have showed they did.

"From the start I decided not to ask favors of anybody—musicians, soloists, or friends—in financing the concerts, because I wanted above all else to feel perfectly free to choose the programs I like and the musicians I want. By now I think that people realize that it is useless to ask me to put anything on my programs just to please an individual.

"If one tries to please everybody he will sway this way"—motioning both hands to the right, "and that way" with a sweep to the left, "and then he will go down-plump!" and with both hands he depicted the downfall of the too obliging man. "The artist is killed unless he can express the full force of his personality.

"I first try to build good programs, for variety choosing from the classics, the romantic period and the modern, without considering the cost. Then I select my musicians." He admitted that he does not care for experimental music. "I don't feel it; I do not understand it, perhaps, and I cannot express what I do not feel. It would be like trying to say something that I don't mean—I can't be just polite in music!"

There are two ways by which a conductor may plan his program. The frankly economical way is to select compositions which require no more than the regular number in the orchestra, and thus limit one's choice considerably. Or one may begin by choosing what he wants to play without considering the possible extra instruments involved. Mr. Zighera's method is the latter one.

"Some of my friends ask me if I am a Rothschild when I build programs in this expensive way," he said, smiling like a mischievous youth. "But I cannot help it. For instance, in order to include Mahler's 'Songs of a Wayfarer' on the January program I had to engage four more horn-players and a trombone-player for that single number. It took only 14 minutes to play, and they were paid for a whole evening's performance. But I was repaid, because it accomplished what I set out to do. It gave Bostonians a surprise encounter with this delightful work of Mahler's youth."

Despite his independence of judgment, Mr. Zighera welcomes suggestions for his programs. "I have a note book"—and he proved it by producing it from a coat pocket. "Whenever anyone tells me that I should hear some piece or musician, I write it down here, but I make no promises. Then in the long summer months I go over these notes very thoroughly and am often delighted to find the suggestions are very good. That is how I happened to put the 'Choric Dances' of the young composer, Paul Creaton, on the last program. I have never met him, but I tried his scores and liked them."

BROOKLYN, N. Y.
CITIZEN
MAR 4 - 1939

NOVEL WORK OFFERED BY BOSTON SYMPHONY

Prokofieff's "Peter and the Wolf" on Friday Program—Also Beethoven's Seventh

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give its fourth Brooklyn concert of the season next Friday evening, at 8:30 o'clock in the Brooklyn Academy of Music. Included on its program will be, by popular request, the orchestral fairy tale for children, "Peter and the Wolf," by Prokofieff, which was performed with great success at the orchestra's Pension concert in Carnegie Hall last month.

Richard Hale, who acted as narrator at that concert, will appear in the same role in this Brooklyn concert. Also included on the program at the Brooklyn Academy of Music ar Vivaldi's concerto in D minor for orchestra and organ, and Beethoven's Symphony No. 7 in A major.

The Brooklyn concerts by the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

Roy Harris' Third Symphony

Monitor The Arts in Boston March /39

The Third Symphony of Roy Harris had its first performance yesterday afternoon in Symphony Hall. The other numbers of the program were Stravinsky's "Fire-Bird" suite and the Seventh Symphony of Beethoven. It was the first concert of the seventeenth pair of the Boston Symphony season.

Mr. Harris' first two symphonies have been played at these concerts, the first in 1934, under Dr. Koussevitzky, the second in 1939, under Mr. [illegible]gin. The "Symphony: 1933" dis[illegible] a strong native talent w[illegible]ot quite found itself but w[illegible]eat promise. The Secon[illegible]y did not quite fulfill th[illegible]used by the first. There wa[illegible]n authentic individual flav[illegible]ut other influences were noti[illegible]ble and there was a mastery of [illegible]nical problems which was no[illegible]atched by the musical substance of the work.

In his Third Symphony the composer has thrown off the shackles of "influences," and has been able to devote his musical scholarship to the service of his own musical individuality. The f[illegible]m of the work is unconventional. It is in one movement of five well-defined sections. Instead of a "program" or a long analysis, Mr. Harris supplied a structural outline of the score to the editor of the program book. This describes the first section as tragic, the second as lyric, the third as pastoral, the fourth as dramatic, and the last as dramatic and tragic. This of course corresponds only roughly to the classic symphonic form, but the work is big enough in conception to justify the use of the label.

The composer told a representative of this newspaper the other day that he was striving for a "contemporary classicism." It seems to this writer that he is approaching it. He has avoided the romantic clichés without producing a weak imitation of a classic model. His employment of organum and of ancient modes does succeed in establishing a tragic mood. His lyrical and pastoral sections are really lyrical and pastoral, and his fugal section is dramatically worked out. The rhythmic patterns of the work are complicated, and exciting to listen to. The work gives a unified impression, and justifies the hopes raised by the "Symphony: 1933."

The new symphony was well received, and the composer took several bows. He showed clearly his appreciation of the aid he had had from the conductor and the orchestra, who had given him (so far as one may judge on a single hearing) a splendid performance of a work very difficult to play.

The orchestra and its leader also distinguished themselves, of course, in the Stravinsky item, which was revealed in all its glittering colors. But the triumph of the day came with the Beethoven Seventh, which had a reading and a performance phenomenal even for Symphony Hall. No wonder the audience lingered to clap, stamp and cheer.

L. A. S.

NEW YORK, N. Y.
HERALD-TRIBUNE
MAR 1 - 1939

Providence Folk at Concert

Boston Symphony Orchestra Gives ~~Program Before~~ More Than 2,500

Special to the Herald Tribune

PROVIDENCE, Feb. 28.—More than 2,500 attended the fourth concert by the Boston Symphony Orchestra here tonight. In the audience were Mr. and Mrs. Kenneth Shaw Safe, Mrs. Samuel M. Nicholson, Mr. and Mrs. Harry Parsons Cross, Mr. and Mrs. William Gammell jr., Mr. and Mrs. S. Foster Hunt, Mr. and Mrs. Arthur M. Allen, Mr. and Mrs. Wilson G. Wing, Mrs. Frank L. Hinckley, Mrs. Frederick Stanhope Peck, Mr. and Mrs. Hugh F. Maccoll, Mr. and Mrs. William S. Innis, Mr. and Mrs. Byron S. Watson, Dr. and Mrs. Halsey DeWolf, Mrs. Walter S. Ball, Mrs. James Richard Richardson, Mr. and Mrs. Samuel Powel and Mr. and Mrs. Royal Little.

Mrs. Stewart Campbell, of London, England, is the guest of Mr. and Mrs. Wallis E. Howe in Bristol.

Mrs. Richard F. Hoyt, of New York, will join her parents, Mr. and Mrs. Samuel M. Nicholson, over the week end.

Mr. and Mrs. William S. Innis will go to Southern Pines, N. C., Saturday to visit Mr. and Mrs. Almet Jenks.

Mrs. Frank Mauran jr. and her cousin, Miss Mary Ann Lippitt, have returned from Canada.

Mr. and Mrs. Albro M. Dana will be joined tomorrow by Mr. and Mrs. Irving N. Alderson, of Birney, Mont.

PAWTUCKET, R. I.
TIMES
MAR 1 - 1939

Unique Composition Marks Boston Symphony Concert

Serge Koussevitsky and the Boston Symphony Orchestra played another rarec oncert for their Providence friends last evening at Metropolitan Theatre. This program had a most unique piece of writing, "Peter and the Wolf," by a modern Russian composer, Prokofieff, well set off between an early Mozart Symphony and Beethoven's incomparable Fifth. The evening was delightful throughout as the musicians displayed the full gamut of their artistic capabilties.

The Mozart Symphony in A major (Koechel No. 201) is scored for the small orchestra of that day and included only strings, two oboes and two horns. It is exactly the type of composition which a student of score reading can comprehend and it is delightful in its orderliness and grace. The opening bars are very refreshing and as for the Minuet, it is completely charming. We are glad to have had the chance to hear this young Mozart and can commend it as a vehicle to free the mind for a flight of the imagination such as it required to go adventuring with "Peter."

Prokofieff has displayed amazing wit and pure stagecraft in this "Orchestral Fairy Tale for Children." Nothing is lacking. It is understood that without the art of Richard Hale, the narrator, who set the atmosphere perfectly with his opening sentence, "my dear children," and without the frankness and humor of the orchestral interpreters, it might not have been so pleasurable. The combination would be hard to excel. Prokofieff, now 48, left Russia in 1918, with much rhythm in his musical equipment. He returns, or rather is allowed to return, after his having been a citizen of the world, with the addition of real melodies and an indispensable sense of humor. Those listeners who were fortunate enough to have head "Lieut. Kije" last season will recall the tunes from that. They are, along with the tunes from Peter, the kind one whistles in the dark. Thanks be for composers who can still produce the illusion of going along, if it be in the dark, in step with rhythm from the past and with a suggestion of a gay tune.

Beethoven wrote a magnificent piece of music in his Fifth Symphony and enough has been written about it to fill several volumes. We try to avoid any suggestions of plot or intentions to be conveyed. We consider it solely as beautiful music and relish the opportunity to hear it played on any occasion. Last enening's interpretation will be the high mark for some time to come.

R. T.

SPRINGFIELD, MASS.
NEWS
MAR 3 - 1939

BEETHOVEN, PROKOFIEFF AND NEW HARRIS OPUS FOR SMITH AUDIENCE

The Seventh symphony of Beethoven (A major); the Prokofieff orchestral fairy tale "Peter and the Wolf"; and the third symphony or Roy Harris, American composer will comprise the program of the Boston Symphony orchestra at John M. Greene hall at Smith college on Tuesday night at 8.

The program will open with the Harris symphony which had its world premier under Dr Koussevitzky on February 24 at Boston. In the Prokofieff work, Richard Hale will act as narrator. Composer of the now famous "Lieutenant Kije" suite which the orchestra brought to this country, Prokofieff tells in musical fashion the story of "Peter and the Wolf" by assigning a theme and a certain instrument for each person or animal in the tale. The familiar Beethoven symphony completes the program.

NORTHAMPTON, MASS.
GAZETTE

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MAR 4 - 1939

Boston Symphony to Be Heard at Smith Tuesday

Fifth Concert in College Course. Works of Beethoven, Harris and Prokofieff Included on the Program

The Boston Symphony orchestra, conducted by Dr. Serge Koussevitsky, will present the fifth concert of the Smith college concert course in John M. Greene hall, Smith college, on Tuesday, March 7, at 8 p. m. Two modern works, Symphony No. 3, by Roy Harris, and "Peter and the Wolf," an orchestral fairy tale for children, by Prokofieff, and the Symphony, No. 7, of Beethoven, will be included on the program. Tickets for standing room may be obtained at the door on the evening of the concert.

The Symphony No. 3 of Roy Harris will bring something new in musical fare to local concertgoers. Among America's outstanding contemporary composers, Roy Harris is a native of Lincoln County, Okla., where he first began his study of music with his mother, who taught him piano. This work was interrupted by farming, truck driving and service in the American army during the World war. In 1920, he resumed his study of music with Arthur Farwell, later continuing with Bliss, Altchuler and Scalero. He went to Paris in 1926 to study with Nadia Boulanger, during which period he received a Guggenheim fellowship for study in 1927-29. This award was followed in 1930 by a Creative fellowship grant from the Pasadena Music and Arts association of this country.

Roy Harris has served as head of the composition department of the Westminster Choir school at Princeton, N. J., and as director of the Princeton Festival of American Music, and is a member of the executive committee of the American Composers' Alliance. His compositions include works for orchestra, chamber ensembles, chorus and piano.

Prokofieff, a modern Russian composer, has been gaining in public attention within the past few years, owing largely to the success of his Orchestra Suite, Op. 60, Lieutenant Kije, performed last summer at the Berkshire Festival, and heard here in February by the Cleveland orchestra. Richard Hale will take the part of the narrator in "Peter and the Wolf." The concluding work, the familiar Symphony No. 7 of Beethoven, includes the following movements:

Poco sostenuto: Vivace
Allegretto
Presto: assai meno presto:
Tempo primo
Allegro con brio

ROCHESTER, N. Y.
EVE. NEWS

MAR 3 - 1939

ALLONS! ALL READY?

Wide World Photo

MLLE. NADIA BOULANGER

Mlle. Boulanger conducting a rehearsal of members of the Boston Symphony Orchestra in Symphony Hall, Boston, Mass. At her elbow is Jean Francaix, composer of "Le Diable Boiteux," which the orchestra presented at its concert at Wellesley College last night.

LOWELL, MASS.
SUNDAY TELEGRAM

MAR 5 - 1939

ERNEST BLOCH TO BE SYMPHONY GUEST

Ernest Bloch will visit Boston and conduct the Boston Symphony orchestra as guest at the next concerts to be given by the orchestra here. The coming week will be occupied by the fourth visit to New York. Ernest Bloch will conduct the concerts on Friday afternoon and Saturday evening, March 17 and 18, in Symphony hall, and on the Thursday evening previous, in Sanders theatre, Cambridge. He will also conduct the concerts in Symphony hall on Monday evening and Tuesday afternoon, March 20 and 21. The programme announced will consist of his own music, and include his epic rhapsody, "America." "America" was performed at these concerts in 1928-29. The programme will open with two interludes from his opera "Macbeth," then to have their first performance here, and his Three Jewish Poems, a familiar number of the Orchestra's repertory. Ernest Bloch was invited by the Boston Symphony orchestra to conduct his Three Jewish Poems in the year 1917, when the piece was new and the composer as yet little known.

NEW YORK, N. Y.
WORLD-TELEGRAM

MAR 4 - 1939

Brooklyn Plans Benefits

An organization celebrating its eighty-fifth anniversary with a tea Tuesday is the Woman's Exchange of Brooklyn, which will display some of its most treasured handiwork. This includes a flag made at the time of Lincoln's assassination and fine needlework samplers.

The president, Miss Isabel F. Ide, whose family has been associated with the exchange since its founding in 1854, will receive, and directors, including Mrs. Cornelius Ruxton Love, Mrs. Russell S. Hume, Mrs. Malcolm Van Zandt, Miss Frances H. Coutts and Miss Annie H. Halsted, will pour.

For Friday night's Boston Symphony concert at the Academy of Music, Serge Koussevitsky will again conduct in this fourth concert of the Brooklyn series, adding Prokofieff's orchestrated fairy tale, "Peter and the Wolf," by popular request. Richard Hale will be narrator.

MONTREAL, CAN.
GAZETTE

MAR 4 - 1939

Paul Stassevitch must be nominated the outstanding figure of the present season of concerts. Mr Stassevitch achieved two memorable feats. He prepared a performance of Liszt's very important but seldom performed "Faust" Symphony on January 20 and, on February 17, appeared both as conductor and solo pianist. Last year Mr Stassevitch was one of the violin soloists. He proved himself equally proficient in all three functions.

Arthur Fiedler, conductor of the Boston "Pops" and director of the St. Cecilia Society, the choral group associated with the Boston Symphony Orchestra, led a concert on February 3 which will long be remembered. What Mr. Fiedler got out of the orchestra was little short of phenomenal. But then Mr. Fiedler is an exceptional conductor.

NEW YORK, N. Y.
SUN

MAR 4 - 1939

Figures In Current News

Associated Press Photo.

POINT OR COUNTERPOINT.—Roy Harris, distinguished composer, and Mrs. Harris listen attentively to Serge Koussevitzky conductor of the Boston Symphony Orchestra, after the first performance of Harris's third symphony in Boston. Two previous symphonies by the Oklahoma-born composer were also introduced by Koussevitzky in Boston.

B. Globe March 4/39

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Violin Concerto by John Alden Carpenter was played for the first time here at the concert of the Boston Symphony Orchestra, yesterday afternoon. The soloist was Zlatko Balokovic, Yugoslavian artist, who had not before appeared with this orchestra. Dr. Serge Koussevitzky, after changing the other numbers of the program originally announced, placed the Concerto between Schumann's Fourth Symphony and the grand and glorious tone poem, "Thus Spake Zarathustra," by Richard Strauss.

Like Charles Ives, Mr. Carpenter has divided his life between business and art. Composition for these two Americans has been an avocation. But unlike Mr. Ives, whose music is practically an unknown quantity here, the works of Mr. Carpenter have appeared with some frequency in Boston. Hence the salient characteristics found in Carpenter scores—facile melodic invention, assiduous craftsmanship, rhythmic zest and a comparatively moderate idiom so far as dissonant harmony is concerned—have long since been known to local concertgoers.

These terms may readily be applied to the Violin Concerto, which, incidentally, has more beauty than the last two Carpenter works heard in Boston—"Patterns" and "Danza." Running its course of numerous climaxes in a single movement, the Concerto is for the most part lyrical rather than spacious. The solo part, at first hearing, seemed essentially "violinistic." A large orchestra, with added percussion, is required. There are novel touches, as when the solo violin is heard against strokes upon a wood-block, and, at the very end, above soft notes of the vibraphone. To make a brief summary, it should be said that if relatively in substantial and hardly a masterpiece, this Concerto is pleasant.

Mr. Balokovic has a polished technic, and he produces a rich, luminous tone. His playing is vital and full of expression, yet beautifully poised. So far as could be judged from a new work, the composer may be congratulated upon the presence of a soloist whose performance was both sympathetic and irreproachable. Mr. Carpenter, who was present, came to the stage and shared applause with Mr. Balokovic and Dr. Koussevitzky.

Hard words are uttered about Richard Strauss these days. To be sure, this necromancer of the orchestra is generally considered to have depended, in recent years, upon technic to fill out the spaces where true inspiration is absent. And of course he reflected his own period (the post-Romantic age, so called) in the vast scope and luxuriant orchestral polyphony of his music. But it is downright silly of the less effusive 20th Century, to sneer at the unconstrained musical manners of 40 years ago. Sometime another generation will look back upon these years after the War and wonder what ailed us.

The breadth and the emotional impact of Strauss' music, and "Zarathustra" is no exception, still overwhelm a receptive listener. As for the "vulgarity" of Strauss' luscious melodies and his swollen orchestra, what could be more vulgar, in another way, than the dreary wastes of sterile dissonance, the tonal "patterns" and the esthetic snootiness of the present? After all, in the fact of recognized blemishes upon his music, Strauss was capable of warmth, fantasy, and at least occasional exaltation.

"Zarathustra," apart from poor intonation here and there, and the whole of Schumann's great Symphony, received magnificent performances that showed Dr. Koussevitzky at his interpretive best.

C. W. D.

C. S. Monitor - March 4/39

—Boston News—

Balokovic Symphony Soloist

The Boston Symphony Orchestra has now reached the three-quarter mark in its present season, and with the concerts of this week-end it completes its eighteenth pair. For program Dr. Koussevitzky chose the Schumann Symphony No. 4 in D minor, and the Strauss tone poem, "Also sprach Zarathustra," with, for piquant item, the new Violin Concerto by John Alden Carpenter, which had its first performance in Boston yesterday afternoon by Zlatko Baloković.

Last season, during the week-end which Dr. Koussevitzky set aside in which to do homage to Ravel, the Schumann Symphony No. 4 was brought forward, having remained unheard for more than two years. It proved peculiarly rewarding and yesterday afternoon it again gave undeniable charm to the program.

Dr. Koussevitzky and the orchestra thoroughly caught the spirit of the work and gave it a superb performance.

Virtuosity marked the performance of the Strauss opus also. The performance was as vital and as carefully considered as though it were a first performance. In fact, it seemed to this commentator that Dr. Koussevitzky reached new heights in an unusually dramatic portrayal of the tone picture, giving full value to the work without becoming melodramatic in his reading.

Mr. Carpenter's concerto is in slightly different vein from his previous works. Possibly he has not yet become entirely comfortable in molding his material in this form. The opening is authentic and at once betrays the master hand at orchestration, and the melodic content of the work holds the attention. Mr. Carpenter has also learned the trick of tempering an orchestral accompaniment to a solo instrument, and of placing that accompaniment in the registers most advantageous to the solo voice. His harmonic scheme reveals an exploring mind and the outline of the work indicates that he is a progressive and not a formalist.

With so many points in its favor, the concerto revealed a few slight faults. There appear to be measures which could be omitted without spoiling the story. There were also places in the central part of the work which were a bit diffuse.

Of the performance by Mr. Baloković it is easy to speak in terms of praise. His technical equipment is good and he exercises good taste in his performance. The program book informed us that Mr. Baloković gave the work its first performance in 1937. It was evident yesterday that he found it congenial material, and his performance of the final measures, which are very effectively written, was admirably compassed. The audience heartily applauded artist, conductor, and orchestra. Mr. Carpenter also came in for applause when he was brought to the platform by Dr. Koussevitzky.

G. M. S.

BROOKLYN, N. Y.
EAGLE

MAR 5 - 1939

Bostonians to Play 'Peter and the Wolf' At Academy of Music

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give its fourth Brooklyn concert of the season on Friday evening, March 10, at 8:30 o'clock in the Academy of Music.

Included on its program will be, by popular request, the orchestral fairy tale for children, "Peter and the Wolf," by Prokofieff, which was performed with great success at the orchestra's Pension Concert in Carnegie Hall last month. Richard Hale, who acted as narrator at that concert, will appear in the same role in this Brooklyn concert.

Also on the program at the Academy of Music are Vivaldi's concerto in D minor for orchestra and organ, and Beethoven's Symphony No. 7 in A major.

The Brooklyn concerts by the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn Committee.

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SYMPHONY CONCERT

New Concerto, New Solo Violinist And an Extraordinary Machine

B. Trans. By MOSES SMITH March 4/39

The hero of yesterday afternoon's concert by the Boston Symphony Orchestra, led by Serge Koussevitzky, was a machine. It was a machine consisting of about 100 human parts, for the most part assembled by the conductor over some years, and fashioned according to his requirements. The fashioning itself has been rather remarkable, because as the smooth operation of the parts has met the conductor's demands, his requirements have become greater. Thus the mutual interplay has gone on until it was apparent in the performance of the Schumann D minor Symphony, which began yesterday's program, that the operation of the machine is more nearly perfect and seemingly more effortless than anyone would have believed possible, say, five years ago.

The machine in other words, was the orchestra itself, playing the Symphony and subsequently the Strauss Tone-Poem, "Also sprach Zarathustra," at the end of the program, with marvellous precision, beauty and variety of tone and with an almost incredible cohesiveness among the several parts. The behavior of the machine was more striking in the case of the Symphony, perhaps because that came at the beginning, but perhaps also because here the orchestral playing was on an even higher plane than it was for the Strauss work.

* * *

The performance of the Symphony was further noteworthy in that Dr. Koussevitzky presented a thoroughly Romantic work in straightforward fashion —more straightforward, certainly, than has sometimes been true of his readings of classical works. There were even moments yesterday when one would have wished for more plasticity in the shaping of the outlines, both dynamic and rhythmic. But on the whole it was a most enjoyable performance. And the Schumann fantasy and poesy were perhaps more in evidence in such treatment of the Symphony than they would have been if the performance had been freer.

As to the presentation of "Zarathustra," that has long been one of the adornments of the repertory of the Boston Symphony Orchestra and its conductor. It is enough to say that the playing yesterday was as brilliant as ever, while the music of Strauss showed even greater signs of wear.

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The one other number was John Alden Carpenter's Concerto for violin and orchestra, in first Boston performance. The solo violin was played by Zlatko Balokovic, Jugoslavic violinist, who "created" the part when the piece was first performed at a concert of the Chicago Symphony Orchestra on Nov. 18, 1937. As it happened, the present writer was in attendance as that performance, and even wrote a report for these columns. Relying on memory (it would be unfair to do otherwise on the occasion of reporting a subsequent performance) this writer may summarize his impression as of disappointment both in the composition itself and in its principal protagonist. The impression was strengthened by yesterday's hearing.

Perhaps one expected too much from Mr. Carpenter, a leading American composer for a quarter of a century. Certainly those other major works of his with which one was familiar did not predict the sentimentalism that fairly oozes from the present one. The composer has in the past flirted with jazz, and the musical results have been amusing or exhilarating, according to the point of view of the listener. But in the instance of the Concerto under discussion the jazzy tune is as likely as not to be either cheap or threadbare. The straining after effect is frequently apparent. It is especially irritating in the episodic last movement, where each of numerous changes of tempo seems at last to herald the approaching end, only to resolve itself into another anti-climax.

Mr. Balokovic may be a first-class violinist, and in that case the Concerto is even feebler than it seems. It is at least equally plausible, however, that the soloist might have made the piece more ingratiating than that which emerged yesterday. It seems hardly possible, for example, that Mr. Carpenter had in mind a tone so prevailingly wobbly and fluty, resulting from either dreadfully excessive vibrato or insufficient pressure of bow. Of that he sought a treatment that was so gypsy-like in everything except fire and vigor.

It is also possible that the present writer is all wrong (it has happened before); that both the Concerto and the soloist were of a quality quite different from that which has been set forth, and that Dr. Koussevitzky, putting the work on his program, was not merely paying the expected respect to a major American composer. So the major part of yesterday's audience seemed to think, for their applause was of a duration and volume more than courtesy alone would dictate, even though the composer was on hand to take his bows with conductor

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ALTERED LIST BY SYMPHONY

B. Post

Carpenter's Violin Work Alone Survives Original Plan

March 4/39

Not in some time has Dr. Koussevitzky so radically altered a Symphony programme as he has that of yesterday afternoon and this evening. Instead of the originally announced "Catalonia" of Albeniz comes Schumann's D minor Symphony, and in place of Strauss' "Symphonia Domestica," that composer's "Thus Spake Zarathustra." Only the central number, the violin concerto of John Alden Carpenter, in which Zlatko Balokovic is the soloist, survives from the first list.

PLAYED IN THREE CITIES

Whether these changes constituted an improvement, or otherwise, is something for the individual listener to decide. At least the initial programme was a bit fresher than the one which the conductor finally decided.

Regarding the performances of Schumann's intimate Symphony and of Strauss' resplendent tone poem it is altogether safe to use only superlatives, and in the case of the new Concerto these may be presumed. Mr. Balokovic, who has not been heard here in some time, is an excellent violinist, and it is something of a pity that he was not heard yesterday in more substantial music than that of the Chicago composer, agreeable as that work proved to be.

Composed in 1936 Mr. Carpenter's Concerto has been already played by the orchestras of Chicago, Los Angeles and Cleveland and in each case Mr. Balokovic was the soloist.

Like the Symphonies of William Schuman and Roy Harris, recently heard here, Mr. Carpenter's Concerto runs in a single movement, there are, however, three well-defined divisions. As befits the composer of "Krazy Kat" and "Skyscrapers" there are jazzy touches in the Concerto, and as with Mr. Carpenter's "Patterns" and "Danza," the last of his works previously to be heard here, there is much pleasing but somewhat inconsequential melodic material.

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B. Her March 4/39

MUSIC

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NEW YORK, N. Y.
TIMES
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SYMPHONY CONCERT

New Concerto, New Solo Violinist And an Extraordinary Machine

By. Trans. By MOSES SMITH March 4/39

The hero of yesterday afternoon's concert by the Boston Symphony Orchestra, led by Serge Koussevitzky, was a machine. It was a machine consisting of about 100 human parts, for the most part assembled by the conductor over some years, and fashioned according to his requirements. The fashioning itself has been rather remarkable, because as the smooth operation of the parts has met the conductor's demands, his requirements have become greater. Thus the mutual interplay has gone on until it was apparent in the performance of the Schumann D minor Symphony, which began yesterday's program, that the operation of the machine is more nearly perfect and seemingly more effortless than anyone would have believed possible, say, five years ago.

The machine in other words, was the orchestra itself, playing the Symphony and subsequently the Strauss Tone-Poem, "Also sprach Zarathustra," at the end of the program, with marvellous precision, beauty and variety of tone and with an almost incredible cohesiveness among the several parts. The behavior of the machine was more striking in the case of the Symphony, perhaps because that came at the beginning, but perhaps also because here the orchestral playing was on an even higher plane than it was for the Strauss work.

* * *

The performance of the Symphony was further noteworthy in that Dr. Koussevitzky presented a thoroughly Romantic work in straightforward fashion—more straightforward, certainly, than has sometimes been true of his readings of classical works. There were even moments yesterday when one would have wished for more plasticity in the shaping of the outlines, both dynamic and rhythmic. But on the whole it was a most enjoyable performance. And the Schumann fantasy and poesy were perhaps more in evidence in such treatment of the Symphony than they would have been if the performance had been freer.

As to the presentation of "Zarathustra," that has long been one of the adornments of the repertory of the Boston Symphony Orchestra and its conductor. It is enough to say that the playing yesterday was as brilliant as ever, while the music of Strauss showed even greater signs of wear.

* * *

The one other number was John Alden Carpenter's Concerto for violin and orchestra, in first Boston performance. The solo violin was played by Zlatko Balokovic, Jugoslavic violinist, who "created" the part when the piece was first performed at a concert of the Chicago Symphony Orchestra on Nov. 18, 1937. As it happened, the present writer was in attendance as that performance, and even wrote a report for these columns. Relying on memory (it would be unfair to do otherwise on the occasion of reporting a subsequent performance) this writer may summarize his impression as of disappointment both in the composition itself and in its principal protagonist. The impression was strengthened by yesterday's hearing.

Perhaps one expected too much from Mr. Carpenter, a leading American composer for a quarter of a century. Certainly those other major works of his with which one was familiar did not predict the sentimentalism that fairly oozes from the present one. The composer has in the past flirted with jazz, and the musical results have been amusing or exhilarating, according to the point of view of the listener. But in the instance of the Concerto under discussion the jazzy tune is as likely as not to be either cheap or threadbare. The straining after effect is frequently apparent. It is especially irritating in the episodic last movement, where each of numerous changes of tempo seems at last to herald the approaching end, only to resolve itself into another anti-climax.

Mr. Balokovic may be a first-class violinist, and in that case the Concerto is even feebler than it seems. It is at least equally plausible, however, that the soloist might have made the piece more ingratiating than that which emerged yesterday. It seems hardly possible, for example, that Mr. Carpenter had in mind a tone so prevailingly wobbly and fluty, resulting from either dreadfully excessive vibrato or insufficient pressure of bow. Of that he sought a treatment that was so gypsy-like in everything except fire and vigor.

It is also possible that the present writer is all wrong (it has happened before); that both the Concerto and the soloist were of a quality quite different from that which has been set forth, and that Dr. Koussevitzky, putting the work on his program, was not merely paying the expected respect to a major American composer. So the major part of yesterday's audience seemed to think, for their applause was of a duration and volume more than courtesy alone would dictate, even though the composer was on hand to take his bows with conductor

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ALTERED LIST BY SYMPHONY

B. Post

Carpenter's Violin Work Alone Survives Original Plan

March 4/39

Not in some time has Dr. Koussevitzky so radically altered a Symphony programme as he has that of yesterday afternoon and this evening. Instead of the originally announced "Catalonia" of Albeniz comes Schumann's D minor Symphony, and in place of Strauss' "Symphonia Domestica," that composer's "Thus Spake Zarathustra." Only the central number, the violin concerto of John Alden Carpenter, in which Zlatko Balokovic is the soloist, survives from the first list.

PLAYED IN THREE CITIES

Whether these changes constituted an improvement, or otherwise, is something for the individual listener to decide. At least the initial programme was a bit fresher than the one which the conductor finally decided.

Regarding the performances of Schumann's intimate Symphony and of Strauss' resplendent tone poem it is altogether safe to use only superlatives, and in the case of the new Concerto these may be presumed. Mr. Balokovic, who has not been heard here in some time, is an excellent violinist, and it is something of a pity that he was not heard yesterday in more substantial music than that of the Chicago composer, agreeable as that work proved to be.

Composed in 1936 Mr. Carpenter's Concerto has been already played by the orchestras of Chicago, Los Angeles and Cleveland and in each case Mr. Balokovic was the soloist.

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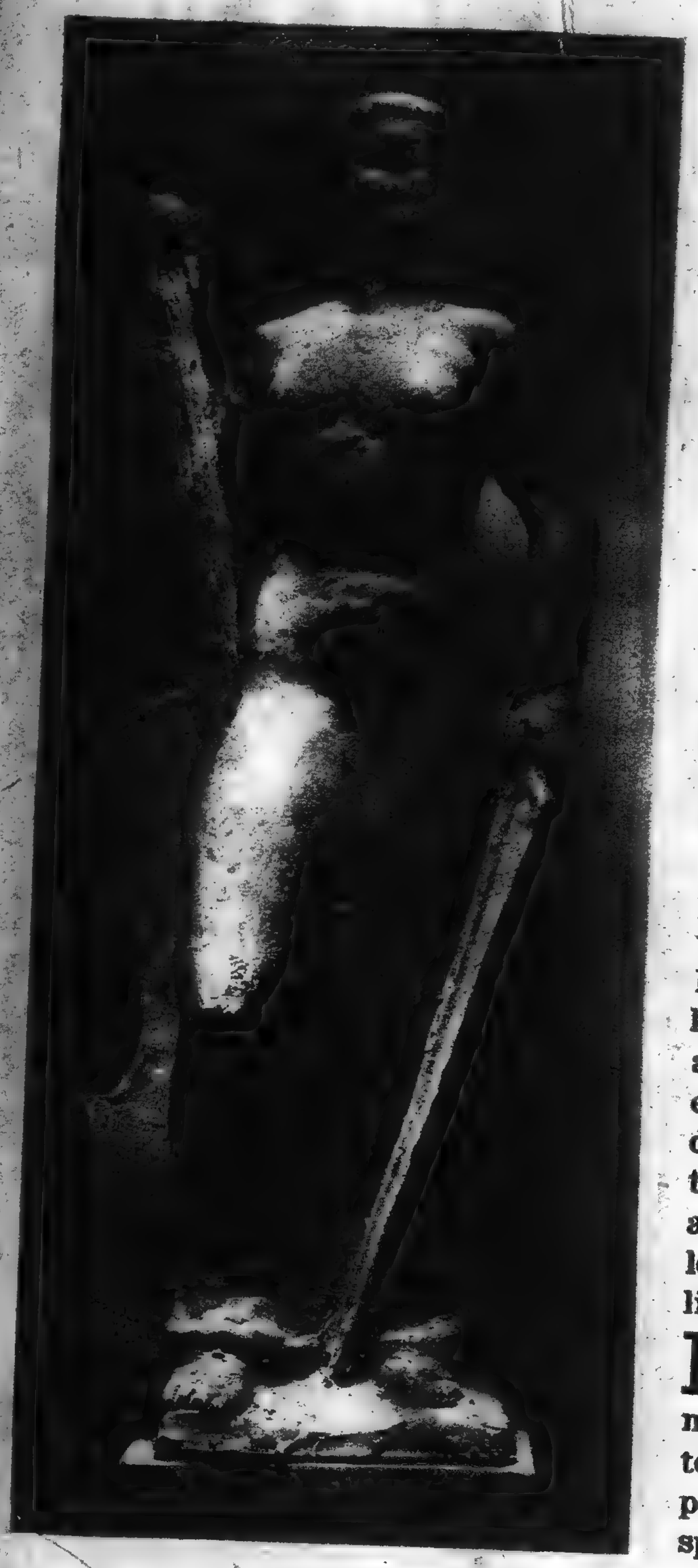
SOARING MUSIC

By SERGE KOUSSEVITZKY
Conductor, the Boston Symphony Orchestra



Music

Sculpture by Samuel Bell to stand in the Foreign Government Section.

THE Old World is troubled and shaken. The fundamental principles of civilization have received a blow; not only culture and art but life itself has been put in question. Yet in our own New World there is hope, and if there ever was a time to speak of music in a hopeful voice it is now. It is, indeed, during the troubled periods in history that those who believe in the values and the inheritance of culture should stand in the front rank, battling to help an endangered humanity.

If we glance back into history we find that music, as a vitally essential force, has existed in all times. The cultural standing of a people, as we know, is determined by its creative potency in art, more than in any other field, and music, of all arts, expresses the very depth and soul of a people. Like a living stream, music ever finds its expression in the life of one individual or the history of a whole country; at some time, for a long or short period, it inevitably exists in the life of each man and of each nation. And it is the names and work of creative artists which mark an epoch and remain immortal.

BEING an organic and absolute expression of human life, music accompanies man from the cradle song he hears in his infancy to the funeral march at the passing of his life.

Indeed, it seems that there is no phase in human existence in which music does not play a part. In childhood rhymes and games are accompanied by song; in a hymn man will convey his praise of God; by a love song he will attract the woman of his choice; if he is called to arms to defend his country music will give him courage to encounter the foe and defeat death; in hours of labor a rhythmic song will organize his work and give strength and elasticity to his muscles.

This first and prominent part that music plays in life is, so to speak, on the physical plane of human reflex. The second plane is the pure enjoyment of music as an art, as a source of tonal beauty. This is a higher plane in which music stands beyond daily and practical life.

There is, however, a third and superior plane, when music reveals the truest and most intimate depths of the human soul, when it opens to man the knowledge and perception of new worlds and arouses in him the feeling of ecstasy, of heroic aspirations to high deeds and ideals. Then music reaches the supreme stage of creative power and the height of attainment in art, leaving an imprint on whole epochs of life.

IN our conception of culture we do not mean, of course, the summary of all technical achievements in the outward process of civilization, but the inward spiritual intensity, the inner inclination —all of which is the victory of man over the raw, hard and wild element and the power of animal instinct.

Today the balance between culture and civilization seems considerably disturbed. The inconceivable growth of a mechanistic civilization has lowered the cultural values of contemporary musical art and, by a gradual and persistent flow of events, music has fallen into the clutches of a civilization to which it either voluntarily submits and is thus in subordination or with which it engages in conflict. These two tendencies determine the basic standing of music in contemporary life. On its higher plane music aspires to take possession of the real cultural place that belonged to it in the past.

YET, notwithstanding the many actual deadlocks, we are far from reaching pessimistic conclusions; we believe that contemporary music has important advantages. A great factor of our day is the far-reaching accessibility of musical art. The concert world, formerly the guarded sanctum of the élite, has now become a familiar world to millions of men and women. Can any one doubt the profound significance this new factor is bound to have for the immediate and the more distant future? The development of symphonic orchestras and the variety and progress in musical performances may also be taken as a portent of the future. These phenomena by themselves are outstanding attributes of our day.

Dance

Sculpture by Jean de Marco to stand in the Foreign Government Section.

Speaking of music of the future, we can hardly be concerned with the more or less utopian ideas that, in years to come, unheard-of instruments will be invented, electrical apparatus will substitute for entire symphony orchestras or that gigantic organs will be brought in motion by the power of the Atlantic Ocean. Such prophecies present little interest, for they pertain to the question of technical perfection. What seems of vital importance to us is the answer to be given by future musicians to the problems set forth by our time. Music of the future cannot follow the path of mechanization and formalistic artifice. This would mean the loss of art. We do not believe in it. Music will recover its spiritual and deeply humanitarian meaning which today has been considerably lost in Europe.

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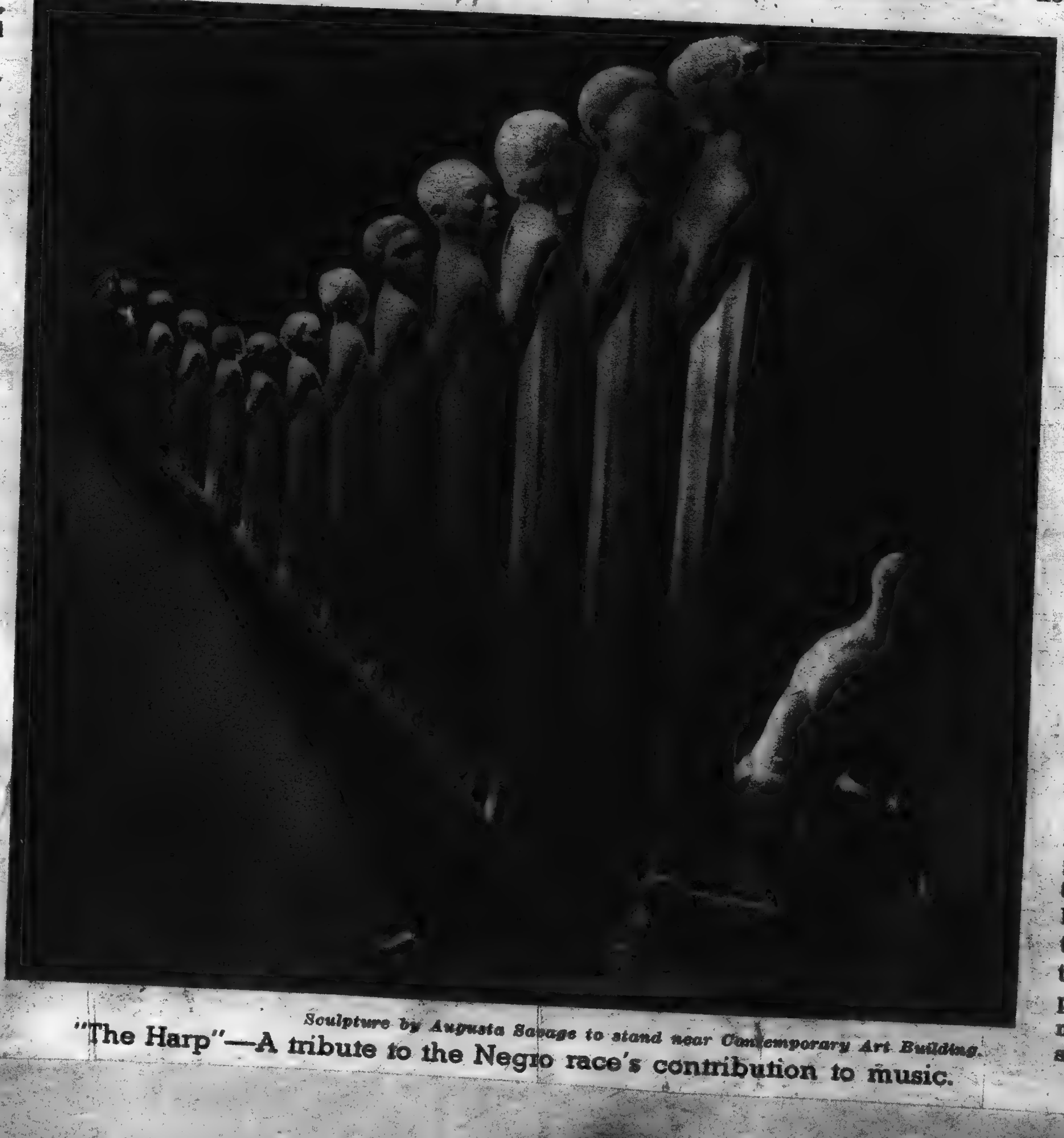

Sculpture by Augusta Savage to stand near Contemporary Art Building.

"The Harp"—A tribute to the Negro race's contribution to music.

In matters of culture and art, there is no differentiation between the Old World and the New. For as European culture once emerged from ancient Greece, so American culture has absorbed the old culture of Europe. And it is not too much to say that the musical future of the whole world is bound up with the musical future of America. If in the past the torch has been carried from country to country—passing from France to The Netherlands, to England, to Italy, to Germany, to Russia—then it is safe prophecy that America has been singled out to carry forward the banner of musical progress.

THE musical situation in present-day America is not unlike that which existed in Russia during the middle of the nineteenth century. There, too, the seeds of the future musical development of the nation were sown by a host of visiting artists. There, too, it was not until the appearance on the scene of a typical school of Russian composers that the country was able to play its part in the musical culture of the world at large. These "new" Russian composers had the inestimable advantage of basing their art on folklore material. It is interesting to note a similar tendency on the part of certain American composers to find a native musical material upon which to base their symphonies and sonatas.

It is a (*Continued on Page* 55)

NEW YORK, N. Y.
TIMES

MAR 5 - 1939

Radcliff Singers To Aid Memorial

Nadia Boulanger, Arranging Fund Concert, Hails Choral Work in Colleges Here

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Given as a benefit concert to establish a Lili Boulanger Memorial Fund in honor of the brilliant young woman whose career was cut short by an untimely death, the fund established with the proceeds will provide a scholarship for a promising young composer of today.

The committee of judges who will pick the recipient of this scholarship is international in character, consisting of Serge Koussevitzky, Igor Stravinsky, Aaron Copland, Walter Piston and Mlle. Boulanger. Contestants are not restricted to any nationality.

The high development of choral singing which Mlle. Boulanger finds among American college students is exemplified by the joint choruses of Radcliffe and Harvard. Twenty-five and twenty years ago respectively they were singing good music under the leadership of Dr. Archibald T. Davison, and for nearly fifteen years these college students have gone in regularly to sing with the Boston Symphony Orchestra under Dr. Koussevitzky.

SPRINGFIELD, MASS.
NEWS

MAR 7 - 1939

BOSTON ORCHESTRA IN CONCERT TONIGHT

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Recently performed in Boston by the Boston orchestra, directed by Dr Serge Koussevitzky, the Symphony No 3 of Roy Harris has been well received by critics and concert-goers in that vicinity.

Other works on tonight's program include: "Peter and the Wolf," an orchestral fairy tale for children, Opus 67, by Prokofieff, with Richard Hale as the narrator, and the symphony No 7 in A major, of Beethoven. Tickets will be on sale at the box office.

SOARING MUSIC

Continued from Page 54)

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Music in America, whether of the past, the present or the future, depends for its furtherance on the development of three factors: a creative school of native composers, a full flowering of interpretative artists and organizations and a country-wide body of intelligent listeners. The musical history of the United States proves that it is the second element of this indivisible trio which developed first. Indeed, whatever the future may hold in America's musical life, nothing will surpass the incredible transformation from the primitive musical life of the early nineteenth century during the pioneering period, when music was confined to the home and the church, to the picture presented by present-day America.

It is a fact to which every American has a right to point with pride that, having begun by merely inviting the best of interpretative artists of the Old World to its shores, America has known how to weld its own performers into organizations which have a right to be compared with, and in certain fields surpass, similar organizations in Europe. The development of symphonic orchestras in this country, for instance, may be taken as a symbol of the advance in all the interpretative fields.

And it is not the quality of the orchestras alone which is remarkable, but also the breadth and variety of musical fare they present. These and similar organizations lay the groundwork upon which listeners are developed. For it must be remembered that without an educated and responsive music-loving public, there is no chance of having a musical culture. Today American audiences not only show their love and admiration of music but also a deep understanding of the necessity and importance of musical art in the progress of humanity.

A CONVINCING evidence of this is the great musical project for the New York World's Fair of 1939. That project will present music in its manifold and extensive fields, from its early sources, from the folklore of a people or tribe, to the synthesis of our time. Thus music, as never before at a fair, will be set forth not as mere "entertainment" but as an "exhibit" of its own. This will be a unique demonstration and an unprecedented event as well as a great stimulus to creative forces in art. No other than an American community could have had the vision of it and no other country than America could undertake a project of such magnitude. Here, indeed, we can see hope in action in a shaken and troubled world.

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Presented under the auspices of the Yale School of Music, the Woolsey Series draws its auditors from all over this section of the state, with New Haven's large concert going public and Yale University's faculty and student body forming a considerable portion of the attendants.

NEW YORK, N. Y.
TIMES

MAR 19 1939

FROM THE MAIL POUCH

Roy Harris's Symphony

To the Music Editor:

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I am sure that other readers of THE TIMES feel with me that an event so important to our music as the first performance of Harris's new work in our city deserves some full report in the paper we choose to read. Therefore, may I be permitted to express my thoughts on the third symphony after having heard it twice, in addition to Saturday's performance.

This symphony seems to me an extraordinary work. Its melodic material reveals once again Harris's remarkable gift. The contrapuntal writing is explicit, the orchestration is original and colorful. The harmonic texture is decidedly on the consonant side, although the combinations are largely polytonal. These materials are successfully wrought into a form, autogenetic in character, wherein each idea is brought to its logical conclusion. Beyond these considerations, the symphony has dramatic fire and a definite sense of direction, which gives it great power.

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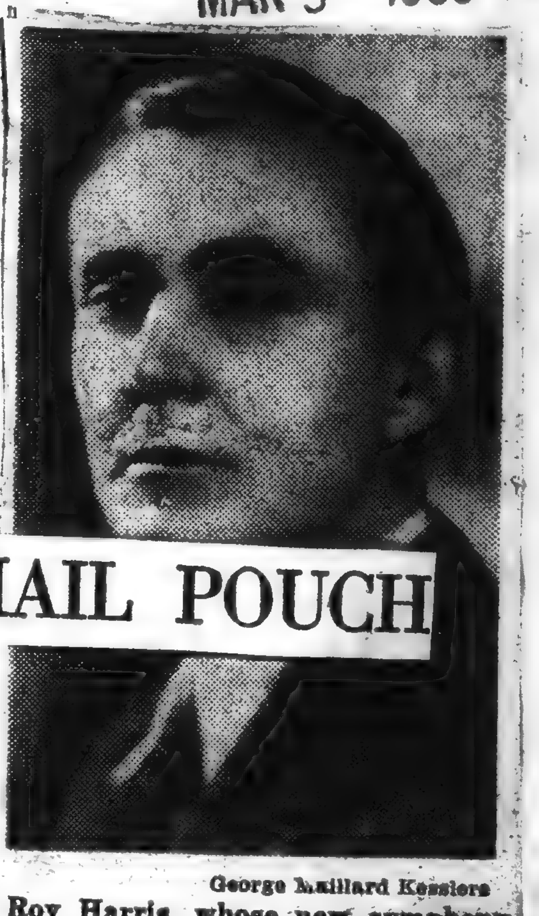
Bronxville, N. Y., March 14, 1939.

NEW YORK, N. Y.
TIMES

MAR 5 - 1939



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B. Her.
March /39

MUSIC

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SOARING MUSIC

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NEW HAVEN, CONN.
REGISTER

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Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which concludes the Woolsey concert series Wednesday evening, as his players see him.

SPRINGFIELD, MASS.
MORNING UNION
MAR 7 - 1939

Smith College

Boston Symphony At Smith Tonight

NORTHAMPTON, March 6—New music as well as familiar fare will be offered in the concert of the Boston Symphony Orchestra Tuesday in John M. Greene Hall, Smith College, at 8. It will be the fifth concert in the Smith College Concert Course, and is expected to attract a capacity audience, including among other notables, Roy Harris, composer of the opening symphony, and Mrs. Harris. An effort was made early today to engage Mr. Harris to speak before the college and public in Sage Hall Tuesday at 4.

Recently performed in Boston by the Boston Symphony under Serge Koussevitzky, the Symphony No. 3 of Roy Harris has been well received by critics and concert-goers in that vicinity. Other works on Tuesday's program include "Peter and the Wolf," an orchestral fairy tale by Prokofieff, and the Symphony, No. 7 in A Major of Beethoven.

Tickets will be on sale at the box office preceding the concert.

MADISON, WIS.
CAPITAL TIMES

MAR 5 -1939

Recorded Music

+ + +

Mature Haydn

By Harry Sheer

CLASSICAL

HAYDN: Symphony No. 102 (RCA-Victor, six 12 in. sides). Haydn generally has been criticized for being a miniature Beethoven in composing frothy, delicate minuets, et al . . . Here, however, is the mature Haydn in the 102nd of his 104 authentic symphonies, and with what passionate power and brilliance! . . . No doubt it is Haydn's most dramatic symphony, and yet one feels here and there the Beethoven touch, as if by design . . . Serge Koussevitzky's direction of the Boston symphony orchestra is admirable for its prodigious understanding and its unlimited sensitivity to Haydn's score . . . The recording is superior.

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2 Symphonies Conducted by Koussevitzky

N. Y. Tribune

Boston Orchestra Program Here Contains Beethoven and Tchaikovsky Works

March 2 1939

Serge Koussevitzky, whose programs with the Boston Symphony Orchestra in its Carnegie Hall visits may nearly always be depended upon to include some work by a contemporary composer, either one wholly new or at least one seldom heard, joined the arch-conservatives Thursday night. At the fifth and final concert of the organization's evening series, it chose to perform two of the most familiar symphonies — the Seventh of Beethoven, and the Fourth of Tchaikovsky. That this procedure pleased the patrons of the orchestra was obvious. Every available seat was occupied, and the audience, which included standees, was unstinting with its expressions of approval.

The interpretations accorded these two symphonies furthered convictions long held that while Mr. Koussevitzky admires the genius of Beethoven, he brings profound affection, as well as deep understanding, to his conveyances of the Russian master's creations.

For, despite the implacably rhythmic and technically authoritative disclosure of the first, third and fourth movements of the Beethoven A major symphony, the Dionysiac spirit of the music was not imparted and the melancholy allegretto movement was too objectively set forth.

Quite another matter was the Tchaikovsky F minor Symphony. The impassioned, intensely dramatic first movement, the nostalgically tinged andantino, the fleet scherzo and the flamboyantly theatrical finale all appeal strongly to Mr. Koussevitzky and he conducted throughout with fiery intensity, eliciting striking tonal effects from his musicians. J. D. B.

SPRINGFIELD, MASS.
EVENING UNION

MAR 8 - 1939

BURGIN LEADS ORCHESTRA AT SMITH CONCERT

Koussevitzky Unable to Conduct Boston Symphony at College

By Willard M. Clark

NORTHAMPTON, March 8—A program of unusual interest was played last night by the Boston Symphony Orchestra. Due to illness, Dr. Koussevitzky could not be present but his place was admirably filled by Richard Burgin. John M. Greene Hall was filled to capacity for the annual concert by the Boston players is always one of the major events of the season at Smith College.

Composer Present

Two living composers were represented on the program and one, Roy Harris, was present to hear his "Symphony No. 3" played and to receive the plaudits of the audience. The other was Prokofieff, represented by his charming orchestral fairy tale for children, "Peter and the Wolf." Beethoven's "Symphony No. 7 in A major" completed the program.

Ever since the works of Roy Harris became known he has been a significant figure in American music. He always has something to say and says it in his own peculiar manner, usually straightforward writing, arresting in quality and entirely his own. His third symphony is in one movement divided into four sections. The amount of percussion in it must delight the heart of the percussionists.

The work opens dramatically with a theme for the lower strings. As it progresses, strings, horns and woodwinds are heard, then a veritable rainbow of color comes from the woodwinds after which the percussions appear. Following the fourth section one hears clever rhythmic developments and some passages of sullen mumbling. The work shows a marked growth in technical facility over "Johnny Comes Marching Home," written in 1934. The symphony was completed the first of this year.

If Roy Harris may be considered the most significant figure in American music, surely Prokofieff may be considered the outstanding contemporary composer. His "Classical Symphony," piano concerto, "Lieutenant Keji," played last summer at Stockbridge, and his violin concerto all bear the mark of genius. His unfailing humor, melodic sense and clever rhythms and craftsmanship carry hi mto a high place among the living composers.

These attributes were never more clearly realized than in "Peter and the Wolf." Aside from the music there was the magnificent voice of Richard Hale to narrate the story. Each character in the story is represented by an instrument, for example, the bluebird by the flute; grandfather by the bassoon; the wolf by three horns, and the duck by the clarinet, to say nothing of the hunters who were ushered in by the kettledrums and bass drums. Mr. Hale would read a portion of the story and then the orchestra would play that part and so on to the end. It was all very enjoyable and players and audience seemed to have a fine time.

Mr. Burgin's reading of the Seventh Symphony was one of the finest heard for a long time. Strangely enough both the Philadelphia and Cleveland orchestras included it on their programs hereabouts. The mighty surge of the music was fully realized and once again the superb tone and color of this great orchestra was revealed in all its beauty. Round after round of applause called Mr. Burgin back several times, applause which he shared with the players.

NEW HAVEN, CONN.
REGISTER
MAR 9 - 1939

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Music

BOSTON SYMPHONY PLEASES CAPACITY AUDIENCE HERE

With the usual calm acceptance o' oft-repeated pleasure, a capacity audience last evening heard the Boston Symphony Orchestra, directed by Dr. Serge Koussevitsky, as final event in the Woolsey Series. The program listed three works of a sufficiently varied nature to add a line or two, but no more, to New Haven's musical progress.

It is no great slur on Doctor Koussevitsky's judgment to remark that none of the works chosen for this program are of first-rate importance in the history of music. Schumann's Fourth Symphony (actually the Second in point of composition) is filled with charm and loveliness of melody and harmony. Sublimely unregardful of accepted formal structure it constantly unfolds verdant colorings of string and wood-wind tone without a single Beethovenian shake of the fist or philosophic brooding. It is reminded that music may be beautiful and nothing more. When played by an aggregation so notable for its tonal virtues as is the Boston Symphony, the performance becomes a glowing and absorbing treat to the ear.

Woof!

The history of music in the concert hall is punctuated with works which make sensational appeals to the audiences. The last, if we recall rightly, was Ravel's "Bolero" which went the circuit of "Pop" concerts and, judging by the style of that work, is probably inexhaustible in its appeal. Prokofieff has taken a fairy-tale called "Peter and the Wolf," dressed it up with some gay ribbons found recumbent in the orchestra, and set a narrator before us as novelty. Obviously, the work has merit of its own quite apart from the remarkable cleverness of the dress, and the repertory of the children's concerts will be hearing more of Peter's adventure. Mr. Richard Hale is here denominated our favorite story-teller, and we shall miss him tonight.

Richard Second

Since the composer of "Peter and the Wolf" owes much to Richard Strauss as master of the orchestra, a comparison of the two techniques is permissable even though the subject matter has great disparity with "Thus Spake Zarathustra." Few persons today among the general public are qualified to argue the continued acceptance of the ideas contained in Nietzsche's work of the same name; furthermore, Strauss has not intended to write philosophical music or portray Nietzsche's work musically, although copious program notes are appended at every performance. Some of it reads very strangely indeed and much of the music sounds very dull, relieved by blatant portions.

There is much grandeur in Strauss' employment of the full orchestra, and a touching pathos in the gentler sections. Somehow both fail to move this reviewer as they did in days gone by, and the impression persists that much of "Thus Spake Zarathustra" is everblown, pompous, and a rather faded relic of the post-Wagnerian school.

Other listeners last evening, however, may rise up to object; most of us just rose and went out into the night. There was no lack of appreciation for the magnificent playing of the orchestra, or implication of genial pleasure at the announcement that the Boston Symphony will return for two concerts in the season 1939-1940.

H. EARLE JOHNSON.

SPRINGFIELD, MASS.
REPUBLICAN

MAR 8 - 1939

BOSTON SYMPHONY GIVES FINE RECITAL AT SMITH COLLEGE

Magnificent Performance of Beethoven Seventh High Light of Concert Conducted by Richard Burgin

By FRANCIS REGAL

Northampton, March 7—The Boston Symphony orchestra appeared this evening at John M. Greene hall, in the Smith college concert course, with Richard Burgin conducting, in place of Dr Serge Koussevitzky, who was unable to appear because of a severe cold. The feature of the evening was a magnificent performance of Beethoven's seventh symphony.

This is a symphony which this orchestra has played in so notable a way under Mr Koussevitzky that notice of the change of conductors caused disappointment which was soon relieved. As concertmaster and assistant conductor, Mr Burgin is in the closest possible touch with the orchestra and is always prepared to give either an announced program or any other. Under such circumstances it is needless to inquire how much of the interpretation of the symphony was his own. It was in any case a noble presentation of one of the greatest of all Beethoven's orchestral works, with none of the perfunctory character often resulting from such a change at the last moment.

The first movement was not decisive, but after a weighty pause leader and men threw themselves into the tragic grandeur of the famous allegretto with an intensity which soon brought a curious hush over the audience. From that point on the effect was cumulative. The orchestra played with sparkling brilliance in the presto and achieved great emotional power in the recurrent mournful contrasting strain. The whole performance was full of life and was conceived in a large way, yet with no sacrifice of fineness. From Mr Burgin, an exquisite violinist, fineness is a matter of course, but he has power too, as the performance of the symphony showed.

For the rest, the program was rather disappointing, not so much in the separate items as in the meagerness of the space allotted to first-class music by a first-class orchestra for a concert in a town which so seldom hears great symphonies greatly played. There was reason for giving the third symphony by the well-known American composer Roy Harris, a work so new that it was first played in public on February 24.

It interested the audience also, and interest was of course hightened by the presence of the composer, who was called to the stage to acknowledge hearty applause. It was, moreover, a short symphony, cast in a single movement not much more than 20 minutes in length, an allotment of time to an important new American work which certainly cannot be deemed excessive.

Prokofieff Fairy Tale

There was reason also for including so intriguing a novelty as Serge Prokofieff's comic strip "Peter and the Wolf," with the running narrative admirably recited by Richard Hale. It perhaps fits better the atmosphere of a "pop," but its clever composer has outdone himself in this entertaining fairy tale, nominally for children, and it may be regarded as a suitable diversion for a symphony program under the right conditions.

The trouble is that the 25 minutes or so allotted to this amusing skit, added to the time given to the unleavened bread of Mr Harris's original but not very artistically developed symphony, filled the first half of the program, leaving the Beethoven symphony standing alone to show what splendid things creative genius can evoke from the varied voices of a great orchestra.

Under the circumstances, the distribution of time was out of just proportion. In its own genre the Prokofieff work is a masterpiece. The Harris symphony is far from being that, but it does show an individual quality which commands respect and may lead to something. The inclusion of both left the program, aside from the fine performance of the seventh symphony, disappointingly thin.

SPRINGFIELD, MASS.
MORNING UNION

MAR 8 - 1939

Boston Symphony Is Acclaimed In Annual Smith College Concert

Burgin Conducts in Dr. Koussevitzky's Absence; Composer Present to Hear Own Work

By Willard M. Clark

NORTHAMPTON, March 8—A program of unusual interest was played

Artistic Hand Termed 'the Bunk' By Hofmann, in Boston for Recital

B. Her. March 8/39

The fiction of the "artistic hand," the description given a slender hand with long, tapering fingers, has been destroyed by leading technicians in music and sculpture, notably by Josef Hofmann, famed pianist.

"The artistic hand is the bunk," said Hofmann, who will appear in a recital in Symphony Hall this afternoon. His strong hands are almost square. "The length of the fingers must be in proportion to the width of the hand, but it is the width which I consider most important," he explained.

"The genuine piano hand must be broad, in order to give each finger a strong base for the action of its phalanges and to give the base space enough for the development of muscles. Nearly all the great technicians had or have hands of such proportion."

The almost effeminate hand which tradition has designated as "artistic" would not have the strength necessary for great piano technique, according to Hofmann. One of the favorite anecdotes told by a former secretary of Ignace Jan Paderewski concerns the Polish pianist's amusement at showing the power of a single finger by bringing it down on a quarter-inch thickness of glass with such force as to shatter it.

Although the graceful gestures of Serge Koussevitzky have been greatly admired, the conductor of the Boston Symphony Orchestra has hands which are broad, with powerful, square-tipped fingers.

Study of the construction of hands was a favorite hobby of the late Dr. Frederick Cotton, noted bone surgeon, sculptor and painter. In a conversation before his death, he ridiculed talk of the "delicate" hands of a surgeon, and the "pretty" hands of the artist.

Holding up his strong, broad hands with their square-tipped fingers, he said, "Look at those mitts! There are the so-called delicate hands of a surgeon and, if you like, the hands of an artist, too. So far as I have ever been able to determine, the leaders in art and surgery all have strong, capable, practical hands. They may be sensitive, that is true, but it is a case of capable hands being guided by a sensitive mind."

NEW YORK, N. Y.
EVENING POST

MAR 9 - 1939

SCHNABEL SOLOIST WITH PHILHARMONIC

The Philharmonic-Symphony Orchestra was heard in the first of its weekly pair of concerts at Carnegie Hall last night, the concert having been moved up from the regular Thursday evening to make room for an appearance of the Boston Orchestra. John Barbirolli conducted, and the soloist was Artur Schnabel who played the solo part in the Brahms Concerto in B-flat major for Piano and Orchestra. The symphony of the evening was the first, in C major, of Beethoven. The concert opened with the Ralph Vaughan Williams "Fantasia on a Theme by Tallis," for double string orchestra.

After Mr. Barbirolli and the orchestra had offered their subscribers and guests a strenuous. but expertly accomplished Beethoven First, and an intermission had gone by, Mr. Schnabel appeared for his Brahms Concerto.

In many respects, Mr. Schnabel creates a nobler effect when he is heard in conjunction with an orchestra and its conductor. When about a hundred and two cooks have a personal interest in the musical broth, the result is generally an arbitration in favor of the absent composer. Mr. Barbirolli and Mr. Schnabel had labored well for Brahms, and the concerto enjoyed an equable and well-received exposition. If occasionally the pianist's tone was overly crisp and that of the orchestra excessively rich in comparison, the poetic close of the slow movement, the deft agility of of the final movement and the brusque clarity in the playing of the work as a whole, were three of the numerous virtues that made up amply for it.

O'G.

NORTHAMPTON, MASS.
GAZETTE

MAR 8 - 1939

Boston Symphony Makes Roy Harris' Work Its Feature

Composition First Played Two Weeks Ago Is Introduced to Northampton Audience. Richard Burgin Conducts

Roy Harris' Third Symphony, composed during the autumn of last year and first performed in Boston less than two weeks ago, was introduced to Northampton last evening at the Boston Symphony concert in John M. Greene hall.

There were no preliminaries; No music of the past to avert interests of an expectant audience; no opportunity for the listener to relax and listen to Bach, Mozart or Beethoven speak in their familiar languages. Richard Burgin, conducting in the place of Serge Koussevitsky (who at the last moment was unable to be present because of a severe cold), turned immediately to the considerable task of revealing this new work, the most important event of the program.

Perhaps it would be well to preface observations of Mr Harris' symphony with some notice of remarks made by the composer during his talk in Sage hall yesterday afternoon. For certain of his statements pertain vitally to the importance of hearing any new work.

Mr. Harris mentioned the inevitable "ear habit" of musical listeners. Our ears, he said, become trained to the language of 18th and 19th century music, and it is difficult for them to break this training in order to accept other idioms. This is to be remembered when we hear the new language.

The problem facing the American composer is to justify hope placed in him by those who support his work, continued Mr. Harris. That men of his ability realize this fact is encouraging for the future of American music, but it is an equally serious correlate that American audiences face the problem of justifying the hope placed in them by earnest composers. As Mr. Harris has written:

"It remains to be seen whether Whitman's 'I Hear America Singing' will prove to be the dying echo of an overconfident hope, or the prophecy of strong voices arising from the lives of millions of Americans."

Musical listeners, then, should be tolerant. They should realize that their ears have become trained to a musical language of past centuries. If they do not like a new work at first hearing, they should hear it again and again before they dismiss it as worthless. This they owe to the composer and, what is more important, to themselves.

So it is not for those who heard Harris' Third Symphony for the first time last evening to prophecy that the work will or will not take a significant place in future musical literature. It was Mr. Burgin's and the orchestra's task to perform the symphony for all it was worth (need it be said that they did?); the listener was to react one way or another.

NEW YORK CITY
HERALD - TRIBUNE

MAR 1 0 1939

Koussevitzky Directs Music By Carpenter

Balakovic Soloist as Boston Orchestra Introduces Violin Concerto Here

Serge Koussevitzky brought the Boston Symphony Orchestera to Carnegie Hall last night for its fourth concert in its evening series. The uncommonly interesting program held Schumann's fourth Symphony in D minor, the Violin Concerto of John Alden Carpenter, hitherto unhead here, and Strauss's "Also Sprach Zarathustra." The soloist in the Carpenter work was the Yugoslavian violinist Zlatko Balakovic. Penned in 1936, this concerto was first performed by the Chicago Symphony Orchestra on November 18, 1937, and it has also been played by the Los Angeles Philharmonic Orchestra and the Cleveland Orchestra. The soloist on all three occasions was Mr. Balakovic.

The concerto, which is unfolded without pause between its three clearly defined sections, begins promisingly with an arresting, buoyant theme which is tersely developed. Unfortunately, the composer's invention soon flags and the ensuing slow episode is built of more conventional material and the discursiveness which begins to make itself apparent in this portion of the work becomes still greater in the ensuing rapid movement. This diffuseness is all the more detrimental to the work's viability because of the inherent weakness of the thematic substance utilized. The formalistic weaknesses of the work are further accentuated by the hybrid style of the score as a whole. Bits in unmistakeable Spanish idiom, in the manner of Oebussy's "Iberia," rub shoulders with antipodal measures which recall the recognition scene from Strauss's "Elektra." These in turn are juxtaposed with sentimental tunes of a balladlike nature. Such an admixture of harmonic and melodic approaches is most disturbing. The most engageing part of the composition is its instrumentation, which is expert, if not strikingly original. The performance itself was wholly admirable. Mr. Balakovic made light of the intricacies which abound in the concerto, his tone was consistently vibrant, his intonation secure, and there was no want of ardor in his disclosure. The accompanist was all that could be desired in all respects.

Mr. Koussevitzky's interpretation of the Schumann Symphony was appropriately exuberant in the quick movements, poetic and tender in the Romanze. His pacing was just and his observance of the composer's desires in questions of nuance and dynamics was meticulous. Tonally regarded, the performance was superb.

Strauss' "Also Sprach Zarathustra" is not heard so often in our concert halls as it deserves to be, for with all of its flaws, this tone-poem based on Nietzsche's famous philosophical poem, is one of the greatest products of genius. The wonderful opening pages, depicting Zarathustra's greeting to the sun, have lost none of their splendor; the surging passion which pervades the "Freuden und Leidenschaften" episode, and the mysterious murmurings of the "Nachtwanderlied" are indubitably strokes of genius. And the brilliancy of the orchestration remains undimmed, despite the later scores of Ravel, Stravinsky or of any other modern master. Nor does Strauss depend exclusively on the mere piling up of orchestral masses for his effects. There is nothing more telling in the whole of "Zarathustra" than the bassoon solo on the score's penultimate page, softly penetrating the whispered song of the strings over a single sustained bass-clarinet tone. There is no denying the Munich "Bierstube" quality of the Tanzlied" as it is first heard, but what a Dionysian climax Strauss has constructed from this banal germ! The performance was one of the most magnificent and electrifying this wonderful orchestra has given us. The virtuosity of the players, the indescribably incandescent tonal texture achieved along with the unfailing consentaneousness redounded to the glory of both the conductor and his musicians. The large audience was duly appreciative.

SPRINGFIELD, MASS.
EVENING UNION

MAR 1 0 1939

U. S. COMPOSER'S CONCERTO HEARD IN NEW YORK

Composition, Played by Boston Symphony, Has Pleasant Reception

NEW YORK, March 10 (AP)—The first of two new major musical compositions by Americans to be played this week in New York by the Boston Symphony Orchestra had a pleasant reception last night in Carnegie Hall. This was John Alden Carpenter's violin concerto, new to this city.

Composer Attends

The composer, one of the few Americans to have combined successful careers in music and business, came on from Chicago for the performance and shared the recalls with the soloist. He was Zlatko Balokovic, the Croatian violinist.

Probably because it was the first time New York has heard the music, the audience seemed a little puzzled by parts of the work. It is nervous music, seldom in repose, and many found it suggestive of city life rather than of the two small towns in which it was composed: Eze village, in the south of France, and Beverly, Mass.

The second American work new to New York will be played by Serge Koussevitzky and the Boston Symphony tomorrow afternoon. Roy Harris is the composer, and the work is his third symphony. The music was composed last fall, and first heard two weeks ago in Boston.

Harris is a faculty member of the Westminster Choir School in Princeton, N. J., and lecturer at the Juilliard School of Music in New York.

Harris is an Oklahoman, a native of the Cimmaron country, and one of the most frequently performed of American composers.

NEW YORK, N. Y.
TIMES

MAR 1 0 1939

BOSTON SYMPHONY AT CARNEGIE HALL

Koussevitzky Conducts 'Also Sprach Zarathustra' and Work by Schumann

ZLATO BALAKOVIC SOLOIST

Violinist Plays Carpenter's Concerto, Heard Here for the First Time

By OLIN DOWNES

The customary distinguished audience packed Carnegie Hall for the concert given there last night by Dr. Serge Koussevitzky and the Boston Symphony Orchestra. The program was admirably arranged. It began with the most personal of all the Schumann symphonies, the one numbered "fourth," and ended with the collossal and fantastical tone poem of Richard Strauss "Also sprach Zarathustra." Between these two works came John Alden Carpenter's violin concerto, heard for the first time here and played by Zlato Balakovic.

Little information about the character of this concerto or the specific creative purpose of the composer in writing it—if there was any—has been made known. The Boston Symphony program book contents itself with a technical analysis by the eminent Felix Borowski, as it had been printed in the program book of the Chicago Symphony Orchestra, when the concerto was given its first public performance in the Windy City Nov. 18, 1937. The analysis is informative, as Mr. Borowski's words are certain to be, as to the structure of the score and allied matters. There it stops. The composer, present last night to acknowledge long applause with Dr. Koussevitzky, has evidently been reticent where any personal explanation of the music was concerned.

Concerto in One Movement

It is a concerto in one movement, with changes of theme, tempo, mood. Its character is sometimes buoyant, exuberant, and sometimes a little sentimental. There is a decidedly American idiom, one that does not imitate jazz but derives some rhythmical ideas and melodic piquancy from that source, translating this material into a form distinguished by fine craftsmanship. The rhythmic treatment of the ideas is unusual. The difficult violin part is stuff to make all but the confident virtuoso tremble.

Its problems, especially the rhythmic ones, demand clear musical thinking and a player capable of holding to his own through no matter what conflicting rhythms or counter-effects. The instrumentation is dexterous and effective. What the work seems to suffer from is a length out of proportion to the potency of the ideas. They are distinguished by grace, humor, fancy, rather than by melodic entities which can become the cornerstones of imposing symphonic creations.

Poetical Atmosphere

The ending has poetical atmosphere, the violin sustaining a high E, while the mellow and reverberant tones of the vibraphone sound underneath. The net impression of the work is the creation of a composer who was saying something especially personal when he put the music on paper, but desires that the score should be judged, without special explanations, as music, and intends to make no other appeal to the interest and imagination of his audiences. Repeated hearings of the music might well reveal much more than the first impression of matter that is significant.

Mr. Balakovic's interpretation of the piece was a feat of unusual virtuosity and musical acumen. To the technical and rhythmical problems he brought confidence and authority, and an ample technique and sensibility. The audience received both player and conductor well.

Schumann's symphony is inimitable and not always easy to capture where mood is concerned, and always at a certain psychological disadvantage when played in a big hall. Dr. Koussevitzky has his own conception of the passionate and introspective music, which he placed in certain unexpected lights, without weakening or distorting its essential nature. The technical quality of the orchestra was made particularly manifest.

An Impressive Conclusion

This music, and the score of Carpenter, made Strauss's "Zarathustra" more than ever an impressive conclusion. Especially did Dr. Koussevitzky capture the grand mood and the tremendous line of the opening. That was tonal sculpture, carved as from rock. Again the phrase of Philip Hale came to mind—the vast beginning that was to him "as the portals of eternity, swinging slowly asunder."

There are small and petty themes in this music, side by side with other gigantic fragments. The work, notwithstanding inequalities, contains pages of the freest, greatest, most wildly imaginative music Strauss ever penned. The freedom of his form makes this possible. Busoni said that many of the most original creations of music occur between the boundaries of the main divisions of classic forms of composition. He cited as an example the free introduction, with the horn theme, of the last movement of Brahms's C minor symphony. There are these freedoms, these sudden free flights, glimpses into the infinite, in "Zarathustra."

Strauss's music of the backworld dwellers is not so amazing as the mystical dialogue of solo instruments which precedes the appearance of the chorale. The fugue to science is extraordinary; more remarkable is the mad laughter that breaks out through the orchestra as the vast and complicated fugue comes to its peroration. The passage, "the convalescent," preceding the celebrated waltz theme, a page of almost inhuman exultation and sardonic glee, remains always in the memory. The climax of the tone poem came out superbly, with the whole orchestra chanting, hymning the night-wanderer's song, the trumpets screaming across infinite space, the strings with their wide leaps, their Dionysiac frenzy.

We have seldom heard a performance of such technical virtuosity, or the pages to which we have referred given more meaning than last night. "Zaroltustro" is the Strauss tone-poem which has been longest in coming into its own. The reception it received may be acknowledged as due, particularly, to the insight and interpretive resource of Dr. Koussevitzky.

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NEW YORK, N. Y.
SUN

MAR 10 1939

American Work Is Introduced

With Balokovic as Soloist, Koussevitzky Presents Carpenter Violin Concerto.

By OSCAR THOMPSON.

If the ordinarily persistent and experienced concertgoer were asked to name on one hand the violin concertos by American composers that he had heard at symphony concerts he would be conscious at once of a rather surprising superfluity of fingers. Last night in Carnegie Hall the Boston Symphony, conducted by Serge Koussevitzky, gave its Thursday subscribers opportunity to turn one digit down—or up, as the manner of tabulation might require.

First from a box, then from the platform, John Alden Carpenter bowed an acknowledgment of the applause bestowed upon him as the composer of the concerto of the evening. Sharing in the plaudits were the violinist who performed the solo part, Zlatko Balokovic, and the deferential Dr. Koussevitzky. All had reason to pass a liberal part of the approbation along to the virtuoso orchestra.

This was a first New York performance of a composition completed in September, 1936, and since that time played at orchestral concerts in Chicago, Los Angeles, Cleveland and Boston, each time with Mr. Balokovic as soloist. The Yugoslav violinist presumably has taken counsel with the composer in working out the details of his interpretation, thus qualifying himself as something of a specialist in this concerto. His performance of it last night was one of winning tone and technical brilliance, very much alive and brimful of enthusiasm.

In One Movement.

The concerto is one movement, its several contrasting sections being played without pause. In the instrumentation the composer has expanded the usual percussion to include snare drum, oriental drum, wood block, gong, glockenspiel, bells and—for a dulcet close—a vibraphone. But the effect of the scoring is not that of thickness or ponderosity. All is neat and transparent, with momentary suggestion here and there of contemporary popular music in the use of the pulsatile instruments as well as in fleeting rhythmic suggestions of ragtime—one would hardly go so far as to term it jazz or swing. There is in the thematic substance more that is breezy than profound.

There are sweetish sections, particularly for the solo instrument, that might almost be Viennese, but it is Richard rather than Johann Strauss who is sometimes reflected in the orchestral mirror. The concerto is resourcefully written. But its one-movement form and its lightweight material considered, it is too long. There are stretches that do not readily hold attention. Others make a very agreeable impression. The modernity of the work is not disturbing. In the matter of dissonance, as in its other details, this is the concerto of a gentleman. Whether it will appeal widely to virtuosi is not so certain.

Schumann and Strauss.

The evening had its other attractions in superb performances of Schumann's Fourth Symphony and Strauss's "Also Sprach Zarathustra." In the symphony the quality of tone was rather brighter and sharper than our friends, the Germans, might have liked and some of the tempi were debatable. But in clarity, precision, balance and sheer zest of playing the achievement was a remarkable one. "Zarathustra" remains the most curious—and perhaps the most typical—of those compounds of witchery, mastery and banality that leave one shaking an accusing finger at Strauss the while one prostrates oneself in sheer admiration at his feet. The dramatic episodes of this tone poem are magnificent; the cantilena sections sentimental in the extreme. Yet even the cheap is not commonplace, so colossal and so fascinating is the orchestral and harmonic dress, so glowing the sonorities, so amazing the modulations. Barring some off-key playing by the concert master in an ascending solo passage near the polytonal close, this was a performance as immaculate as it was fiery and breathtaking in its sweep.

BROOKLYN, N. Y.
EAGLE

MAR 10 1939

Music of the Day

By MILES KASTENDIECK

Koussevitzky Introduces Violin Concerto Of John Alden Carpenter With Balokovic As Soloist at Carnegie Hall Concert

With a couple of American scores for first performances here and two violinists to re-introduce, Dr. Serge Koussevitzky and the Boston Symphony Orchestra have come to town for their fourth visit. In Carnegie Hall last night John Alden Carpenter's new (1936) Concerto for violin and orchestra was presented with Zlatko Balokovic as soloist. The remainder of the program contained Schumann's Symphony No. 4 in D Minor, and Strauss' Tone Poem "Also sprach Zarathustra."

Just 25 years ago, John Alden Carpenter broke into recognition with his orchestral suite, "Adventure in a Perambulator" and very amusing and delightful it was. There followed a number of interesting works some of which have been widely played. His new concerto, written in one movement, may not receive such extensive recognition though it must be admitted that there is "hardly a dull moment" in the playing of the score. This is chameleonic music for its mood and style are constantly changing. At the start, the influence of jazz rhythms and instrumentation are evident, later on there is some French impressionism, a touch of Russian folk-song, a sentimental melody—in short, a little of everything expertly mixed up to be much ado about entertaining an audience and no doubt the performers.

Mr. Balokovic first appeared in America in 1925-26. Last night he proved himself a capable violinist with good tone, sound rhythmic sense and musical intelligence. There were some moments of impure intonation and a rather anti-climactic ending on the prolonged high E which punctuates the work. But the work sounded more satisfactory for the orchestra than the solo instrument so that much of his playing was as though he were a part of the orchestra—a somewhat ungrateful position for a soloist.

The concert opened with a romantic performance of a romantic symphony, played without pause to give a unifying effect of a single musical mood. Under Koussevitzky's baton and in the hands of the Bostonians it was notably played. Strauss' mighty work after Nietzsche is a part of the standard Koussevitzky repertoire and as much rings true in any performance.

The orchestra plays at Academy of Music tonight.

NEW YORK, N. Y.
JOURNAL AMERICAN

MAR 10 1939

Concert and Opera

Bostonians Perform Carpenter Opus; Balokovic Soloist

By GRENA BENNETT.

At last evening's concert of the Boston Symphony Orchestra in Carnegie Hall, Conductor Serge Koussevitzky carried on in his pioneering for American music and introduced Carpenter's violin concerto. The number featured Zlatko Balokovic as the solo violinist.

The concerto impressed one as an effort more ambitious than epoch-making as a medium for charming the ear. The score is a curious admixture of brief melodic figures glimpsed through long intervals of lusty, inharmonious pages; the warp and woof of a tonal fabric woven in great, explosive almost irrelevant splashes of sound. At times one heard a suggestion of Spanish rhythms but these were soon obliterated. At others a hint of Strauss promised a benign episode or two, but, this also was dissipated by loud accents from the full orchestra. The message and meaning of the music was so involved, the idiom based on so many changes of ideas that one hearing is insufficient for judging its merits or significance.

Mr. Balokovic performed his part on the famous Stradivarius known as "The Swan," loaned by the Wurlitzer collection. It is doubtful if "The Swan" ever sang so curious a song as last evening's. The composer appeared on the stage and shared in the applause.

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WORCESTER, MASS.
GAZETTE

MAR 10 1939

88

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WORLD-TELEGRAM

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A large, enthusiastic audience attended.

R. C. B.

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B. Trav.

By JOHN SELBY
(Associated Press Arts Editor)

10/39

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NEW YORK CITY
HERALD - TRIBUNE

MAR 11 1939

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Balakovic Soloist as Boston Orchestra Introduces Violin Concerto Here

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The concerto, which is unfolded without pause between its three clearly defined sections, begins promisingly with an arresting, buoyant theme which is tersely developed. Unfortunately, the composer's invention soon flags and the ensuing slow episode is built of more conventional material and the discursiveness which begins to make itself apparent in this portion of the work becomes still greater in the ensuing rapid movement. This diffuseness is all the more detrimental to the work's viability because of the inherent weakness of the thematic substance utilized. The formalistic weaknesses of the work are further accentuated by the hybrid style of the score as a whole. Bits in unmistakable Spanish idiom, in the manner of Debussy's "Iberia," rub shoulders with antipodal measures which recall the recognition scene from Strauss's "Elektra." These in turn are juxtaposed with sentimental tunes of a balladlike nature. Such an admixture of harmonic and melodic approaches is most disturbing. The most engaging part of the composition is its instrumentation, which is expert, if not strikingly original. The performance itself was wholly admirable. Mr. Balakovic made light of the intricacies which abound in the concerto, his tone was consistently vibrant, his intonation secure, and there was no want of ardor in his disclosure. The accompaniment was all that could be desired in all respects.

Mr. Koussevitzky's interpretation of the Schumann Symphony was appropriately exuberant in the quick movements, poetic and tender in the Romanze. His pacing was just and his observance of the composer's desires in questions of nuance and dynamics was meticulous. Tonally regarded, the performance was superb.

Strauss' "Also Sprach Zarathustra" is not heard so often in our concert halls as it deserves to be, for with all of its flaws, this tone-poem based on Nietzsche's famous philosophical poem, is one of the greatest products of his genius. The wonderful opening pages, depicting Zarathustra's greeting to the sun, have lost none of their splendor; the surging passion which pervades the "Freuden und Leidenschaften" episode, and the mysterious murmurings of the "Nachtwanderlied" are indubitably strokes of genius. And the brilliancy of the orchestration remains undimmed, despite the later scores of Ravel, Stravinsky or of any other modern master. Nor does Strauss depend exclusively on the mere piling up of orchestral masses for his effects. There is nothing more telling in the whole of "Zarathustra" than the bassoon solo on the score's penultimate page, softly penetrating the whispered song of the strings over a single sustained bass-clarinet tone. There is no denying the Munich "Bierstube" quality of the "Tanzlied" as it is first heard, but what a Dionysian climax Strauss has constructed from this banal germ! The performance was one of the most magnificent and electrifying this wonderful orchestra has given us. The virtuosity of the players, the indescribably incandescent tonal texture achieved along with the unfailing consentaneousness redounded to the glory of both the conductor and his musicians. The large audience was duly appreciative.

NEW YORK, N. Y.
SUN

MAR 1 0 1939

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American Work Is Introduced

With Balokovic as Soloist, Koussevitzky Presents Carpenter Violin Concerto.

By OSCAR THOMPSON.

If the ordinarily persistent and experienced concertgoer were asked to name on one hand the violin concertos by American composers that he had heard at symphony concerts he would be conscious at once of a rather surprising superfluity of fingers. Last night in Carnegie Hall the Boston Symphony, conducted by Serge Koussevitzky, gave its Thursday subscribers opportunity to turn one digit down—or up, as the manner of tabulation might require.

First from a box, then from the platform, John Alden Carpenter bowed an acknowledgment of the applause bestowed upon him as the composer of the concerto of the evening. Sharing in the plaudits were the violinist who performed the solo part, Zlatko Balokovic, and the deferential Dr. Koussevitzky. All had reason to pass a liberal part of the approbation along to the virtuoso orchestra.

This was a first New York performance of a composition completed in September, 1936, and since that time played at orchestral concerts in Chicago, Los Angeles, Cleveland and Boston, each time with Mr. Balokovic as soloist. The Yugoslav violinist presumably has taken counsel with the composer in working out the details of his interpretation, thus qualifying himself as something of a specialist in this concerto. His performance of it last night was one of winning tone and technical brilliance, very much alive and brimful of enthusiasm.

In One Movement.

The concerto is one movement, its several contrasting sections being played without pause. In the instrumentation the composer has expanded the usual percussion to include snare drum, oriental drum, wood block, gong, glockenspiel, bells and—for a dulcet close—a vibraphone. But the effect of the scoring is not that of thickness or ponderosity. All is neat and transparent, with momentary suggestion here and there of contemporary popular music in the use of the pulsatile instruments as well as in fleeting rhythmic suggestions of ragtime—one would hardly go so far as to term it jazz or swing. There is in the thematic substance more that is breezy than profound.

There are sweetish sections, particularly for the solo instrument, that might almost be Viennese, but it is Richard rather than Johann Strauss who is sometimes reflected in the orchestral mirror. The concerto is resourcefully written. But its one-movement form and its lightweight material considered, it is too long. There are stretches that do not readily hold attention. Others make a very agreeable impression. The modernity of the work is not disturbing. In the matter of dissonance, as in its other details, this is the concerto of a gentleman. Whether it will appeal widely to virtuosi is not so certain.

Schumann and Strauss.

The evening had its other attractions in superb performances of Schumann's Fourth Symphony and Strauss's "Also Sprach Zarathustra." In the symphony the quality of tone was rather brighter and sharper than our friends, the Germans, might have liked and some of the tempi were debatable. But in clarity, precision, balance and sheer zest of playing the achievement was a remarkable one. "Zarathustra" remains the most curious—and perhaps the most typical—of those compounds of witchery, mastery and banality that leave one shaking an accusing finger at Strauss the while one prostrates oneself in sheer admiration at his feet. The dramatic episodes of this tone poem are magnificent; the cantilena sections sentimental in the extreme. Yet even the cheap is not commonplace, so colossal and so fascinating is the orchestral and harmonic dress, so glowing the sonorities, so amazing the modulations. Barring some off-key playing by the concert master in an ascending solo passage near the polytonal close, this was a performance as immaculate as it was fiery and breathtaking in its sweep.

BROOKLYN, N. Y.
EAGLE

MAR 1 0 1939

Music of the Day

By MILES KASTENDIECK

Koussevitzky Introduces Violin Concerto Of John Alden Carpenter With Balokovic As Soloist at Carnegie Hall Concert

With a couple of American scores for first performances here and two violinists to re-introduce, Dr. Serge Koussevitzky and the Boston Symphony Orchestra have come to town for their fourth visit. In Carnegie Hall last night John Alden Carpenter's new (1936) Concerto for violin and orchestra was presented with Zlatko Balokovic as soloist. The remainder of the program contained Schumann's Symphony No. 4 in D Minor, and Strauss' Tone Poem "Also sprach Zarathustra."

Just 25 years ago, John Alden Carpenter broke into recognition with his orchestral suite, "Adventure in a Perambulator" and very amusing and delightful it was. There followed a number of interesting works some of which have been widely played. His new concerto, written in one movement, may not receive such extensive recognition though it must be admitted that there is "hardly a dull moment" in the playing of the score. This is chameleonic music for its mood and style are constantly changing. At the start, the influence of jazz rhythms and instrumentation are evident, later on there is some French impressionism, a touch of Russian folk-song, a sentimental melody—in short, a little of everything expertly mixed up to be much ado about entertaining an audience and no doubt the performers.

Mr. Balokovic first appeared in America in 1925-26. Last night he proved himself a capable violinist with good tone, sound rhythmic sense and musical intelligence. There were some moments of impure intonation and a rather anti-climactic ending on the prolonged high E which punctuates the work. But the work sounded more satisfactory for the orchestra than the solo instrument so that much of his playing was as though he were a part of the orchestra—a somewhat ungrateful position for a soloist.

The concert opened with a romantic performance of a romantic symphony, played without pause to give a unifying effect of a single musical mood. Under Koussevitzky's baton and in the hands of the Bostonians it was notably played. Strauss' mighty work after Nietzsche is a part of the standard Koussevitzky repertoire and as much rings true in any performance.

The orchestra plays at Academy of Music tonight.

NEW YORK, N. Y.
JOURNAL AMERICAN

MAR 1 0 1939

Concert and Opera

Bostonians Perform Carpenter Opus; Balokovic Soloist

By GRENA BENNETT.

At last evening's concert of the Boston Symphony Orchestra in Carnegie Hall, Conductor Serge Koussevitzky carried on in his pioneering for American music and introduced Carpenter's violin concerto. The number featured Zlatko Balokovic as the solo violinist.

The concerto impressed one as an effort more ambitious than epoch-making as a medium for charming the ear. The score is a curious admixture of brief melodic figures glimpsed through long intervals of lusty, inharmonious pages; the warp and woof of a tonal fabric woven in great, explosive almost irrelevant splashes of sound. At times one heard a suggestion of Spanish rhythms but these were soon obliterated. At others a hint of Strauss promised a benign episode or two, but, this also was dissipated by loud accents from the full orchestra. The message and meaning of the music was so involved, the idiom based on so many changes of ideas that one hearing is insufficient for judging its merits or significance.

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R. C. B.

WORCESTER, MASS.
GAZETTE

MAR 1 0 1939

88

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Today's Hand

Both Sides Vulnerable

19

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N. Y. Sun Mar. 10/39

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BROOKLYN, N. Y.
CITIZEN

MAR 11 1939

NOVELTY OFFERED HERE BY BOSTON ORCHESTRA

"Peter and the Wolf," Fairy Tale for Children, Is Given

By PAUL J. BROWN

The Boston Symphony Orchestra under its conductor, Serge Koussevitzky, presented a program last night at the Academy of Music that tended to the extremes, to the familiar and the little known, to musical value and to entertainment value. It was in all an extraordinary success, a program that should have left a deep impression on the large audience that heard it. The combination of its offerings made a very well balanced program, and in addition the orchestra and Dr. Koussevitzky were both imbued with the fullness of their talent. To make the evening even better, the audience was a most attentive and responsive one.

The highlight of the evening, not in musical greatness but in novelty, was the first presentation in Brooklyn—only the second in the city and the fourth in this country—of "Peter and the Wolf," Serge Prokofieff's "Fairy Tale for Children." The work was presented by the orchestra, various instruments of which played the roles in the fairy tale, and with the assistance of Richard Hale as narrator. As Mr. Hale read the story, the flute played the part of a bird, the oboe of a duck, the clarinet (in low register) of a cat, the bassoon of Peter's grandfather, three horns of the wolf, the string quartet of Peter and two kettle drums and the bass drum of the shooting of the hunters. It was little Peter himself, not the hunters, who captured the wolf, after the latter had eaten the duck. "Peter and the Wolf" was given by popular request. It was vastly enjoyed by a highly amused audience.

The program opened with the most musical and pleasant concerto in D minor by Antonio Vivaldi, the composer-priest of Venice of the period around 1700. Last night's presentation was Siloti's transcription from the long forgotten work. The work, originally written as strng chamber music for eight instruments, was given by the full string division and pairs of the woodwinds. It is most engaging music that should be very popular for its fitness for concert programs.

The program concluded with musical greatness, Beethoven's Seventh in A major. The continual growth of the five-note pattern that is taken up by one part of the orchestra after another, each part adding its voice as it enters, in the second movement, is splendidly effected by Dr. Koussevitzky. No less creditable is the third movement and then the finals, with its growth into sonority.

The Boston Symphony's fourth of its five visits for the season—the fifth will be on March 31—was enthusiastically received by an audience that applauded particularly for "Peter and the Wolf" and for the Seventh—or for extremes.

MUSIC

Concert Programs

B. Trans. — March 10/39

More of Ernest Bloch's Music Announced For His Forthcoming Visit; Other Items

The complete programs of the Boston Symphony Orchestra concerts that will be conducted by Ernest Bloch are now available. The program for the concerts of Thursday evening of next week in Sanders Theater, and on Friday afternoon and Saturday evening in Symphony Hall contain, as previously hazarded here, two interludes from the opera "Macbeth," "Three Jewish Poems" and "America." The program to be presented on the following Monday evening and Tuesday afternoon will begin with the "Macbeth" interludes, followed by the "Poems." Thereafter will come "Schelomo," the Rhapsody for 'cello and orchestra, and "Helvetia," which, like the "Macbeth" music, will be new to Boston. Jean Bedetti will play the solo part of the Rhapsody, as he did recently in New York with the Orchestra.

Voices Raised Solo

Richard Tauber, the German tenor making his first Boston appearance at the last of the season's Boston Morning Musicales in the Hotel Statler on Wednesday morning, March 22, will sing "Fruehlingsglaube," "Trok'ne Blumen" and "Wohin" by Schubert; "Aus meinen grossen Schmerzen" and "Im Herbst" by Franz; "Ueber Nacht" and "Verborgenheit" by Wolf; "Letzter Fruehling," "Am schoensten Sommerabend" and "Eros" by Grieg; "Du bist mein Traum" and "Dort rauscht und plauscht der Wienerwald" by Strauss (both arranged by Korngold); and "Farewell, My Love, Farewell" and "You Are My Heart's Delight," by Lehar. Percy Kahn will be the accompanist.

Isabel French, the studious and discerning Bostonian soprano, will give a recital in Jordan Hall on Monday evening, April 3. The program is not yet available.

Pianists

Paderewski's program, to be given at the Boston Opera House on Wednesday evening, May 10, if he keeps to the remainder of his announced itinerary, will include Bach's Fantasy and Fugue in G minor, as arranged by Liszt, Haydn's Variations in F minor, Mozart's Rondo in A minor, Beethoven's "Appassionata" Sonata, Liszt's transcription of the Love-Death from "Tristan and Isolde" and, by Chopin, the Ballade in F minor, Nocturne in B major (Opus 62), Mazurka in F-sharp minor (Opus 59) and Polonaise in A-flat major.

Persis Cox, Bostonian pianist heard on previous occasions, will give a program "for young people of all ages" in the Hotel Vendome next Sunday afternoon, when the program will consist of three little preludes, the Sixth French Suite and Prelude and Fugue in C-minor—all by Bach; Hopekirk's "Sundown," Repper's "Cotton Blossoms," Whithorne's "Chimes of St. Patrick's," an intermezzo by Brahms, and "Seguidilla" by Albeniz, and, by Chopin, the Fantasy-Impromptu, a study and a waltz.

Lydia Hoffman Behrendt will give a piano recital at the Longy School of Music this evening, with the assistance of David Kimball, flutist. The program will be devoted entirely to music of Hindemith, with whom the pianist has been associated. The recital begins at 8.30 and admission is free.

Sounding Orchestras

The Longy School Orchestra, led by Yves Chardon, will give a concert in Brattle Hall, Cambridge, next Friday evening. The program will consist of the Second Symphony and "Emperor" Concerto of Beethoven. Edward M. Goldman will be the solo pianist in the Concerto.

The Boston University Orchestra, led by Arthur Fiedler, will play in Alumni Hall, Boston University, on Tuesday evening, March 28. The program will consist of William Boyce's Eighth Symphony, Haydn's "Military" Symphony, Liszt's Piano Concerto in E-flat and Glazounov's "Ouverture solenelle." Emanuel Zambelli will be the solo pianist in the Concerto. Admission to the concert, which will begin at 8.15, will be free as usual.

Voices Raised Together

The combined glee clubs of Middlebury College will give the first concert of their annual spring tour in an unidentified auditorium in Boston next Friday evening. The program will include music by Bach, Gibbons, Morley, Delius, Manney, Clokey, Erickson, Sibelius, Arcadelt and Steedman, as well as three Negro spirituals and a Yiddish song.

The first of two concerts by the joined forces of the Orphean Club of Lasell Junior College and M. I. T. Glee Club will be given tonight at the Walker Memorial Auditorium, M. I. T. The program will contain music by Handel, Palestrina, Bach, Bortniansky, Saar, Cain, Clokey, Brahms, Sibelius, Palmgren, Foster, Soderstron, Hughes, Kountz-Baldwin and Handel.

THE JEWISH ADVOCATE, FRIDAY, MARCH 10, 1939

MUSIC IN REVIEW

By JULES WOLFFERS

OPPORTUNITY — CHALLENGE — DUTY

A Musical Editorial

At a time when Jews are being persecuted in so many parts of the world, when Jewish effort is derided and Jewish culture extirpated, we in Boston are to have the privilege of hearing a great Jewish composer conduct his own works with the Boston Symphony Orchestra.

This is more than just another concert. It is a symbol of free America, a symbol of freedom of conscience, a symbol of equality and brotherhood.

The composer is Ernest Bloch—the Bloch of the "Sacred Service," the Bloch of "Israel," the Bloch of "Baal-Shem," the Bloch of "Three Jewish Poems." And also the Bloch of "America," the Bloch of "Macbeth."

The orchestra responsible for the invitation is one of the greatest in the world under its renowned conductor, Dr. Serge Koussevitzky.

Bloch will be heard in five concerts. These concerts offer themselves as a great opportunity for us to show that we appreciate and understand the underlying significance of this whole happy project.

These concerts are a challenge to Jewish lovers of music to prove that a prophet can be honored among his own people.

It is our duty to support these concerts in every way available. There should not be one empty seat at any performance. We must show Boston that we are alive to our privileges, that we are among the first to encourage art and truth and beauty.

Will this opportunity be taken? Will this challenge be met? Will we see our duty?

Much more than is on the surface depends on our reaction.

The place, Symphony Hall. The dates, Friday afternoon, March 17, Saturday night, March 18, Monday evening, March 20, Tuesday evening, March 21.

NEW YORK CITY
HERALD - TRIBUNE

MAR 12 1939

Koussevitzky Directs Harris 3d Symphony

Work Played Here 1st Time by Boston Orchestra; Ruth Posselt Is Soloist

By Francis D. Perkins

The Boston Symphony Orchestra under Serge Koussevitzky's direction, which had introduced John Alden Carpenter's violin concerto here in last Thursday's concert, gave the first New York performance, of another new American composition in Carnegie Hall yesterday afternoon, when Roy Harris's third symphony opened the program. Ruth Posselt was the soloist in Tchaikovsky's violin concerto, and Richard Hale was the narrator in Prokofieff's "Peter and the Wolf," which had been previously heard here in the Bostonians' Pension Fund benefit last month and in Brooklyn last Friday evening. The concert, and this orchestra's fourth New York visit of the season closed with Ravel's "La Valse."

Although Mr. Harris has been regarded for some years as one of the most consequential and individual of contemporary American composers, his music has not been played here particularly often by major symphonic organizations. An andante, part of an uncompleted symphony, was performed in a Stadium concert in 1926; the Philharmonic-Symphony played a chorale for strings in November, 1934, and his first complete symphony, "1933," was introduced to us by Dr. Koussevitzky on Feb. 2, 1934. His "When Johnny Comes Marching Home" has also figured in Philharmonic programs. The second symphony, played in Boston in 1936, has not yet been heard here. The third was composed last fall, and first played in Boston on Feb. 24. It consists of one movement, taking twenty minutes to play, but, according to the composer's outline, is divided into five sections, differing in prevailing mood and instrumental color.

At a first hearing, it impresses as a work of exceptional value, marking the further development of a definite and unmistakable creative individuality which has become increasingly apparent in the course of Mr. Harris's widespread activity as a composer. This individuality was evident in his harmonic medium and melodic outlines which, without being wedded primarily either to diatonic ways or to polytonality, availed itself of both so as to provide a wide range of color and emotional content, and the mingling and the contrast of the various instrumental choirs was skillfully wrought, with richness of orchestral hue and sonority. The musical ideas were in the main distinguished, especially the long breathed opening theme in the strings, which made several reappearances during the work, and proved to be fertile material for treatment and expansion.

One or two drawbacks are noticeable, such as an overextended treatment of the fourth section, in which the short principal figure in the fugue (which recalled the overture to Menotti's "Amelia Goes to the Ball") closes too abruptly to give a sense of complete continuity, while in the pastoral third section one could be occasionally reminded of the pastoral episode of Liszt's "Les Preludes." But these were minor exceptions to a general impression that the style and form of the work are prevailingly Harrisian. There was warm applause, and the composer took his bows with Dr. Koussevitzky after an admirable performance.

Miss Posselt, who is from the neghborhood of Boston, has been heard here orchestrally as a Schubert Memorial Award winner (in 1929) and in recital at various times since her debut as a nine-year-old prodigy in 1922. She is now a very well equipped young mature artist, who has progressed since her last New York appearance two years ago. The Tchaikovsky concerto was played with laudable technical skill, clarity of detail and warmth, evenness and fluency of tone. There were times, however, when the interpretation needed slightly more momentum. In the whimsical and ingratiating Prokofieff work Mr. Hale deserves unqualified praise for his flawless enunciation and the artistry and effectiveness with which he announced the story.

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Guest of Boston

ERNEST BLOCH

Ernest Bloch To Conduct Symphony

Jewish Advocate

Famous Jewish Composer in Boston This Week-End

March 10/39

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His First Visit

Great interest has already been shown in Mr. Bloch's visit here. Receptions are being given in his honor with leading Boston personalities expected to be present. All this is in marked contrast to his first appearance in Boston in the year 1917 when the composer was invited to conduct his Three Jewish Poems with the Boston Symphony Orchestra. At that time the piece was new and Bloch but little known. Now his music fills an important place in every orchestra's repertoire while his chamber music and solo pieces have made him famous the world over.

The story of Bloch's career illustrates perfectly the fable of Bruce and the spider—repeated failure, continued disappointments together with a determined perseverance which never failed. Few great composers have had so much against them. Of these few some solved the problem in one way or another, some, mentally and physically ill, worn out by neglect and work, simply died. Bloch refused to give up nor chose to die. Like Washington he lost nearly all his battles but won the war.

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Almost unknown in America Bloch was forced to build up his reputation once more. Some degree of success attended his efforts at first, but after the first flurry the musical world went about its way quite indifferent to the doings of Ernest Bloch. Still he presevered, would never cry quits, until slowly through the years his powers were recognized. Now his name is one of the best known in contemporary music.

Jewish Feeling

In his music Bloch has consciously adopted Jewish and Hebrew idiom and feeling. This is not to say that Bloch is a composer for Jews. In the same way that the German Beethoven belongs to the whole world, that the Russian Tschaikovsky enriches all musical literatures so does the Hebrew Bloch reach all races and creeds through his racially tinted music. His "Sacred Service," although set to a Hebrew text, is not meant solely for the synagogue. This music is for all who are able to comprehend its beauty and meaning. Bloch has composed in various styles and idioms. His "America" is truly American, an expression of love and devotion for his adopted country.

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EAGLE

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This musical nursery tale is an ingenious work filled with chuckling humor and endowed with a catchy theme for Peter, the hero, which is quite disarming. The theme is given to the violins while the bird is represented by a flute, the duck by an oboe, the cat by a clarinet "in a low register," grandpapa by the bassoon, the wolf by three horns, the shooting of the hunters by the kettledrums and bass drum. The composition is clever and entertaining as Peter and the bird capture the wolf and with the hunters take it to the zoo. Richard Hale narrated the story with just the right inflection while the orchestra supplied the sound effects in spirited fashion, smiling as it played. The audience was amused, as it should have been.

Preceding this music in the lighter vein was the finest performance of the evening, that of Vivaldi's Concerto in D Minor. This is the work of which the great J. S. Bach thought enough of to make an organ transcription. As its beauty was disclosed last night in some matchless playing, the reason was not hard to find, for the texture of the three movements is of the purest music. Hauntingly exquisite was the Largo movement with its suggestion of the music of Gluck to come almost a half century later and played with a tone of velvet by the famous Boston strings. Of similar worth were the Maestoso and Allegro movements.

Beethoven's Seventh Symphony completed the program. Naturally it was well played, but there was occasion to differ with the conductor's interpretation on more than one count. Where was the lilting quality of the Vivace, the continuous motion of the Allegretto, the fire of the robust and boisterous finale? Koussevitzky felt the rhythmic impulse of this symphony, for he beat out its rhythms with his foot in the more rapid movements, but there was a restraint that held in check the peculiar vitality of this music. In the first two movements it was a matter of tempo with the first losing some intensity because it was a shade too slow; the second, emphasizing too much the Andante and not the Allegretto aspect of the score. After all, historically, this is the Beethoven symphony labeled as not having a slow movement. Last night it not only had one but a program note that almost, but not quite justified this particular tempo. The brilliance of the finale came through speed rather than quality, bringing one to the conclusion that this symphony does not mark the conductor at his best.

Clifford Curzon

After his outstanding success achieved in a recent debut recital, the brilliant young English pianist, Clifford Curzon, may be credited with fresh triumphs as a result of his concert last night at Carnegie Hall in which he played three concerti with Alexander Smallens conducting 65 members of the Philharmonic. Of his playing little can be said, except to confirm the previous record of superlatives applied to his sensitive musical artistry and technical mastery.

Most noteworthy item on Mr. Curzon's program was John Ireland's Concerto in E flat, heard here for the first time. Mr. Ireland, a contemporary compatriot of Mr. Curzon, is best known for his popular setting to Masefield's "Sea Fever." His Concerto is constructed in traditional form with three movements. The opening movement, marked moderato, gave the impression of having been inspired by pastoral scenes or seascapes, perhaps the rocky coast of Cornwall. The musical idiom is personal and original, being conservatively modern in treatment. Some music of serene lyric beauty in the lento espessivo is an engaging and sincere utterance, if hardly profound. The allegretto giocoso is introduced without pause by a tympani and snare drum passage. A somewhat tongue-in-cheek military fanfare, punctuated by a tattoo on the Chinese block, ushers in a whimsical, carnivalesque development section of the finale, while an echo of the opening theme is heard in the coda. The orchestration is capable, though not always as effective as it might have been, while the work as a whole is compact, imaginative and worthy of further acquaintance. Needless to say, Mr. Curzon's assignment in this and in Mozart's A major and Tchaikovsky's B flat minor Concerti was admirably performed.

R. O. W.

Ernest Bloch to Appear On Program Sunday

A special program broadcast over Station WEEI will be aired this Sunday afternoon at 2:30 o'clock as a tribute to Ernest Bloch, world renowned Jewish composer. Mr. Bloch will appear on the program and will be introduced by Moses Smith, music critic of the Boston Transcript.

The musical portion of the program will be rendered by the members of the Cecelia Singing Society. Robert H. Segal, cantor and musical director of Temple Ohabei Shalom, will be the soloist. Arthur Fiedler will conduct the entire program. Accompanist for the program will be Ernest Harrison, organist, and Evelyn Borofsky, pianist.

Selections from Mr. Bloch's compositions will be included in the program, and the composer is expected to deliver a significant message on his appearance here as guest conductor of the Boston Symphony Orchestra.

NEW YORK, N. Y.
TIMES

MAR 1 2 1939

The recent costume concert of the Boston Symphony Orchestra seems to have set a precedent for symphonic high jinks in at least one town. The Rochester Civic Orchestra lately conducted what it called a "night of fun," during which, one hopes, the Muses and the great shades were fast asleep.

The program featured the composition known as "The Worried Drummer," which, belying its title, makes drummers happy as nothing else can do. The audience also heard the Haydn "Farewell" symphony, with complete histrionic accompaniment; "The Irish Washerwoman," "Turkey in the Straw," "Harmonica Player" and the "Carnival of Animals." It was all under the direction of Paul White.

NEW HAVEN, CONN.
JOURNAL-COURIER

MAR 1 3 1939

New Woolsey Hall Series Finest Eve

With the recent announcement o the Woolsey Hall Concert Series lis for the 1939-1940 season, the greates interest in the long history of thes fine musical events is being show by music lovers from this vicinity The percentage of subscription re newals by the regular list of patron is already far in advance of an other season, while the host of nev orders coming in from all over thi section of the state, indicates tha next season's subscription list wil again be of capacity proportions.

No doubt can exist as to the popu larity of the group of seven con certs when the brilliant list is per used even most casually. Frit Kreisler, world's greatest violinis will start the season on October 31 and in order will be seen during th fall and winter season the Bosto Symphony Orchestra; Helen Jepsor soprano; the Philadelphia Orchestra Josef Hofmann, pianist; Lawrenc Tibbett, baritone; and again the Boston Symphony as the climax of th notable schedule.

Generally the announcement o the new season's plans has beer made in the fall of the year. However, the time has been so short between the time that the series was first made public, and the first concert, that great difficulty has been experienced in enrolling former patrons and the taking of new orders. For this reason the early announcement was decided upon, thus bringing the ticket procedure in line with nearly every other concert series in the country, in which cases the system has been found to the best advantage for both old and new patrons alike.

Although the local schedule is of such all around merit as to leave little to choose in the way of selecting this or that offering as the leading one, the coming of the Philadelphia Orchestra to New Haven for the first time is the outstanding feature in the minds of many. Helen Jepson, glamorous soprano of the Metropolitan, is also making her first New Haven appearance on the forthcoming series. Soloists Kreisler, Tibbett and Hofmann, all old favorites, have not appeared here in several seasons, and the return will be welcome. The Boston Symphony Orchestra will as usual play its regular season of two local concerts, a local musical feature without which no New Haven musical season would be complete.

ALLENTOWN, PA.
CALL

March 12/39

Group to Study Haydn's Music

At Meeting of Allentown Musical Club in Muhlenberg Library Monday

"Haydn—The Early Orchestra and the Woodwind Choir of the Orchestra" will be the theme at the regular study hour of the orchestral study group of the Allentown Musical club. The affair, under the direction of Nan M. Roth, will be held Monday at 10 a. m. in the Muhlenberg college Library building. Miss Roth is being assisted by Mrs. Samuel R. Thomas.

In addition to illustration of the various woodwinds by means of the excellent recordings available at the Muhlenberg Library, Albertus Meyers, director of the Allentown band, will present several of his band members in numbers illustrative of the program.

Miss Roth's recordings are to include: Flute, Haydn's "With Verdure Clad," from "Creation," sung by Margaret Balfour, with orchestra conducted by Clarence Raybould; Bishop's "Lo! Here the Gentle Lark," sung by Dame Nellie Melba, and Mozart's "The Magic Flute," played by the New York Philharmonic, conducted by William Mengelberg.

In illustration of the piccolo, the chairman has chosen Beethoven's "Symphony No. 9 D Minor, first movement, played by the New York Philharmonic, conducted by Toscanini; oboe, Bach's "Jesus, Joy of Man's Desiring," sung by the Temple church choir, London, conducted by Thalben-Ball, with oboe obligato by Leon Goosens.

The English horn will be illustrated by means of Dvorak's "New World Symphony-Largo," played by the Philadelphia orchestra, L. Stokowski, conductor, Robert Bloom, English horn soloist; Wagner's "Prelude" to 3rd Act," of "Tristan and Isolde," unaccompanied solos for the English horn by Hans Beer; and Cesar Franck's "Symphony," 2nd movement, Philadelphia orchestra, L. Stokowski, conductor.

Clarinet work will be brought to the gathering's attention through Sibelius' "Finlandia," played by the Philadelphia Orchestra, L. Stokowski, conductor; and Richard Strauss' "Till Eulenspiegel," played by the Berlin State Opera orchestra.

The bassoon will be illustrated through Ravel's "Mother Goose Suite," "Beauty and the Beast," by the Boston Symphony orchestra, Serge Koussevitzky, conductor; and the saxophone through Bizet's "Prelude" to the "L'Arlesienne Suite," by the London Philharmonic orchestra, Sir Thomas Beecham, conductor.

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Beethoven's Seventh Symphony completed the program. Naturally it was well played, but there was occasion to differ with the conductor's interpretation on more than one count. Where was the lilting quality of the Vivace, the continuous motion of the Allegretto, the fire of the robust and boisterous finale? Koussevitzky felt the rhythmic impulse of this symphony, for he beat out its rhythms with his foot in the more rapid movements, but there was a restraint

Clifford Curzon

After his outstanding success achieved in a recent debut recital, the brilliant young English pianist, Clifford Curzon, may be credited with fresh triumphs as a result of his concert last night at Carnegie Hall in which he played three concerti with Alexander Smallens conducting 65 members of the Philharmonic. Of his playing little can be said, except to confirm the previous record of superlatives applied to his sensitive musical artistry and technical mastery.

Most noteworthy item on Mr. Curzon's program was John Ireland's Concerto in E flat, heard here for the first time. Mr. Ireland, a contemporary compatriot of Mr. Curzon, is best known for his popular setting to Masefield's "Sea Fever." His Concerto is constructed in traditional form with three movements. The opening movement, marked moderato, gave the impression of having been inspired by pastoral scenes or seascapes, perhaps the rocky coast of Cornwall. The musical idiom is personal and original, being conservatively modern in treatment. Some music of serene lyric beauty in the lento espessivo is an engaging and sincere utterance, if hardly profound. The allegretto giocoso is introduced without pause by a tympani and snare drum passage. A somewhat tongue-in-cheek military fanfare, punctuated by a tattoo on the Chinese block, ushers in a whimsical, carnivalesque development section of the finale, while an echo of the opening theme is heard in the coda. The orchestration is capable, though not always as effective as it might have been, while the work as a whole is compact, imaginative and worthy of further acquaintance. Needless to say, Mr. Curzon's assignment in this and in Mozart's A major and Tchaikovsky's B flat minor Concerti was admirably performed.

R. O. W.

Broadcast To Honor Composer

Ernest Bloch to Appear On Program Sunday

A special program broadcast over Station WEEI will be aired this Sunday afternoon at 2:30 o'clock as a tribute to Ernest Bloch, world renowned Jewish composer. Mr. Bloch will appear on the program and will be introduced by Moses Smith, music critic of the Boston Transcript.

The musical portion of the program will be rendered by the members of the Cecelia Singing Society. Robert H. Segal, cantor and musical director of Temple Ohabei Shalom, will be the soloist. Arthur Fiedler will conduct the entire program. Accompanist for the program will be Ernest Harrison, organist, and Evelyn Borofsky, pianist.

Selections from Mr. Bloch's compositions will be included in the program, and the composer is expected to deliver a significant message on his appearance here as guest conductor of the Boston Symphony Orchestra.

NEW YORK, N. Y.
TIMES

MAR 1 2 1939

The recent costume concert of the Boston Symphony Orchestra seems to have set a precedent for symphonic high jinks in at least one town. The Rochester Civic Orchestra lately conducted what it called a "night of fun," during which, one hopes, the Muses and the great shades were fast asleep.

The program featured the composition known as "The Worried Drummer," which, belying its title, makes drummers happy as nothing else can do. The audience also heard the Haydn "Farewell" symphony, with complete histrionic accompaniment; "The Irish Washerwoman," "Turkey in the Straw," "Harmonica Player" and the "Carnival of Animals." It was all under the direction of Paul White.

NEW HAVEN, CONN.
JOURNAL-COURIER

MAR 1 3 1939

New Woolsey Hall Series Finest Eve

With the recent announcement o the Woolsey Hall Concert Series lis for the 1939-1940 season, the greates interest in the long history of thes fine musical events is being show by music lovers from this vicinity The percentage of subscription renewals by the regular list of patron is already far in advance of an other season, while the host of nev orders coming in from all over thi section of the state, indicates tha next season's subscription list wil again be of capacity proportions.

No doubt can exist as to the popularity of the group of seven concerts when the brilliant list is perused even most casually. Frit Kreisler, world's greatest violinis will start the season on October 31 and in order will be seen during th fall and winter season the Bosto Symphony Orchestra; Helen Jepson soprano; the Philadelphia Orchestra Josef Hofmann, pianist; Lawrenc Tibbett, baritone; and again the Boston Symphony as the climax of th notable schedule.

Generally the announcement o the new season's plans has bee made in the fall of the year. However, the time has been so short between the time that the series was first made public, and the first concert, that great difficulty has been experienced in enrolling former patrons and the taking of new orders. For this reason the early announcement was decided upon, thus bringing the ticket procedure in line with nearly every other concert series in the country, in which cases the system has been found to the best advantage for both old and new patrons alike.

Although the local schedule is of such all around merit as to leave little to choose in the way of selecting this or that offering as the leading one, the coming of the Philadelphia Orchestra to New Haven for the first time is the outstanding feature in the minds of many. Helen Jepson, glamorous soprano of the Metropolitan, is also making her first New Haven appearance on the forthcoming series. Soloists Kreisler, Tibbett and Hofmann, all old favorites, have not appeared here in several seasons, and the return will be welcome. The Boston Symphony Orchestra will as usual play its regular season of two local concerts, a local musical feature without which no New Haven musical season would be complete.

ALLENTOWN, PA.
CALL

March 12/39

Group to Study Haydn's Music

At Meeting of Allentown Musical Club in Muhlenberg Library Monday

"Haydn—The Early Orchestra and the Woodwind Choir of the Orchestra" will be the theme at the regular study hour of the orchestral study group of the Allentown Musical club. The affair, under the direction of Nan M. Roth, will be held Monday at 10 a. m. in the Muhlenberg college Library building. Miss Roth is being assisted by Mrs. Samuel R. Thomas.

In addition to illustration of the various woodwinds by means of the excellent recordings available at the Muhlenberg Library, Albertus Meyers, director of the Allentown band, will present several of his band members in numbers illustrative of the program.

Miss Roth's recordings are to include: Flute, Haydn's "With Verdure Clad," from "Creation," sung by Margaret Balfour, with orchestra conducted by Clarence Raybould; Bishop's "Lo! Here the Gentle Lark," sung by Dame Nellie Melba, and Mozart's "The Magic Flute," played by the New York Philharmonic, conducted by William Mengelberg.

In illustration of the piccolo, the chairman has chosen Beethoven's "Symphony No. 9 D Minor, first movement, played by the New York Philharmonic, conducted by Toscannini; oboe, Bach's "Jesus, Joy of Man's Desiring," sung by the Temple church choir, London, conducted by Thalben-Ball, with oboe obligato by Leon Goosens.

The English horn will be illustrated by means of Dvorak's "New World Symphony-Largo," played by the Philadelphia orchestra, L. Stokowski, conductor, Robert Bloom, English horn soloist; Wagner's "Prelude to 3rd Act," of "Tristan and Isolde," unaccompanied solos for the English horn by Hans Beer; and Cesar Franck's "Symphony," 2nd movement, Philadelphia orchestra, L. Stokowski, conductor.

Clarinet work will be brought to the gathering's attention through Sibelius' "Finlandia," played by the Philadelphia Orchestra, L. Stokowski, conductor; and Richard Strauss' "Till Eulenspiegel," played by the Berlin State Opera orchestra.

The bassoon will be illustrated through Ravel's "Mother Goose Suite," "Beauty and the Beast," by the Boston Symphony orchestra, Serge Koussevitsky, conductor; and the saxophone through Bizet's "Prelude," to the "L'Arlesienne Suite," by the London Philharmonic orchestra, Sir Thomas Beecham, conductor.

NEW YORK, N. Y.
TIMES

MAR 1 2 1939

NEW WORK GIVEN BY KOUSSEVITZKY

Conducts Boston Orchestra in Harris's Third Symphony in Local Premiere

RUTH POSSELT IS SOLOIST

Boston Violinist Appears in Concerto by Tchaikovsky at Carnegie Hall

By OLIN DOWNES

Dr. Serge Koussevitzky paid particular tribute to American musicians in the program that the Boston Symphony Orchestra gave under his direction yesterday afternoon in Carnegie Hall. He placed upon the list the first New York performance of Roy Harris's Third Symphony, and he presented as soloist in the performance of the Tchaikovsky violin concerto Miss Ruth Posselt, a Bostonian, a pupil in earlier years of Emmanuel Ondricek of that city and in more recent seasons a recitalist and soloist with various orchestras of America and Europe.

These performances made the first half of the program—a fact which, for one reviewer, or else for Mr. Harris, as posterity will decide the matter, was unfortunate, or the reverse. For look you: this critic was late. Now, if it is a bad symphony, that accident of tardiness saves Mr. Harris, at least so far as this column is concerned. It's true that the critic was only five minutes late. Five minutes doesn't sound like much, but it's a great deal if you are catching a train or the opening of a new symphony. Particularly is this the case when the symphony is only twenty minutes long and in one continuous movement.

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With that five minutes of unheard music, the reviewer's lips, or pen, were they disposed to condemnation, are silenced. People would read the adverse remarks. They would say: "He never heard it. I saw him. He was late," a possible contingency which affords Mr. Harris asylum.

On the other hand, if the symphony is a great new masterpiece, the critic is unlucky. He cannot celebrate that fact. Thus, in the degree in which he cannot, fails properly to serve the great newspaper which employs him, and the expectant readers of the music columns.

Suppose that, on hearing but a part of the symphony, he praises it? Then they'll say, "Aha! We've got him now. He don't mean a word of that. I've watched him and I've read him and I'm convinced. He's crawling."

And there you are. Very few, we will be bound, appreciate the mental, moral and psychological dilemmas of music critics. As it stands, the reader must accept at his own value the following statements: (1) That the last three-quarters of Harris's Third symphony are written more clearly, simply, with a greater unity of thought and style than any other early work of Mr. Harris that we have heard. It is no longer either congested or obviously experimental writing. The same thing holds true of the instrumentation. And the symphony, where the position and the treatment of the ideas are concerned, is better spaced. That is to say, the central ideas, or transformations of them, are placed far enough apart and sufficiently developed to avoid the sense of overcrowding and of excessive detail that otherwise might obtain.

In Five Divisions

Aside from journalistic duty, one would like to hear this symphony again. This would be particularly necessary in order to judge its thematic value, the significance of th themes, the originality or lack of it shown in their treatment. The composer designates the one-movement symphony as being in five divisions, described successively as "Tragic," "Lyric," "Pastoral," "Fugue," "'Dramatic-tragic," and there is a sort of a geometrical table added, like the small-type paragraphs in a legal paper or budget, which give some technical details of the symphony's layout. Such particulars, we venture to observe, are for composers or for professional musicians rather than public audiences.

What concerns us is the quality of the music, the strength or weakness of its two elements of esthetic beauty and emotional expression. Curiously enough, there are pages that remind of Stravinsky and others which remind more strongly—of Sibelius. With the recounting of these preliminary impressions of the Harris symphony the present review must rest.

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The second half of this concert consisted of the delicious and inimitable "orchestral fairy tale for children" of Prokofieff, with Richard Hale for the capital narrator, and Ravel's "La Valse."

Prokofieff's witty and masterful jeu d'esprit was heard here last Feb. 8 at the Pension Fund concert of the Boston Symphony Orchestra in Carnegie Hall. It was then received with so much pleasure that a repetition at one of the regular New York concerts of the Boston Symphony series was suggested. Some wondered if such a "light" piece was appropriate in a symphonic program of serious symphonic music. The answer from the public was found in the greeting that the amusing work of genius received. It is more than worthy a position on such an occasion. Its wonderful humor and characterization, its virtuoso employment of orchestral instruments and its adroit polyphony constitute learning worn with a lightness that captivates the mind and the fancy.

The story of the bird, the duck, the cat, portrayed by "the clarinet, staccato, in a low register; of the insouciant Peter; the wicked wolf—three snarling horns; the grandfather—the bassoon—and the shots of the hunters—percussion—was told inimitably by Mr. Hale, and an audience of grown-ups exulted in the occasion.

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Dr. Koussevitzky conducts this piece with reckless mastery; the superb orchestra he has developed follows him in like style. It would have been hard to contrive a more interesting orchestral afternoon.

NEW YORK CITY
HERALD - TRIBUNE

MAR 1 2 1939

THE ORCHESTRAS

ARTUR SCHNABEL will reappear with the Philharmonic-Symphony Orchestra under John Barbirolli's direction this afternoon in Carnegie Hall, playing Beethoven's "Emperor" piano concerto. The other numbers, which have figured in other series earlier this season, are Weber's overture to "Oberon," Debussy's Sarabande and Elgar's "Enigma" variations.

The orchestra will leave for Boston tomorrow for a concert that evening in Symphony Hall, which will mark Mr. Barbirolli's Boston debut. Mr. Schnabel will play the "Emperor" concerto in a program also including Berlioz's "Roman Carnival" overture, the scherzo from Mendelssohn's octet and Brahms's second symphony. The concert is sponsored by the Boston Symphony Orchestra. On Tuesday night Mr. Barbirolli and the orchestra will give their annual concert in Hartford, playing a Handel concerto grosso, Mendelssohn's Italian Symphony and Beethoven's fifth symphony.

In the Philharmonic-Symphony concerts of next Thursday evening and Friday afternoon, Artur Rubinstein will play Mozart's piano concerto in A major and the piano solo in de Falla's "Nights in the Gardens of Spain." Mr. Barbirolli's program begins with Handel's sixth concerto grosso, in G minor, and closes with the overture to Johann Strauss's "Der Zigeunerbaron."

[From Final Edition of Yesterday's Times.]

BOSTON SYMPHONY AT CARNEGIE HALL

Violinist Plays Carpenter's Concerto, Heard Here for the First Time

March 11/39

By OLIN DOWNES

The customary distinguished audience packed Carnegie Hall for the concert given there last night by Dr. Serge Koussevitzky and the Boston Symphony Orchestra. The program was admirably arranged. It began with the most personal of all the Schumann symphonies, the one numbered "fourth," and ended with the collossal and fantastical tone poem of Richard Strauss "Also sprach Zarathustra." Between these two works came John Alden Carpenter's violin concerto, heard for the first time here and played by Zlato Balakovic.

Little information about the character of this concerto or the specific creative purpose of the composer in writing it—if there was any—has been made known. The Boston Symphony program book contents itself with a technical analysis by the eminent Felix Borowski, as it had been printed in the program book of the Chicago Symphony Orchestra, when the concerto was given its first public performance in the Windy City Nov. 18, 1937. The analysis is informative, as Mr. Borowski's words are certain to be, as to the structure of the score and allied matters. There it stops. The composer, present last night to acknowledge long applause with Dr. Koussevitzky, has evidently been reticent where any personal explanation of the music was concerned.

Concerto in One Movement

It is a concerto in one movement, with changes of theme, tempo, mood. Its character is sometimes buoyant, exuberant, and sometimes a little sentimental. There is a decidedly American idiom, one that does not imitate jazz but derives some rhythmical ideas and melodic piquancy from that source, translating this material into a form distinguished by fine craftsmanship. The rhythmic treatment of the ideas is unusual. The difficult violin part is stuff to make all but the confident virtuoso tremble.

Its problems, especially the rhythmic ones, demand clear musical thinking and a player capable of holding to his own through no matter what conflicting rhythms or counter-effects. The instrumentation is dexterous and effective. What the work seems to suffer from is a length out of proportion to the potency of the ideas. They are distinguished by grace, humor, fancy, rather than by melodic entities which can become the cornerstones of imposing symphonic creations.

The ending has poetical atmosphere, the violin sustaining a high E, while the mellow and reverberant tones of the vibraphone sound underneath. The net impression of the work is the creation of a composer who was saying something especially personal when he put the music on paper, but desires that the score should be judged, without special explanations, as music, and intends to make no other appeal to the interest and imagination of his audiences. Repeated hearings of the music might well reveal much more than the first impression of matter that is significant.

Mr. Balakovic's interpretation of the piece was a feat of unusual virtuosity and musical acumen. To the technical and rhythmical problems he brought confidence and authority, and an ample technique and sensibility. The audience received both player and conductor well.

Schumann's symphony is inimitable and not always easy to capture where mood is concerned, and always at a certain psychological disadvantage when played in a big hall. Dr. Koussevitzky has his own conception of the passionate and introspective music, which he placed in certain unexpected lights, without weakening or distorting its essential nature. The technical quality of the orchestra was made particularly manifest.

An Impressive Conclusion

This music, and the score of Carpenter, made Strauss's "Zarathustra" more than ever an impressive conclusion. Especially did Dr. Koussevitzky capture the grand mood and the tremendous line of the opening. That was tonal sculpture, carved as from rock. Again the phrase of Philip Hale came to mind—the vast beginning that was to him "as the portals of eternity, swinging slowly asunder."

There are small and petty themes in this music, side by side with other gigantic fragments. The work, notwithstanding inequalities, contains pages of the freest, greatest, most wildly imaginative music Strauss ever penned. The freedom of his form makes this possible. Busoni said that many of the most original creations of music occur between the boundaries of the main divisions of classic forms of composition. He cited as an example the free introduction, with the horn theme, of the last movement of Brahms's C minor symphony. There are these freedoms, these sudden free flights, glimpses into the infinite, in "Zarathustra."

Strauss's music of the backworld dwellers is not so amazing as the mystical dialogue of solo instruments which precedes the appearance of the chorale. The fugue to science is extraordinary; more remarkable is the mad laughter that breaks out through the orchestra as the vast and complicated fugue comes to its peroration. The passage, "the convalescent," preceding the celebrated waltz theme, a page of almost inhuman exultation and sardonic glee, remains always in the memory. The climax of the tone poem came out superbly, with the whole orchestra chanting, hymning the night-wanderer's song, the trumpets screaming across infinite space, the strings with their wide leaps, their Dionysiac frenzy.

We have seldom heard a performance of such technical virtuosity, or the pages to which we have referred given more meaning than last night. "Zaroltustro" is the Strauss tone-poem which has been longest in coming into its own. The reception it received may be acknowledged as due, particularly, to the insight and interpreture resource of Dr. Koussevitzky.

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STRAUSS FOR SYMPHONY CONCERT

B. Post — ? /39

BY WARREN STOREY SMITH

THE complete programme which John Barbirolli and the New York Philharmonic Orchestra will present at Symphony Hall on Monday evening, March 13, came to hand too late for inclusion in this column last Sunday, although mention was made of the fact that Artur Schnabel would play the "Emperor" Concerto of Beethoven. The other numbers on Mr. Barbirolli's list, it now appears, are Berlioz's "Roman Carnival" Overture, the orchestral version of the Scherzo from Mendelssohn's Octet and the Second Symphony of Brahms. With no novel music to distract us we should be able to concentrate the better upon the qualities of conductor and orchestra.

* * * *

Save for the inevitable and ubiquitous Lieder there has been no music by Richard Strauss in Boston this season. This omission will be doubly rectified at the concerts of this week. At Symphony Hall on Friday afternoon and Saturday evening Dr. Koussevitzky and his men will perform the "Symphonia Domestica," a once abused and even ridiculed work which is now coming into its own. And on Wednesday evening at Jordan Hall Bernard Zighera's Chamber Orchestra, will play the Suite from the Munich composer's incidental music to Moliere's "Le Bourgeois Gentilhomme" or, as it is called in Von Hoffmannstahl's German adaptation, "Der Buerger als Edelmann."

* * * *

We are reminded by two impending concerts that musical talent, although not often transmitted from father or mother to son or daughter, is often common to children of the same parents. At the Zighera concert aforementioned the soloist will be Amparo Iturbi, sister of the more famous Jose, who will be heard in the D major Pianoforte Concerto of Haydn. Like her brother, Amparo, in private life Senora Novaro, is virtually self-taught as pianist. We are told that both use the same unorthodox hand-position, "knuckles bent downward, instead of arched, fingers sharply curved." And the other instance here referred to is that of the Boulanger sisters, Lili and Nadia. Every year the latter conducts a concert in memory of the former, a gifted composer and winner of the first Grand Prix de Rome, who died in 1918, in her 25th year. Heretofore this concert has always taken place in Paris, but on Monday evening of next week it will be given in Symphony Hall, with members of the Boston Symphony Orchestra and the Harvard Glee Club and Radcliffe Choral Society participating. Music by Bach, Beethoven, Malipiero and Lili Boulanger will make the programme.

HARTFORD, CONN.
COURANT

MAR 1 2 1939

(Right) KOUSSEVITZKY STRESSES A POINT—Roy Harris, Oklahoma-born composer, and Mrs. Harris listen attentively as the conductor of the Boston Symphony stresses a point after first performance of Mr. Harris's Third Symphony, which had its premiere at Boston, Feb. 24.

NEW YORK, N. Y.
TIMES

MAR 1 2 1939

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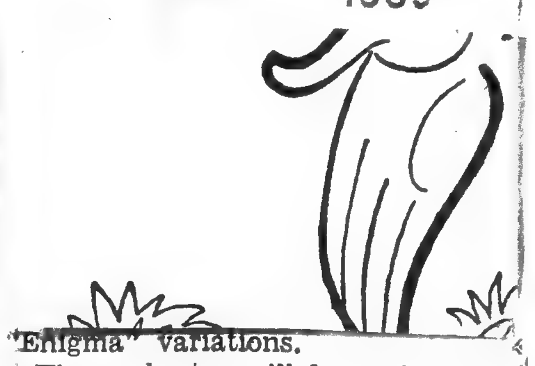
NEW YORK CITY
HERALD - TRIBUNE

MAR 1 2 1939



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[From Final Edition of Yesterday's Times.]

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Koussevitzky Conducts 'Also Sprach Zarathustra' and Work by Schumann

ZLATO BALAKOVIC SOLOIST

N. Y. Times

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Concerto in One Movement

It is a concerto in one movement, with changes of theme, tempo, mood. Its character is sometimes buoyant, exuberant, and sometimes a little sentimental. There is a decidedly American idiom, one that does not imitate jazz but derives some rhythmical ideas and melodic piquancy from that source, translating this material into a form distinguished by fine craftsmanship. The rhythmic treatment of the ideas is unusual. The difficult violin part is stuff to make all but the confident virtuoso tremble.

Its problems, especially the rhythmic ones, demand clear musical thinking and a player capable of holding to his own through no matter what conflicting rhythms or counter-effects. The instrumentation is dexterous and effective. What the work seems to suffer from is a length out of proportion to the potency of the ideas. They are distinguished by grace, humor, fancy, rather than by melodic entities which can become the cornerstones of imposing symphonic creations.

The ending has poetical atmosphere, the violin sustaining a high E, while the mellow and reverberant tones of the vibraphone sound underneath. The net impression of the work is the creation of a composer who was saying something especially personal when he put the music on paper, but desires that the score should be judged, without special explanations, as music, and intends to make no other appeal to the interest and imagination of his audiences. Repeated hearings of the music might well reveal much more than the first impression of matter that is significant.

Mr. Balakovic's interpretation of the piece was a feat of unusual virtuosity and musical acumen. To the technical and rhythmical problems he brought confidence and authority, and an ample technique and sensibility. The audience received both player and conductor well.

Schumann's symphony is inimitable and not always easy to capture where mood is concerned, and always at a certain psychological disadvantage when played in a big hall. Dr. Koussevitzky has his own conception of the passionate and introspective music, which he placed in certain unexpected lights, without weakening or distorting its essential nature. The technical quality of the orchestra was made particularly manifest.

An Impressive Conclusion

This music, and the score of Carpenter, made Strauss's "Zarathustra" more than ever an impressive conclusion. Especially did Dr. Koussevitzky capture the grand mood and the tremendous line of the opening. That was tonal sculpture, carved as from rock. Again the phrase of Philip Hale came to mind—the vast beginning that was to him "as the portals of eternity, swinging slowly asunder."

There are small and petty themes in this music, side by side with other gigantic fragments. The work, notwithstanding inequalities, contains pages of the freest, greatest, most wildly imaginative music Strauss ever penned. The freedom of his form makes this possible. Busoni said that many of the most original creations of music occur between the boundaries of the main divisions of classic forms of composition. He cited as an example the free introduction, with the horn theme, of the last movement of Brahms's C minor symphony. There are these freedoms, these sudden free flights, glimpses into the infinite, in "Zarathustra."

Strauss's music of the backworld dwellers is not so amazing as the mystical dialogue of solo instruments which precedes the appearance of the chorale. The fugue to science is extraordinary; more remarkable is the mad laughter that breaks out through the orchestra as the vast and complicated fugue comes to its peroration. The passage, "the convalescent," preceding the celebrated waltz theme, a page of almost inhuman exultation and sardonic glee, remains always in the memory. The climax of the tone poem came out superbly, with the whole orchestra chanting, hymning the night-wanderer's song, the trumpets screaming across infinite space, the strings with their wide leaps, their Dionysiac frenzy.

We have seldom heard a performance of such technical virtuosity, or the pages to which we have referred given more meaning than last night. "Zaroltustro" is the Strauss tone-poem which has been longest in coming into its own. The reception it received may be acknowledged as due, particularly, to the insight and interpreture resource of Dr. Koussevitzky.

F

STRAUSS FOR SYMPHONY B. CONCERT

Post ? /39

BY WARREN STOREY SMITH

THE complete programme which John Barbirolli and the New York Philharmonic Orchestra will present at Symphony Hall on Monday evening, March 13, came to hand too late for inclusion in this column last Sunday, although mention was made of the fact that Artur Schnabel would play the "Emperor" Concerto of Beethoven. The other numbers on Mr. Barbirolli's list, it now appears, are Berlioz's "Roman Carnival" Overture, the orchestral version of the Scherzo from Mendelssohn's Octet and the Second Symphony of Brahms. With no novel music to distract us we should be able to concentrate the better upon the qualities of conductor and orchestra.

* * * *

Save for the inevitable and ubiquitous Lieder there has been no music by Richard Strauss in Boston this season. This omission will be doubly rectified at the concerts of this week. At Symphony Hall on Friday afternoon and Saturday evening Dr. Koussevitzky and his men will perform the "Symphonia Domestica," a once abused and even ridiculed work which is now coming into its own. And on Wednesday evening at Jordan Hall Bernard Zighera's Chamber Orchestra, will play the Suite from the Munich composer's incidental music to Moliere's "Le Bourgeois Gentilhomme" or, as it is called in Von Hoffmannstahl's German adaptation, "Der Buerger als Edelmann."

* * * *

We are reminded by two impending concerts that musical talent, although not often transmitted from father or mother to son or daughter, is often common to children of the same parents. At the Zighera concert aforementioned the soloist will be Amparo Iturbi, sister of the more famous Jose, who will be heard in the D major Pianoforte Concerto of Haydn. Like her brother, Amparo, in private life Senora Novaro, is virtually self-taught as pianist. We are told that both use the same unorthodox hand-position, "knuckles bent downward, instead of arched, fingers sharply curved." And the other instance here referred to is that of the Boulanger sisters, Lili and Nadia. Every year the latter conducts a concert in memory of the former, a gifted composer and winner of the first Grand Prix de Rome, who died in 1918, in her 25th year. Heretofore this concert has always taken place in Paris, but on Monday evening of next week it will be given in Symphony Hall, with members of the Boston Symphony Orchestra and the Harvard Glee Club and Radcliffe Choral Society participating. Music by Bach, Beethoven, Malipiero and Lili Boulanger will make the programme.

HARTFORD, CONN.
COURANT

MAR 1 2 1939

(Right) KOUSSEVITZKY STRESSES A POINT—Roy Harris, Oklahoma-born composer, and Mrs. Harris listen attentively as the conductor of the Boston Symphony stresses a point after first performance of Mr. Harris's Third Symphony, which had its premiere at Boston, Feb. 24. AP.

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LOWELL, MASS.
SUNDAY TELEGRAM

MAR 1 2 1939

RNEST BLOCH SYMPHONY UEST THIS WEEK

Ernest Bloch will be the distinuished visiting composer and guest conductor at the next concerts of the Boston Symphony orchestra. The programme for the concerts of next Friday afternoon and Saturday evening in Symphony hall, and for Thursday evening in Sanders theatre, Cambridge, will comprise three of his works: Two Inerludes from his opera "Macbeth," he "Three Jewish Poems," and he epic rhapsody, "America," Bloch's "Macbeth" was an opera of is youth which, after lying unerformed for many years after its rst production, in 1910, was reived in Naples last spring. The wo Interludes, which are from the rst and third acts, are here to ave their first concert performnces. The "Three Jewish Poems", miliar by several performances the concerts of this orchestra, d their first public performance 1917 when Bloch, a newcomer to is country, was invited by Dr. uck to conduct the orchestra. merica" was performed here in 28 and 1929. "America" was composed, according to an inscription on the score: "In love for this country. In reverence to its past, in faith in its future, it is dedicated to the memory of Abraham Lincoln and Walt Whitman, whose vision upheld its inspiration." The Rhapsody, which is largely built upon popular melodies of America's past, is in three parts. The first depicts the early days of the Indians, and Pilgrim settlers. The second part, "Hours of Joy—Hours of Sorrow", shows the country torn by Civil war. The third is entitled: "The Present—The Future."

Mr. Bloch will conduct the next pair of concerts of the Monday evening and Tuesday afternoon series, to be given on March 20-21. The programme for this pair of concerts will open with the Two Interludes from "Macbeth," and also include the "Three Jewish Poems." The Rhapsody "Schelomo" and 'cello and orchestra, will be included—Jean Bedetti taking the solo part. The programme will end with Bloch's "Helvetia," then having its first performances in Boston. "Helvetia" is a musical characterization of Switzerland—"The Land of Moutains and Its People," which was the country of Bloch's birth. The composer worked upon the score for many years, completing it in 1929.

NEW YORK, N. Y.
EVENING POST

MAR 1 3 1939

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The Boston Symphony Orchestra under Serge Koussevitzky gave the third and last of its local concerts last week at Carnegie Hall Saturday afternoon. A feature of the program was the first performance here of the Third Symphony of Roy Harris. Ruth Posselt was soloist in the Tchaikovsky Violin Concerto in D major. A repetition of Prokofieff's "Peter and the Wolf," which was heard here at previous concerts by the Boston Orchestra, and a playing of Ravel's "La Valse" closed the program.

Although Mr. Harris's Second Symphony has not yet been heard here, it may be safe to say that his Third is the most invividual and striking item of his output to date. The work is in a single movement, but in five contrasting sections. A distinct personality is evident behind the workable themes and the skilful construction and instrumentation of the symphony. Occasionally brevity is sacrificed for prolixity but, if form is no item, it is music well worth listening to.

SPRINGFIELD, MASS.
MORNING UNION ✓

MAR 1 2 1939

Sibelius Symphonies Performed at Boston

Boston.—Thanks to Serge Koussevitzky, who admires the music of Sibelius and plays it frequently at concerts of the Boston Symphony orchestra, the Boston public has in the past several years been able to gain familiarity with four of the Finnish master's seven symphonies, states Musical Courier. The third, fourth and six symphonies have not, however, been heard here so often.

NEW YORK, N. Y.
WORLD-TELEGRAM

MAR 1 3 1939

Symphony Plays New Harris Work

By LOUIS BIANCOLLI

Patrons of the Boston Symphony Orchestra's concert in Carnegie Hall last Saturday afternoon were introduced to a new work of Roy Harris', unpretentiously labeled, "Symphony No. 3." Needless to say, Mr. Koussevitzky conducting and the orchestra playing gave of their very best in expounding its bid for favor.

The work falls into what one might call five emotional divisions—(1) Tragic, (2) Lyric, (3) Pastoral, (4) Fugue-Dramatic, (5) Dramatic-Tragic. No printed clew to a programatic stimulus, if any, was given though the heaving, sullen, ebullient music suggested something stormy and exciting in the background. Structurally, it is clearer, better knit and developed, and more digestible than much of Mr. Harris' previous work.

Recognizable themes course through it, the shifting of orchestral colors is well handled, and the style is sparely compelling in places. The idiom is strongly personal, except that Sibelius often seems to be the mother-speech from which it derives. There are passages that smack out loud of the great Finn's music. But maybe that's a step forward, all things considered.

The afternoon's violin soloist was the young Bostonian, Ruth Posselt. She gave a fluent and largely smooth account of Tschaikowsky's concerto, falling short on the expressive side, if not the purely technical. Mr. Koussevitsky backed her up with a splendid accompaniment. Later the orchestra repeated Prokofieff's "Peter and the Wolf" (with Richard Hale as narrator) and brought down the house with Ravel's sardonically satiric "La Valse."

BROOKLYN, N. Y.
EAGLE

MAR 1 3 1939

Music of the Da

By MILES KASTEN

Boston Symphony

Stamping music as essentially American is not an easy matter, yet that is what Roy Harris has succeeded in doing in his new Symphony No. 3, which had its first New York performance with the Boston Symphony Orchestra in Carnegie Hall on Saturday afternoon. It is an important contribution to the rapidly increasing number of worth-while scores by young American composers.

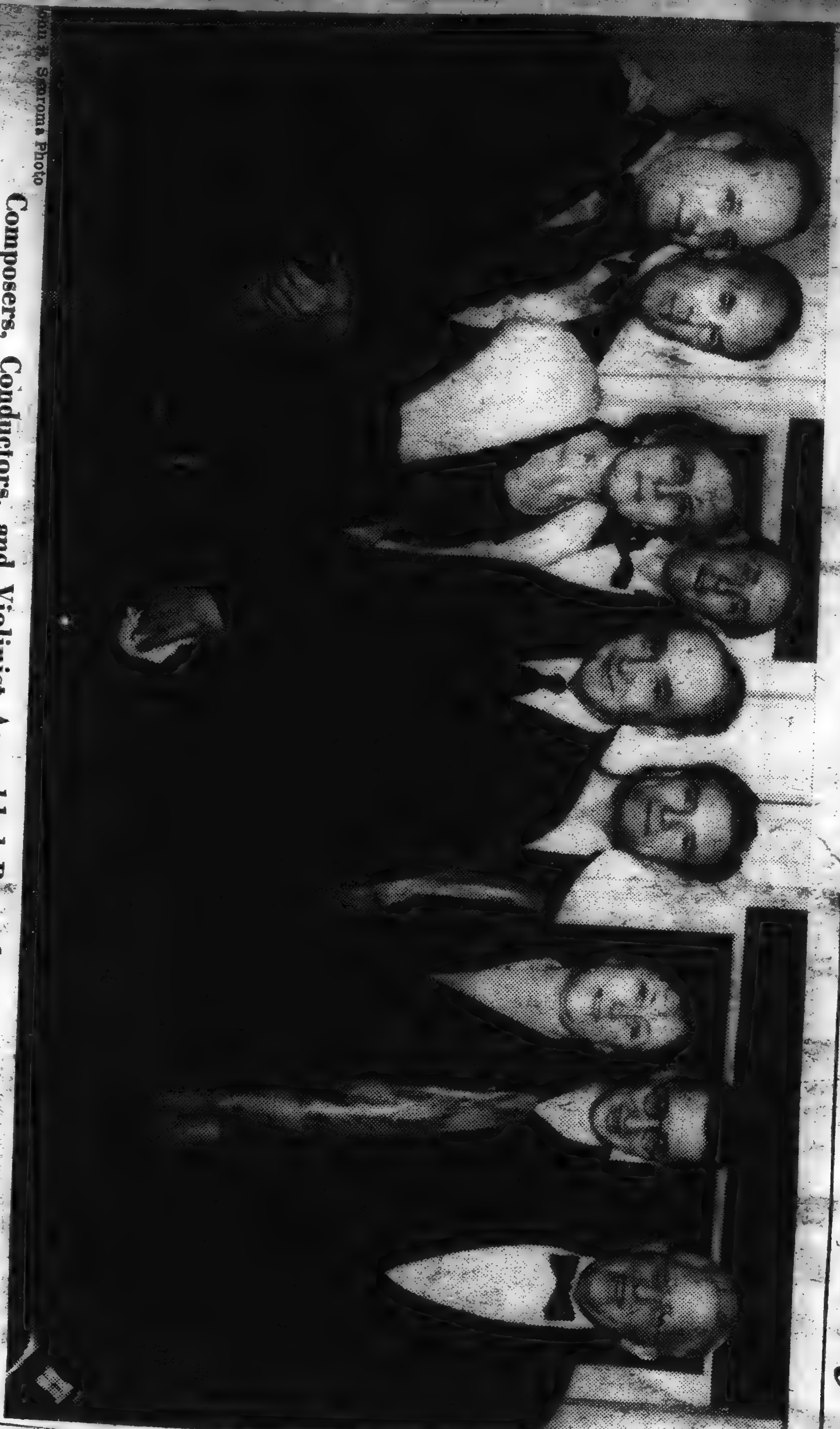
Less than 20 minutes in length and written in a single movement of five sections, the composition passes through a series of moods delineated by definite musical ideas and labeled as tragic, lyric, pastoral, fugal and dramatic. With a gift for melody, the composer opens with a striking one in the low string sonorities at once capturing the attention of the listener. It is only when he ventures into some pastoral musing and later some canonic writing that the thread is momentarily lost for all except the wary listener. The final section built up on a tympani organ point is stunning. A first hearing of the work cries out for still another, for Mr. Harris definitely has something to say.

Ruth Posselt was soloist in Tschaikowsky's Violin Concerto. One of the winners of the Schubert Memorial Award several years ago, she proved her worth as a technician with feeling for rhythmic interest, tonal strength and clear-cut playing. Her performance was mostly on the surface of the music and inclined to inflexibility and lack of momentum. The orchestra gave her admirable support.

The concert concluded with Prokofieff's "Peter and the Wolf" and Ravel's "La Valse," the former having completely captured the fancy of New York audiences.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, MARCH 13, 1939

Amusements—Movies, Art, Plays



Sanroma Photo

Composers, Conductors, and Violinist Assembled Recently at Symphony Hall

Left to right: Walter Piston, chairman of the faculty of music at Harvard; John Alden Carpenter of Chicago, whose violin concerto was recently played at the Symphony concerts; Nadia Boulanger, teacher of Mr. Piston and of Roy Harris, who is the next at the right, and whose Third Symphony was recently presented by the Symphony Orchestra; Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra; Zlato Baloković, soloist in Mr. Carpenter's concerto; Mabel Daniels, Boston composer; Jean Françaix, French composer and pianist, another pupil of Miss Boulanger; and Edward Burlingame Hill, Harvard composer.

MONTCLAIR, N. J.
SEMI - WEEKLY TIMES

MAR 1 4 1939

Boston Orchestra Presents Symphony by Roy Harris

Roy Harris, well known American composer now residing in Montclair, was honored Saturday afternoon by a first performance in New York of his Symphony no. 3 (in one movement), by the Boston Symphony Orchestra, Serge Koussevitzky, conductor ,at Carnegie Hall. The work had been given its first performance anywhere at Boston on Feb. 24. It was composed in Montclair last Fall and the proof-reading was finished in January.

Copious program notes by John N. Burk, taking up three and a half pages of the program booklet sent out to subscribers of the orchestra, give a critical analysis of the music, the composer's antecedents, his writings on the subject, and his methods of composition. Quoting from these notes:

"The symphony is a continuous work in one movement, of about wenty minutes duration. The comoser has provided, instead of a long rose analysis, the following strucural outline of his score: section I, ragic; section II, lyric; section III, astoral; section IV, fugue—draatic, and section V, dramatic—agic."

Mr. Burk continues: "When the 'Symphony: 1933' was performed here, the present writer remarked in this place: 'a certain independence, and earnest, arresting quality in the music of Roy Harris has made him one of the most performed of American composers in the last few years, and one of the most described.'"

The music shows a decidedly modern trend in its melodic and harmonic progressions and the expert manipulation of the instrumentation, yet it is sane, coherent, and artistically proportioned throughout, something that cannot truthfully be said of much of the modernistic "music," so-called, and it is saturated with an atmosphere of moving intensity that grips the listener from beginning to end.

It is quite evident that Mr. Harris "knows what he wishes to say and knows how to say it." His own strongly individual modes of expression and his known desire to help in establishing a strictly American school of composition that shall be strong enough to speak for itself without regard to what has gone before are strikingly set forth in this symphony.

Mr. Harris was extremely fortunate in having the Boston Orchestra present his work. The technical virtuosity and interpretation spirit of this body of players under Dr. Koussevitzky revealed every fine detail in the score and the changing moods and colors intended by the composer. Altogether it was a performance of compelling breadth and finish.

At the close, after taking his bows in acknowledgment of the applause, Dr. Koussevitzky brought Mr. Harris from the wings to bow repeatedly, retire and return again in answer to the insistent demands of the audience. It was a triumph of which he and his friends may well be proud.

Unity Concert Course will present the Boston Symphony Orchestra in Montclair in January of next year. If it could be managed and it fits in with Dr. Koussevitzky's plans in program-making, a repetition of this symphony here would be appropriate and graceful tribute to one of Montclair's outstanding musicians and a source of musical enjoyment to many who have yet to become acquainted with Mr. Harris and his music.

WALTER S. YOUNG.

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HARTFORD, CONN.
TIMES
MAR 14 1939

Five Conductors Who Will Give Six Bushnell Concerts

SERGE KOUSSEVITZKY
Who will appear twice with the Boston Symphony Orchestra.

CONCERT BY PHILHARMONIC

Orchestra Is Greeted by Cordial Audience

B. Post March 14/39

BY WARREN STOREY SMITH

John Barbirolli, now completing his third year as conductor of the Philharmonic Symphony Society of New York, made his first appearance in Boston at Symphony Hall last evening, leading the New York Orchestra through a programme consisting of Berlioz' "Roman Carnival" Overture, Beethoven's "Emperor" Concerto, the Scherzo from Mendelssohn's Octet for Strings, as orchestrated by the composer, and the Second Symphony of Brahms. The pianist in the Concerto was Artur Schnabel.

In view of the hostile weather and the ultra conservative nature of Mr. Barbirolli's programme, the audience last evening was larger than might have been expected, although there were still a few empty seats. Of course, Mr. Schnabel, as the ranking Beethoven player of the world, was a drawing card, and it is quite possible that Mr. Barbirolli's list proved actually attractive to some concert-goers.

Setting aside the programme, the liking or disliking of which is a purely personal matter, the Philharmonic Symphony is to be congratulated in Mr. Barbirolli. As the successor to the sensationally popular Toscanini, his role was a difficult one and he has filled it with modesty and efficiency. He has proved that a great orchestra can still be a great orchestra, even when led by a conductor who does not exactly fit in the prima donna class. It may be heresy to suggest this, but it is possible to prefer the sound of the Philharmonic Orchestra today to that which it had under Mr. Toscanini's ministrations. In listening to the Philharmonic Symphony one now experiences a sense of security, stability, steadfastness and general satisfaction. The tone of the orchestra is excellent in each of the choirs, and the ensemble is beyond criticism. Mr. Barbirolli is a fine musician and apparently there is complete sympathy and accord between him and his men.

TUSCON, ARIZ.
CITIZEN
MAR 14 1939

"Farewell Symphony"

The presentation of Jan Haydn's "Farewell Symphony" at Boston's Symphony Hall by Serge Koussevitzky and his orchestra, dressed in the costumes of Haydn's period, recalls the Austrian musician's motive for its composition.

It was while Haydn was conductor of Prince Esterhazy's orchestra that he composed this beautiful orchestral work. A short time before its preparation Haydn asked for an extended vacation; but the Prince, expecting some important visitors, urged the conductor to cancel his plans temporarily. Haydn, undiscouraged, ingeniously repeated his request in musical form by so arranging the instrumentation of the last movement of the symphony that one by one the musicians in the orchestra would stop, pick up their instruments, blow out the candles on their stands, and walk out of the room, leaving but two musicians to play the last bar of the movement.

Needless to say, the "Farewell Symphony" gained the desired leave of absence for Jan Haydn.—Christian Science Monitor.

NEW BEDFORD, MASS.
MERCURY
MAR 17 1939

Entire Bloch Programs to Be Conducted by Composer

Ernest Bloch, guest conductor for the Boston Symphony Orchestra in its concerts ~~today~~ and Saturday in Symphony Hall, will also conduct in the supplementary concerts of next week, Monday evening and Tuesday commuters' matinee. The programs are made up entirely of Bloch's own works and are almost identical.

The pair of concerts next week will hear two Interludes from his opera "Macbeth" (revived successfully last Spring in Naples after nearly 30 years); "Three Jewish Poems" which marked his debut with the orchestra under Dr. Karl Muck 22 years ago; his Rhapsody "Solomon" for cello (Jean Bedetti) and orchestra and "Helvetia," its first performance in Boston. "Helvetia" characterizes Switzerland, the country of Bloch's birth and sings of Swiss mountains and people.

A. C. R.

Bostonians End Evening Series

Dr. Koussevitzky Conducts Symphonies of Beethoven and Tchaikowsky.

N.Y. Tribune March /39

By OSCAR THOMPSON.

The fifth and final concert of the Boston Symphony's evening series, given in Carnegie Hall last night, was productive of much brilliant playing, distinguished by the highest technical polish. There was commensurate enthusiasm on the part of an audience eager to make known its approval of Dr. Serge Koussevitzky's vital and stimulating performances.

A hearty demonstration at the end of the program served as the season's farewell for the evening subscribers. On Saturday will come the orchestra's parting with the afternoon patrons. These are not occasions for deep melancholy. Dr. Koussevitzky has been bowing his adieus in Carnegie Hall for fifteen years. He and his famous ensemble will return next season.

Two symphonies supplied the sinews of last night's program—the seventh of Beethoven and the fourth of Tchaikowsky. Both have been warhorses for Koussevitzky, as they have been for many another conductor. Their juxtaposition on this occasion was cause for the recrudescence of some old arguments among those who may be a little too ready to pigeon-hole interpreters, according them their special gifts in this or that direction and denying them an equal pre-eminence in others. Needless to say, the cataloguers do not always agree.

A Question of Ensemble Tone.

For this reviewer the Tchaikowsky was the more personal and distinctive of last night's two virtuoso performances. Different ears report differently on the same sonorities. What may seem overlush to one listener is even a little granitic to another. Consequently, to note that there was something excessively brittle about the sharp fortissimo passages of the Beethoven work, as played, is to invite contradiction from those who may have heard quite otherwise. About the clarity, the animation, the unity, the balance and the expertness of the ensemble there could have been little ground for quibbling. If it remained possible to prefer Mr. Koussevitzky's Tchaikowsky to his Beethoven, this was largely a matter of orchestral tone.

The Boston conductor seemingly summoned their utmost from his players in his tremendously energized performance of the Russian symphony. His brass choir was stirringly responsive, and strings, woodwinds and percussion were similarly alive. Under the same conductor, to be sure, the Bostonians had played here the same symphony in the same way on other occasions. But even the Stravinsky "Sacre" (on Saturday's program) becomes a routine experience in time, and if it is Tchaikowsky that is relied on to quicken a sluggish pulse, this is the way to have it played.

Tomorrow's Pro

News of Mu

Next Week's Symphony Program

The Boston Symphony Orchestra will give its twentieth pair of concerts of the season, in Symphony Hall, next Friday afternoon and Saturday evening, March 24 and 25. Serge Koussevitzky announces a program of Russian music, including Tchaikovsky's "Pathetic" Symphony, No. 6, and Stravinsky's "The Rite of Spring." The program will open the Prelude to Moussorgsky's opera, "Khovanstchina." Moussorgsky was born March 21, 1839.

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Bloch in Monday-Tuesday Series

Ernest Bloch, distinguished composer and guest conductor of the Boston Symphony Orchestra, will direct the fifth pair of concerts of the Monday evening and Tuesday afternoon series, next week. He will then give the first performance in New England of his "Helvetia," and likewise be heard for the first time in his own interpretation of his Rhapsody "Schélomo," in which Jean Bedetti, first cellist of the orchestra, will take the solo part. The program will open with two interludes from the early opera, "Macbeth," and will also include the "Three Jewish Poems," entitled Dance, Rite, and Cortège. "Helvetia" is subtitled "A Symphonic Fresco" on "The Land of Mountains and Its People." It was completed in 1929.

Mr. Bloch, a native of Switzerland, was moved in writing this music by the natural beauties of his native country and by the spirit of independence of the little republic. "The background of my work," he has written, "is not in the present, but in the past, of a small people in the process of formation, fighting for their liberties, their independence, composed of different races willingly united—as in America."

MUSIC

B. Globe March 14/39

SYMPHONY HALL

New York Philharmonic

John Barbirolli, conductor of the New York Philharmonic-Symphony, made his Boston debut last night at the Symphony Hall concert by that orchestra. The high points of the program were Beethoven's "Emperor" Piano Concerto, with the distinguished Artur Schnabel as soloist, and the Second Symphony of Brahms. The list otherwise contained Berlioz' "Roman Carnival" Overture and Mendelssohn's orchestrations of the G minor scherzo from his Octet for Strings.

Not for three years, or since the final season of Arturo Toscanini's regime, had the New York Philharmonic-Symphony visited Boston. In the meantime this eminent organization has undergone the alterations in tone and style that inevitably accompany a change of conductors.

Though it be heresy to say so, let this reviewer go on record as claiming that the Philharmonic tone is more robust under Mr. Barbirolli than it seemed with his predecessor. The strings, though still lighter in body than those, say, of the Boston Symphony, are sensitive, responsive and precise. The woodwinds and brass are prevailingly mellow and homogeneous save when, in the heat of rapid passages, they become a trifle shrill.

Mr. Barbirolli, a conductor of expansive gestures, made a highly favorable impression. His readings were clear and stylistically faithful, devoid of mannerisms—save one exception of too slow tempo in the middle of Berlioz' Overture. He performed Beethoven and Brahms, if not with Olympian serenity and grandeur that evidently come only at middle age, with genuine feeling for the substance and the vitality of each masterpiece. There was, especially in Brahms, an accmumlating intensity that brought to the finale something of a triumph quality. And this was accomplished without expanding the essential character of the score.

The "Roman Carnival" Overture, on the other hand, was precise and admirably played but it was not half so exciting as other conductors have made it. Since it was the first number of the evening, however, Mr. Barbirolli may, as the phrase goes, have been "feeling his way" in an auditorium to whose acoustics he was not accustomed.

Mr. Schnabel, at his prodigious best, gave a marvelous account of the solo part in the "Emperor" Concerto. Here were magnificence and tender lyricism, perfect style and extraordinarily beautiful tone. Beethoven is always "effective." Yet when such an artist as Mr. Schnabel, with reason famed as a high priest of Beethoven's music, is at the top of his form, Beethoven is a new, enthralling experience.

The storm no doubt accounted for some of the empty seats last night. This was no deterrent, however, to a public reception of conductor, orchestra and soloist that included stamping and cheers. Now that Mr. Barbirolli's talents have been made known to us, it would be rewarding if, in the future, he were to visit us as guest conductor of the Boston Symphony.

C. W. D.

C. S. 207

Monitor – March 16/39

What Music Means to Ernest Bloch

By Alfred H. Meyer

One of Ernest Bloch's first acts after arriving in Boston last Saturday was to grant to a favored few of the musical press an interview which first of all revealed the extraordinary personality which is Ernest Bloch (to the increased understanding of his music) and which ranged through a multitude of subjects, from his views on dictators and his opinions of contemporary music, through discussions of most of his own music, to such subjects as his stay in Santa Fé in 1924.

Obviously only a fraction of that interview can be recorded in these brief paragraphs. But the experience of listening for two hours and a quarter to this ardent enthusiast pouring out his heart on a list of subjects so inclusive as to put to shame the questions of the most seasoned interviewer was one to be long remembered. For this interview was not a matter of question and answer. The questions which might have been asked were all anticipated by Mr. Bloch as he led the way adroitly and without interruption from subject to subject. And the point of it all was the intensity and conviction with which Mr. Bloch spoke—the best possible clue to that intensity which above all else characterizes his music.

* * *

Speaking of his own music, Mr. Bloch holds firmly to the tenet that music is something that must be felt by its composer so deeply that he cannot do otherwise than to give it expression. Repeatedly the composer expressed deep humility in the discussion of one of his works, after this fashion: "I can speak thus enthusiastically about this piece, because I feel as if I were not really its creator, as if it were something that had merely passed through me, as if I were only an instrument in the process of its creation, not really personally responsible for it." Listening to Mr. Bloch, one is easily convinced that this is his controlling idea in his composing.

"I have no system," he cries, other than to say what is in me. I cannot engage in synthetic music making. If I had wanted to engage in mathematics I would have become a mathematician, and if I had wanted to theorize about music I would have become a philosopher. I would rather sweep the streets than write synthetic music." And the names of Schönberg and Stravinsky were by no means absent from the discussion.

An interviewer remembered the unfavorable press with which his "Macbeth" had been received, and managed to get in the question how the recent performance in Naples (the first since that Parisian première) fared in comparison. The Naples performance was, of course, a triumph sufficient to make possible the inclusion of this neglected work in the current operatic repertoire.

* * *

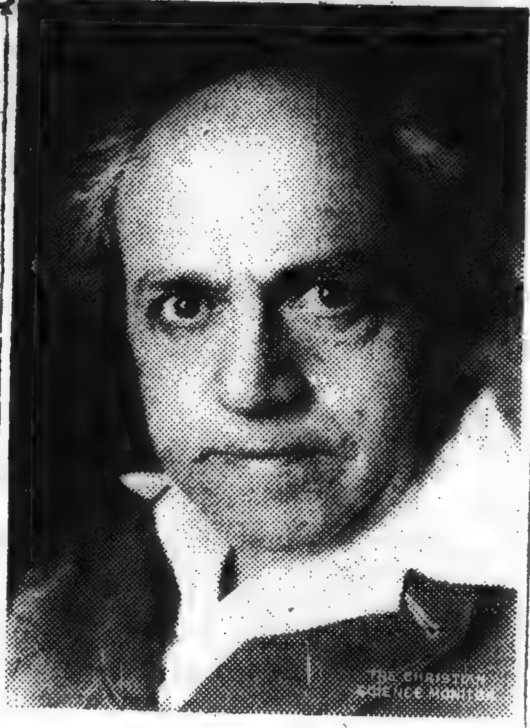
Mr. Bloch, in answer, spoke at length about his early opera. He mentioned numerous technical devices in which it anticipated later modernistic developments. He gave instances tending to show that the Paris performance was not in accord with his intentions and how the Naples performance presented his music as he felt it. He attributes its recent success in part to this difference.

"I shall hear the two interludes which are to be played in Boston for the very first time in their concert form. They are music this is simple and clear and easy to understand. They form an extension of the mood of the scenes they follow and prepare fully for the succeeding scenes. I could not write unrelated music that merely fills up the time between the scenes." The interludes occur between the first two scenes of Act I, and before the final scene of Act II.

"I have wanted to include the 'Three Jewish Poems' in these programs for a sentimental reason. They are the things I conducted in Boston in 1917 at the invitation of Dr. Muck. It was the first time in my life that I heard orchestral work of my own really well performed. I always remember these poems in connection with Boston.'

* * *

"'Helvetia' (to be played Monday and Tuesday) represents my feeling toward Switzerland, the country of my birth and much of my youth, just as 'America' represents my view of my adopted country, and my Jewish pieces represent my feeling toward my race." Mr. Bloch read from a letter from an admiring and understanding friend [illegible] suggesting this same vi



Ernest Bloch

He will lead the Boston Symphony Orchestra in his own music at the week-end concerts.

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B. —— Globe

Here to Conduct Concerts by Boston Symphony

March —— 13/39

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"'Macbeth' was a work of my youth, and these interludes have kept the freshness of youth," he said. "This opera was written 30 years ago, produced at Paris in 1910, and then became utterly obliterated during the 28 years that followed, until it was revived in Naples last Spring.

"At Naples the regular conductor was not feeling well, and he asked me to conduct the rehearsals. I had not even opened that score since 1910, and I was reluctant to conduct, because I feared that I would make mistakes. Once the rehearsals began, the music came back to me, and happily it turned out that I didn't make a single error. As a matter of fact these two interludes, which—though I did write them, I believe to be very beautiful music—will have their first concert performances in Boston."

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He was asked if his surroundings stimulated him to compose.

"Sometimes yes, sometimes no. For example, in 1924, I took a seven weeks' vacation from my teaching in Cleveland, and went to Santa Fe. There people treated me very kindly, let me use a piano at a museum. Now I heard a good deal of Indian music in Santa Fe. But did I compose an Indian composition? No. I worked at my Concerto Grosso, which has no connection with the sun, warmth, the people and surroundings of Santa Fe.

"A few years later, nevertheless, when I came to write 'America,' I used a number of Indian themes I had heard in Santa Fe for the first part of that music. 'America,' by the way, was an expression of my reverence for the past of this country and my faith in its future. I put all of myself into that music. 'America' and my 'Helvetia' have some points in common. 'Helvetia' characterizes Switzerland, where I was born, it sings of Swiss mountains and people."

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C. W. D.

B. Trans. MUSIC March 16/39

Bloch as Guest

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By MOSES SMITH

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On its face the incident was a tribute to the discernment and fairness of Muck. Although Bloch's opera, "Macbeth," two interludes from which will open the program of tonight, Friday and Saturday, had been produced in Paris in 1910 (it had been written as early as 1903), the composer had derived therefrom little honor or profit. And he was still little known in Europe when, in 1916, he decided to emigrate to America. The composer presented to Muck was, however, not merely obscure. He was a citizen of Switzerland, French in his native tongue and living among a people whose sympathy was predominantly with the Allies in the existing Great War. Muck, a German, might well have have been discourteous as well as inhospitable to the composer—and so many an unsavory story runs. Bloch says, on the contrary, that he remembers his relations with Muck only pleasantly.

In America

When he came to America Bloch was a mature composer, master of his craft. But it was while living in America, for the next 14 years, that he became world-famous and composed much of his music. He had been militantly Jewish in his music, as the titles of his early works testify: "Jewish Poems," "Psalms," "Schelmo," "Israel" Symphony. The period of American residence, which was occupied principally in teaching and administrative work at music schools—in New York, Cleveland and San Francisco—was marked by the growth of a cosmopolitan spirit, with an American bias in particular.

The most striking indication of this spirit was the composition of the orchestral Rhapsody, "America," which will complete the current program. Entered in the Musical America prize competition, it won the prize and was accorded the exceptional distinction of almost simultaneous first performances by five leading American orchestras in 1928. The expressed intentions of the composer, as well as, to a lesser degree, the music itself, caused a storm of critical controversy. After eleven years it is perhaps as well to go back to the sources again, and to consult Bloch's own words as contained in a letter to Boaz Piller, here published, so far as I am aware, for the first time:

"Whatever may be the result, I know that this work is a great monument erected to America, or, rather, to the Ideal American, in spite of what goes on at present, of 'graft,' of the threat to every liberty in that country. I have brought out a great idea—into it I have put all my heart and all my knowledge. It no longer belongs to me, but to the world, if the world will have it, and will understand its lesson. . . ."

Later Years

Bloch had not been entirely happy in America, since no primarily creative person can be happy when he is not free to devote his principal energies to the process of creation. And so when, in 1930, he was offered the prospect of leisure to compose, assured of financial independence, he inevitably accepted it. Retiring to Switzerland, with occasional visits to Italy, where his music was much admired until, a few months ago, an arbitrary edict made him and his music unacceptable there, he spent the better part of two years on the composition of the "Sacred Service." The work was intended for use on Saturday mornings in the Reformed Jewish Synagogue. It was first performed in Italy. It was a Jewish music, of course. It is significant, however, that both in Italy and elsewhere its success was great when it was produced—as it frequently has been—under entirely non-Jewish auspices.

Thus Bloch seems to have arrived at as complete a synthesis as was possible among his apparently conflicting tendencies—racial (Jewish), national (American and Swiss) and cosmopolitan. Which is the most important of these tendencies and the relative weight to be severally assigned to them cannot be discussed within the compass of a brief newspaper article. It does, however, seem to me significant that the composer found so many types of expression necessary parts of his growth.

As "America" attempted to express the composer's feelings for the land of his adoption, "Helvetia," a "symphonic fresco," expressed them for the land of his birth. It was written in 1925, and is to receive its first Boston performances at the Symphony Orchestra's concerts next Monday evening and Tuesday afternoon. At each of the five occasions, it is hardly necessary to remind the reader, the conductor will be the composer himself, making his second appearance in Boston under conditions much different from those attending his first.

NEW YORKER
NEW YORK, N. Y.

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3 Monitor - March 16/39

What Music Means to Ernest Bloch

By Alfred H. Meyer

One of Ernest Bloch's first acts after arriving in Boston last Saturday was to grant to a favored few of the musical press an interview which first of all revealed the extraordinary personality which is Ernest Bloch (to the increased understanding of his music) and which ranged through a multitude of subjects, from his views on dictators and his opinions of contemporary music, through discussions of most of his own music, to such subjects as his stay in Santa Fé in 1924.

Obviously only a fraction of that interview can be recorded in these brief paragraphs. But the experience of listening for two hours and a quarter to this ardent enthusiast pouring out his heart on a list of subjects so inclusive as to put to shame the questions of the most seasoned interviewer was one to be long remembered. For this interview was not a matter of question and answer. The questions which might have been asked were all anticipated by Mr. Bloch as he led the way adroitly and without interruption from subject to subject. And the point of it all was the intensity and conviction with which Mr. Bloch spoke—the best possible clue to that intensity which above all else characterizes his music.

* * *

Speaking of his own music, Mr. Bloch holds firmly to the tenet that music is something that must be felt by its composer so deeply that he cannot do otherwise than to give it expression. Repeatedly the composer expressed deep humility in the discussion of one of his works, after this fashion: "I can speak thus enthusiastically about this piece, because I feel as if I were not really its creator, as if it were something that had merely passed through me, as if I were only an instrument in the process of its creation, not really personally responsible for it." Listening to Mr. Bloch, one is easily convinced that this is his controlling idea in his composing.

"I have no system," he cries, other than to say what is in me. I cannot engage in synthetic music making. If I had wanted to engage in mathematics I would have become a mathematician, and if I had wanted to theorize about music I would have become a philosopher. I would rather sweep the streets than write synthetic music." And the names of Schönberg and Stravinsky were by no means absent from the discussion.

An interviewer remembered the unfavorable press with which his "Macbeth" had been received, and managed to get in the question how the recent performance in Naples (the first since that Parisian première) fared in comparison. The Naples performance was, of course, a triumph sufficient to make possible the inclusion of this neglected work in the current operatic repertoire.

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Mr. Bloch, in answer, spoke at length about his early opera. He mentioned numerous technical devices in which it anticipated later modernistic developments. He gave instances tending to show that the Paris performance was not in accord with his intentions and how the Naples performance presented his music as he felt it. He attributes its recent success in part to this difference.

"I shall hear the two interludes which are to be played in Boston for the very first time in their concert form. They are music this is simple and clear and easy to understand. They form an extension of the mood of the scenes they follow and prepare fully for the succeeding scenes. I could not write unrelated music that merely fills up the time between the scenes." The interludes occur between the first two scenes of Act I, and before the final scene of Act II.

"I have wanted to include the 'Three Jewish Poems' in these programs for a sentimental reason. They are the things I conducted in Boston in 1917 at the invitation of Dr. Muck. It was the first time in my life that I heard orchestral work of my own really well performed. I always remember these poems in connection with Boston.'

* * *

"'Helvetia' (to be played Monday and Tuesday) represents my feeling toward Switzerland, the country of my birth and much of my youth, just as 'America' represents my view of my adopted country, and my Jewish pieces represent my feeling toward my race." Mr. Bloch read from a letter from an admiring and understanding friend [illegible] suggesting this same w

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SYMPHONY CONCERT

Ernest Bloch and His Compositions Capture Matinee Audience's Fancy

B. Trans.

By MOSES SMITH

March 16/39

Composer-conductors usually turn out to be only composers who try to conduct. The complicated business of making a twentieth century orchestra sound is nowadays a career in itself, normally demanding more time in preparation than a creative musician is able or wishes to give it. Igor Stravinsky ,who, until private misfortune overtook him, was scheduled to conduct the concerts of the Boston Symphony Orchestra through this week and next, is an exception, as he indicated here several years ago. Ernest Bloch, who came here in his stead for concerts from last Thursday night through next Tuesday afternoon, soon made it plain at yesterday's matinee concert that he, too, is an exception.

An audience which had begun by apparently regarding the eminent newcomer sceptically ended by applauding enthusiastically, and stamping feet to add emphasis to expression of pleasure and excitement. No doubt much of the enthusiasm was generated by the appeal of the music itself, entirely of Bloch's own composition. But it was also easy to observe that, although no virtuoso conductor, Bloch is a skilful executant and (it is a little presumptuous to say so when his own music is in question) interpreter. Throughout the concert the orchestra seemed to play with its familiar precision and virtuosity and with characteristic beauty and variety of tone. The composer assigned the credit to the players. They, in turn, obviously regarded him with admiration as well as respect.

The Program

The program was a repetition of that given in Sanders Theater, Cambridge. Arranged in chronological order, it traversed two symphonic interludes from the opera "Macbeth," "Three Jewish Poems" and "America." The operatic interludes are now receiving first concert performances, although the opera itself was unsuccessfully produced in Paris in 1910 and with success in Italy recently. The astonishing thing about them is their modernity. Thirty years after their composition they still sound for the most part fresh—and thirty years of aging can often be a severer test than three hundred.

In these interludes Bloch, whether consciously or not, calls on the French and Italian cultures of the land of his birth—Switzerland—but hardly on the German at all. There are also, as was pointed out here by the reviewer of Thursday's concert, prophetic indications of the composer's later engrossment with Jewish culture. This fact (if it is a fact) is the more remarkable because "Macbeth" would scarcely seem to be subject-matter to stimulate such expression.

The "Three Jewish Poems" have been heard at the Boston Orchestra's concerts on several occasions since the composer first presented them here in 1917. It is pointless to do more than to re-iterate the praise that has been heaped on an uncommonly original, picturesque and stimulating music. If a passage here and there does not ring true any more, as in "Rite," for example, there is more than enough compensation in certain powerful pages, again taking the "Rite" as an example. Furthermore, the three "Poems" — "Dance" and "Funeral Procession" are the other two—are not repetitious. They might easily have become so in the hands of someone less than a master.

"America": Doubts

There remains "America," performed on these occasions unfortunately without a chorus for the concluding Anthem. I say "unfortunately" because the Anthem, whether you like it or not, is the logical, inevitable climax of the composition, growing out of material heard as early as the second measure. And an anthem is something not primarily to be played but to be sung, with the words sounding out—as the composer intended in this instance. It is a pity that audiences at symphony concerts are too self-conscious to act on the composer's expressed request, that they join in singing the Anthem during the orchestral performance. As it is, the tune and the words have begun to make their way among the young in the schools. Perhaps the audiences of the future will raise their voices in song and praise as the instrumentalists sound out the music.

That assumes that Bloch's "America" has a future, something which has been doubted ever since its first performances in 1928. At that time the work was greeted not only with praise but with a vociferous disapproval. The work was called sentimental and banal. It was a hotch-potch. The idea of the Anthem was scoffed at. Bloch's naive faith in America or (if that is putting it too bluntly) his naive faith in his ability to make American history and ideals sound in his music was regarded as an obvious recession from the high standards set in his earlier works.

Most of the disapproval, I seem to recall, came from the reviewers or others to whom the act of listening is a duty rather than a matter of free choice. Most of it continues, I believe, to come from the same quarters. I have spoken about "America" with many professional musicians, most of whom admire and like it. Audiences of laymen like it, as yesterday's proceedings made manifest. But to date "America" has had relatively few performances and the critics seem to have the upper hand in the discussion.

The trouble with the critic, as well as his advantage, lies in the very professionalism of his attitude in the character of listener. A tune almost as simple as "America the Beautiful" (which it closely resembles, incidentally) offers no problem to the professional and is likely, therefore, to be regarded prima facie as trite or sentimental. Besides, there are in fact sentimental pages through the three movements of "America." Here and there are obvious, banal pages. But you can set against them pages which only a master could have written, pages of powerful contrapuntal writing, of the deftest tonal coloring, of sheer power.

But I am willing to rest the case for "America" on the Anthem. Not in the tune taken by itself. But in the way it emerges inevitably out of the music, so that by the time the full orchestra plays it at the end, nervous currents begin to go up and down your spine. Perhaps it's sentimental; but we are a sentimental people! Perhaps it's obvious, banal, even trite, for the sake of argument; but we as a people are inclined to be obvious, banal and trite. I do not contend, of course, that merely to repeat what anybody else has on his lips makes you an artist. But to repeat its essence with the addition of your own integrity and force and invention may make you an artist. That is what Bloch has done.

SYMPHONY CONCERT

B. March 17/39 Trans

Ernest Bloch Begins Guest-Conductorship Presenting His Music at Sanders Theater

Ernest Bloch conducted the Boston Symphony Orchestra in the first of five concerts of his music last evening in Sanders Theater, Cambridge. It would be difficult to ask for a more representative selection from the composer's work, from the point of view both of chronology and style, than went to make up the program—two symphonic interludes from his opera "Macbeth," completed in 1909; the "Three Jewish Poems," his first recorded symphonic work, of 1913, and the Epic Rhapsody "America," written in 1928.

While none of this material has received anything like frequent performance hereabouts, it followed that the interludes from "Macbeth," played last evening for the first time anywhere in concert form, would be the greatest rarity. It is one of the blots on the scutcheon of modern musical history that "Macbeth" was allowed to remain unplayed from its unfortunate premiere in Paris, in 1910, until its revival last year in Naples. Since on that occasion der Fuehrer's visit to Italy prevented Bloch's opera from being broadcast to the United States, the music must have been new to most of last night's audience. The interludes are closely bound up with the action of the opera, and serve to link adjoining scenes, and are therefore accompanied by a detailed program. But the music would stand on its own merits without this guide. Necessarily dramatic and episodic in form, it is clarified by well-marked mottoes; most of all, it calls up and maintains a convincing Macbethian atmosphere, unimpaired by certain themes of what appeared to be a Hebraic stamp.

The "Three Jewish Poems," too, were provided last evening with an imaginative program, evidently written by the composer some time after the music. Here again words proved no material adjunct to music of which the originality, color, and sincere emotional content have long been fully acknowledged. The Poems were played with particular brilliance by the orchestra under Mr. Bloch's dexterous and sensitive direction.

In "America," not heard in Boston since 1929, the composer has undertaken a work of truly epic proportions where, in contrast to the two previous productions, the musician's program and copious annotations to the score are indispensable to an appreciation of the half-mystical, half-historical, grandiose conception of the piece. To indicate as broadly as possible the origins, the past, and the hoped-for future of his foster-country, the artist has chosen a multiplicity of themes ranging from folk-songs of the Indians to Negro jazz tunes of today, and including almost every genre of our native music in between. What Mr. Bloch has done with this material would require exhaustive analysis and description far beyond the limits of one hearing and one brief review. If he does not "build a harmonious whole," in the conventional sense, it is because that is not his intention; what he does build is an edifice of tremendous scope, which almost inspires awe by its sincerity.

J. E.

The Boston Symphony Orchestra, making its last visit to New York for the present season, occupied Carnegie Hall on the evening of March 30 and the afternoon of April 1, attracting capacity houses on both occasions. For the former concert Dr. Koussevitzky selected a program consisting of two symphonies, Beethoven's Seventh and Tchaikovsky's Fourth. It would be easy to dismiss as quite unexciting this program of two works which are always with us were it not that the setting forth was exciting in the extreme. The utter virtuosity of the Boston orchestra and the marvels of tone that it commands took two great, if very hard-worked, symphonies and imparted to each a novelty as of revelation.

For the matinée Dr. Koussevitzky treated his patrons to the Prelude to Moussorgsky's opera, "Khovanstchina," Stravinsky's "Sacre du Printemps," and the First Symphony of Brahms. It may be hard to believe today that 15 years ago people walked out of the same hall in high dudgeon while the "Sacre" was being played for the first time in New York. And perhaps harder to believe is the change the years have wrought in the effect produced by this once astounding score. The audience applauded it as though it had taken every measure to its heart, and some few, who had learned to admire it a good many years ago, proceeded to a further reaction. They not only found the score as clear as Haydn, if more intricate, but even felt that, removed from the stage and the dancing, some pages have become a bit of a bore. An exquisitely controlled and polished execution of the Moussorgsky prelude and a performance of the Brahms symphony that deservedly set the house to cheering made the rest of the story.

Half a Column Late

Apologies and Explanations of a Gentleman Of the Press Who Was Downes but Not Out

In New York, when a music critic is late, that's news. Such is there the standard of conscientiousness, the habit of promptness that when Olin Downes of the New York Times arrived at Carnegie Hall recently, five minutes after the Boston Symphony Orchestra had begun a performance of the new Third Symphony by Roy Harris, Mr. Downes required almost half a column to expatiate on his tardiness. Here, after his introductory paragraph describing the program, are the gory details:

These performances made the first half of the program—a fact which, for one reviewer, or else for Mr. Harris, as posterity will decide the matter, was unfortunate, or the reverse. For look you: this critic was late. Now, if it is a bad symphony, that accident of tardiness saves Mr. Harris, at least so far as this column is concerned. It's true that the critic was only five minutes late. Five minutes doesn't sound like much, but it's a great deal if you are catching a train or the opening of a new symphony. Particularly is this the case when the symphony is only 20 minutes long and in one continuous movement.

With that five minutes of unheard music, the reviewer's lips, or pen, were they disposed to condemnation, are silenced. People would read the adverse remarks. They would say: "He never heard it. I saw him. He was late," a possible contingency which affords Mr. Harris asylum.

On the other hand, if the symphony is a great new masterpiece, the critic is unlucky. He cannot celebrate that fact. Thus, in the degree in which he cannot, fails properly to serve the great newspaper which employs him, and the expectant readers of the music columns.

Suppose that, on hearing but a part of the symphony, he praises it? Then they'll say, "Aha! We've got him now. He don't mean a word of that. I've watched him and I've read him and I'm convinced. He's crawling."

And there you are. Very few, we will be bound, appreciate the mental, moral and psychological dilemmas of music critics. As it stands, the reader must accept at his own value the following statements: (1) That the last three-quarters of Harris's Third Symphony are written more clearly, simply, with a greater unity of thought and style than any other early work of Mr. Harris that we have heard. . . .

BLOCH AT HELM WITH SYMPHONY

Plays Own Works—Conducted Before in 1917

B. Post March 18/39

BY WARREN STOREY SMITH

The music of Ernest Bloch, according to Ernest Bloch, made the Symphony Concert of yesterday afternoon. In other words, the distinguished composer then and there conducted, and most eloquently, performances of two Interludes from the opera "Macbeth," the "Three Jewish Poems" and the epic rhapsody, "America."

THE "MACBETH" MUSIC

This was not, as a matter of fact, Mr. Bloch's first appearance here as conductor. In 1917, at the request of Dr. Muck, he directed the first Symphony Hall performances of the Jewish Poems. Since that time, they have been played at four pairs of concerts—or will have been, by this evening.

As the Rhapsody "America" is but little less familiar than the Poems, interest yesterday centred largely in the excerpts from "Macbeth," which proved, indeed, the high point of the concert. Music of strength and beauty, of dramatic force and also of clear theatric quality, these Interludes made easily credible the enthusiasm of the Italian critics when "Macbeth" was revived at Naples last March.

Until that time the music had not been heard since 1910, the year of the opera's Paris premiere. Yesterday the Interludes were played for the first time in concert. In this form they constitute a valuable addition to the symphonic repertory. It is rare experience nowadays to come upon new music of such quality.

Poems Lack Variety

Yesterday, as in the past, the Jewish Poems seemed to prolong unduly a certain type of musical utterance. They lack even the variety that their titles, Dance, Rite and Funeral cortege suggest.

The Dance has an elegiac twist to it, and it also hints of ceremonial. Finest of the three is the second Poem, music not merely of ritual but of true devotion in which we encounter nobility of thought and expression.

Beyond question, audiences are stirred by "America," or at least by its closing pages. During the long first and second sections they are bound to grow restive. Like most of Bloch's music, this "America" tends to be slow of pace.

Like Fourth of July Music

In view of the composer's evident sincerity, his ardent zeal for the country of his adoption, his burning interest in its past and its future, it seems unkind, even ungrateful, to take issue with this Rhapsody. But each successive hearing renews the original impression that what the composer intended and what he accomplished are not always the same thing. No doubt, to his ears the borrowed musical material, Indian tunes, plantation songs, Civil war songs, "Pop Goes the Weasel" and all the rest had the appeal of the exotic. To us, who have grown up with them, they merely sound trite, at least as they are used here. Probably, too, Mr. Bloch would not be disturbed, as many of us are, by the outward resemblance which his piece bears to the "Grand Descriptive Fantasies" of Fourth of July band concerts.

Yesterday, and happily, there was no chorus to sing the decidedly banal words of the final "Anthem." And even more fortunately the audience forebore to stand. Banal, too, is Mr. Bloch's tune at which he keeps hinting in rather irritating fashion all through the work. But it has a certain obvious appeal and he builds up its entrance with the skill of a master craftsman. The resulting cheers and stamping can be taken for granted.

—New England News— X

C. S. Monitor

Bloch Symphony Guest

March 18/39

The Arts in Boston

Ernest Bloch, distinguished American composer, is guest conductor of the Boston Symphony Orchestra for this week-end. Yesterday afternoon in Symphony Hall he directed the first concert of the season's nineteenth pair. The program, made up of his own compositions, listed two Symphonic Interludes from his opera, "Macbeth," "Three Jewish Poems," and the Epic Rhapsody, "America."

"Macbeth" was composed in 1904-1909, when Mr. Bloch was in his twenties. It was first performed in Paris in 1910, when it had a considerable success. But then it remained unplayed until last spring, when the San Carlo at Naples revived it, again with success. These interludes were drawn from the score recently, and had their first concert performance yesterday.

If they are typical of the score, as no doubt they are, it looks as if the Paris public of 30 years ago and the Naples public of last year had been fortunate and had appreciated their good fortune. The music made an immediate and a strong impression. It is typical of the composer in its lyricism, its color, and its emotional depth. But it has also a dramatic quality that has not indeed been absent from Bloch's music, but has been less developed, or perhaps less observed, because the artist has not devoted himself to composition for the lyric theater. After marking the characterizing quality of his material in these excerpts, their atmosphere of tragedy, of melancholy or of peace, we want very much to hear the opera.

The "Three Jewish Poems" have been frequently heard and admired here. They renewed their good impression yesterday.

"America," as everybody will remember, is the composer's song in praise of his adoptive land, which won him the Musical America prize in 1928. It was performed in Boston and other American cities in December of that year, and was repeated in the following January in Boston. It remains an affecting tribute, to which one can hardly listen unmoved. The jazz passages perhaps date, and some pages are not free of a suspicion of theatricality. Yet other pages have a tender loveliness that is in the composer's best vein, and it is impossible not to respect the sincere emotion that shines throughout this score.

The final anthem was originally intended to be sung by the audience. At the early performances here it was sung by the Harvard and Radcliffe choruses. Yesterday it was merely played by the orchestra. This anthem has generally been regarded as the weak point of the score. The present reviewer was one of a handful who considered it a suitable climax to the work. Certainly it was effective yesterday in the instrumental version, and the audience remained to cheer its composer.

L. A. S.

B. Herald

MUSIC

March 1939

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 19th regular concert by the Boston Symphony Orchestra, Ernest Bloch conducting, was given yesterday afternoon in Symphony hall. The program was as follows:

Bloch
Two Symphonic Interludes from "Macbeth"
Bloch .... Three Jewish Poems
Bloch . . "America," an Epic Rhapsody

It could be reasonably argued that we had rather too much of Mr. Bloch's music, even though his presence as guest conductor was clearly meant to do him honor as a composer. Had the music been all of the quality of the first part of the program, this unfriendly criticism could be very largely mitigated if not nullified.

Nothing can save "America," we fear, from the charge that it is a sadly dated and bombastic work, one that could once win a patriotic prize but that in the long run does the composer's reputation no good. Philip Hale was reminded of "Mr. Babbitt addressing a meeting of Rotarians." It is perhaps even more like one of those Gallic flights of oratory that are in essence as sentimental but are expressed a good deal less crudely. We well remember a famous French orator, a minister of marine, deliver a July 4th address in which he likened the Atlantic ocean to a "petit ruisseau" which was all that in spirit separated France from America. And the peroration from there on was glorious and was received with a round of applause equal to yesterday's enthusiasm at the sonorous end of the Rhapsody.

There is no reason to doubt the sincerity of Mr. Bloch in writing this music or the obvious pleasure with which he conducted it yesterday. It is only that to some ears it does not have the natural ring of his Jewish or other music. All the familiar tunes, or rather so many of them, serve to distract our attention and lead us to try to sort them out. Their effect in the Rhapsody is too studied.

Even the first part of the Rhapsody, which Mr. Hale found superior to the rest, is now seen to have a thinness that is not particularly impressive or necessarily appropriate. The perpetual reliance on the pedal point, against which the various motives are heard, becomes annoying. In spite of views to the contrary, "America" is dependent on its full program to hold our interest. No, Mr. Bloch has done himself no service by reviving this work.

The Interludes from "Macbeth" create an immediate desire to hear the opera, though with the present tendency in opera production in this country there is small likelihood of our ever getting the chance. These two interludes are not long enough to give us more than a fleeting glimpse of what the opera itself may be like. Reports of its revival in Naples last year encourage the belief, which the interludes support, that a fine work is lying needlessly on the shelf.

Bloch's Three Jewish Poems are better known here perhaps, than anything of his save "Schelomo." They are suggestively and searchingly impressionistic chiefly in a mood of melancholy. Mr. Bloch was cordially received by the audience.

He will again conduct this concert tonight and will lead the orchestra in a somewhat different program at the concerts Monday evening and Tuesday afternoon next week. The 20th regular concerts will be given on next Friday afternoon and Saturday evening. Dr. Koussevitzky will conduct an all-Russian program consisting of Moussorgsky's Prelude to "Khovanstchina," Stravinsky's "Sacre du Printemps" and Tschaikovsky's Symphony No. 6.

B. Globe

MUSIC

March 1939

SYMPHONY HALL

Boston Symphony Orchest

Continuing his appearances guest conductor of his own mu at the Boston Symphony conce Ernest Bloch last night offered other opportunity for further quaintance with the man and works. The distinguished Sw American composer, of Jewish cestry, gave further evidence of vitality as conductor and his sign cance as writer of music in a p gram that included works both w and without a racial character background.

Two pieces on the program w heard in last week's concerts. T are the two "Macbeth" interlu and the "Three Jewish Poems." addition were performed "Sch omo," Hebrew Rhapsody for viol cello and orchestra with Jean detti of the Boston Symphony soloist, and—for the first time Boston—"Helvetia."

"Helvetia" represents someth of Block's native land as his "Am ica" does of this land. In it personal, or at least the personali element is absent, giving way to attempt to represent in pictorial programistic music "the land mountains and its people." This accomplishes in a style that, as composer himself says, is "clea diatonic and tonal," with free of folk-song material, martial hymn-like melodies. There is c siderable vigor and undoubted po er in "Helvetia." From the point view and as the object for wh it was written, it is unquestiona successful.

Mr. Bedetti, who twice in seasons has played the solo part "Schelomo," presented a marvel violoncello mastery. Agile execut of leaps and passages, mellow, si ing, or dramatic tone, were his c spicuous accomplishments.

The same program, with Block conducting, will be repea night.

Symphony

B. Trav. March 18/39

Second Program Of Bloch's Music

The specimens of the works of Ernest Bloch which have made up the concerts of the Boston Symphony Orchestra over the past week-end, under the direction of the composer, were supplemented at the concert of the Monday series last evening by two more of his orchestral compositions. These were "Schelomo" ("Solomon"), a Hebrew Rhapsody for 'cello and orchestra, with Jean Bedetti as soloist, and the Symphonic Fresco, "Helvetia," the latter heard for the first time in Boston. The two symphonic interludes from the composer's opera, "Macbeth" and the "Three Jewish Poems," heard at the regular concerts last week, made up the rest of the program.

The Rhapsody "Schelomo" impressed one as occupying a high position in the roster of Bloch's music as heard during his recent visit. Much more obviously Jewish in feeling than the "Poems," it is lush, imaginative, spontaneous music. There is little suggestion of ponderousness or of laboring a point, qualities which often obtrude themselves on the listener to Bloch's music. While its almost frenzied, lavish Orientalism may not be congenial to every ear, still the piece has both consistency and variety within that vein. As soloist, Mr. Bedetti seemed to be well in sympathy with the musical mood in hand, to a point of emotionalism which led him at times into errors of intonation, excessive portamento, and an occasionally unpleasant tone.

"Helvetia, the Land of Mountains and Its People" presents, as would be evident from the title, an entirely different facet of Mr. Bloch's talents. Although the composer terms it a "symphonic fresco," it is less a series of tonal pictures than a musical evolution of a half-poetic, half narrative set of ideas. Mr. Bloch has followed his frequent practice of providing his music with an elaborate program, which, once read, sticks in the head of the listener and makes it hard to ascertain how the piece would have sounded without a literary aid. With folk tunes as chief thematic material, chosen with a more discriminating hand than in "America," the piece is developed in a robust, traditional style, building up to a truly effective climax in the third section.

With respect to the remainder of the program, it is a pleasure to report that the "Macbeth" interludes made an increasingly favorable impression after several hearings. Their directness, originality, and atmospheric conviction recommend them as a valuable addition to any orchestral repertory.

J. E.

ROCHESTER, N. Y.
Democrat-Chronicle

MAR 18 1939

Symphony Hall Art Causes Study

Boston — (AP) — A young investigator began research yesterday to determine if 14 figures in Greek mythology, including Apollo Belvedere, had been crashing the concerts of the Boston Symphony Orchestra for the past 39 years—or really were earning their five-dollar seats.

William Judd, Harvard graduate, son of George Judd, manager of the orchestra, said the placing of the plaster status may have been part of a plan of Harvard's famed physicist, Wallace Element Sabine, designer of Symphony Hall, in achieving its famous acustical perfection.

Although preliminary inquiry had failed to reveal that this was Sabine's specific idea, Judd said, "my strongest clue toward their possible value acoustically lies in the fact that Sabine, in his experiments, brought into account the absorption effect of paintings on canvas, the presence of decorative plants and even the acoustical phenomena traceable to the attire of human beings."

'Helvetia' for First Hearing

B. Trans. March 18/39

Continuing as guest conductor, Ernest Bloch led the Boston Symphony Orchestra last night through a program of his own works, and as assisting artist, Jean Bedetti stepped from his desk as first cellist to play Mr. Bloch's Hebrew rhapsody, "Schelomo," for violoncello and orchestra. The instrumental numbers chosen by Mr. Bloch comprised "Macbeth," Two Symphonic Interludes, the Three Jewish Poems entitled "Dance," "Rite," and "Cortege," and a first performance in Boston of "Helvetia," which the composer has sub-titled "A Symphonic Fresco" on "The Land of Mountains and Its People." A program note gives the date of the work as 1929, although the first sketches for it were made almost 30 years before.

* * *

Since the "Macbeth" Symphonic Interludes and the Three Jewish Poems were placed upon the programs of the Friday-Saturday series of concerts the past week, and subsequently reviewed in this column, it seems unnecessary to make extended comment at this time upon them as compositions. In performance, it seemed to this writer that Mr. Bloch achieved more telling effects last night than at the previous Friday concert. The "Macbeth" in particular, gained new power and stirred a further desire to hear the lyric drama in its entirety. There is powerful emotion also, in the "Cortege" or Funeral Procession, but for clear delineation in tone, the picture presented by the "Dance" was the most satisfying last night.

The rhapsody for cello is not new to Bostonians. Mr. Piatigorsky played it with this orchestra as recently as Jan. 27 and Mr. Bedetti has performed it several times with his colleagues. The fact that the composer himself conducted the work set it apart on this occasion, and as Mr. Bloch is a conductor possessing considerable technique with the baton, the performance was doubtless as authentic as we are likely to hear. It was strongly rhythmic, powerfully climaxed, and upon occasion, it offered a deep emotional pull. Mr. Bedetti was in top form and the orchestral background was well considered.

* * *

It may be well to allow Mr. Bloch to speak in part for hmiself regarding the new work which was heard here for the first time last night. Having waited more than 25 years to amalgamate the material for "Helvetia," he says: " . . . I at last decided to realize my long-delayed plan. The difficulty was to establish a unity among the diverse motives . . . (the actual work contains more than 30 motives) . . . At last I adopted a plan which allowed me to give form to my idea; a large fresco, or rather, five frescos, each representing a portion of the general theme . . . I dreamed of the old Switzerland . . . a small people in the process of formation, fighting for their liberties . . . composed of different races willingly united, as in America."

With this idea in the thoughts of the listener, it becomes apparent that Mr. Bloch's sincerity and straight thinking are at once reflected in his music. It is not so epic, perhaps, as "America," and before the work is ended, one inclines to the belief that Mr. Bloch may have had difficulty in bringing his tale to an end, but none may deny that he has drawn a compelling portrait of his compatriots. It is possible that he will revise the work. A judicious amount of pruning would considerably strengthen his points. But the fact remains that he has composed an interesting work.

Mr. Bloch's presence on the conductor's stand has served to emphasize his several talents. His forthright musical speech, his freedom from affectation has commended him to the discerning listener. His reception at previous concerts has been cordial; at the concert last night that cordiality was repeated, and both he and Mr. Bedetti shared the enthusiastic applause of an audience obviously well pleased.

G. M. S.

ST. ALBANS, VT.
MESSENGER

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MAR 17 1939

ASKS IF STATUES ARE DEADHEADS

Famed Figures in Boston's Symphony Hall Are Under Scrutiny

BOSTON, March 17.—(AP)—Has Apollo Belvedere been a gate crasher at concerts of the Boston Symphony orchestra for the past 39 years—or is he really earning his five-dollar "seat"?

That was the question a young investigator posed for himself today as he began research on whether fourteen plaster-of-paris statues, placed in niches about Symphony hall, really contribute to the acoustical excellence of the often-described "Stradivarius" of the world's concert halls.

William Judd, Harvard graduate son of George Judd, manager of the orchestra, said he believes the placing of statues of Apollo, Diana of Versailles, Brooding Sophocles, the Faun of Proxiteles, and others, may have been part of the design of Harvard's famed physicist, Wallace Element Sabine, who designed the hall acoustically and made it a model of perfection.

And yet—

"So far," Judd said, "I have found nothing in presently available papers of Sabine mentioning the specific role of the statutes themselves. We do know, however, that the niches in which they rest were designedly made as 'safety valves' for the absorption of undesirable sound in Sabine's plan.

"My strongest clue toward their possible value acoustically lies in the fact that Sabine, in his experiments, brought into account the absorption effect of paintings on canvas, the presence of decorative plants, and even the acoustical phenomena traceable to the attire of human beings. He was perhaps the first scientist to recognize that clothes can be 'loud' without being gaudy."

Young Judd began his scientific check-up on the statutes—with and without drapes—just by accident. Originally, he started probing their artistic history in order to make interesting program notes to amuse symphony-goers between numbers of a concert.

BUFFALO, N. Y.
TIMES

MAR 17 1939

Mythology

Statues Crash Concerts

BOSTON—(AP)—A young investigator began research today to determine if 14 figures in Greek mythology, including Apollo Belvedere, had been crashing the concerts of the Boston symphony orchestra for the past 39 years—or really were earning their five-dollar seats.

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Symphony Hall Statues Win Acoustical Laurels

Euripides—His draperies help the acoustics at Symphony Hall. His tragic mask, too.

Decibeling Mr. Judd Thinks They Assist Niches Bust Echoes

By Mary Elizabeth Prim

Don't let William Judd's ruler fool you. He is not preparing a graph of spring skirt lengths but is taking decibel readings of the effect of the Symphony Hall statues on the acoustics there.

William is the son of George Judd, manager of the Boston Symphony Orchestra, and admits that the acoustics are just about perfect. During his years at Harvard, William became interested in the work of the university's great physicist, William E. Sabine, who worked with Mead, McKim and White, architects of Symphony Hall, in planning the acoustics, the first instance of such a partnership in this country.

Mr. Judd finds that the niches in which the larger-than-life plaster statues rest were designed in Sabine's plan as "safety valves" for the absorption of undesirable sound.

Though he has studied Sabine's papers carefully, he can find no mention of the specific role of the statues themselves. He believes, however, that the statues are not merely for decoration but serve to catch echoes before they happen, so to speak. It's a matter of bulk, he says.

The lack of draperies on some of the statues has nothing to do with the total echo-resisting bulk, either. There is compensation for Apollo, "noble and nude and antique," for he has

Continued on Page 8—Column 7

William Judd, acoustic researcher of Symphony Hall, joins Diana's stag line to aid science.

Symphony Statues Help Kill Echoes

Continued from Page One

a robe flung over one arm and that serves to catch as many stray echoes as the voluminous draperies worn and the tragic mask carried by Euripides.

Deer Helps Diana

Diana's brief skirt—the length that Paris decrees for spring, by the way!—is compensated for by the deer that shares the niche with her.

Sabine, first authority on predicted acoustics, had no way of knowing that the sound in Symphony Hall would be clarified as the voluminous costumes worn by turn of the century audiences gave way to the modern lighter costume. Such has, however, been the case, Mr. Judd points out. Even bobbed hair helps. If a program given in 1907, say, were to be repeated today, it would sound much better. Particularly as those new short skirt lengths are coming in.

LEWISTON, ME.
JOURNAL

MAR 17 1939

Studies Effect Of Statues On Acoustics

William Judd Will Try to Find Out If Apollo, Diana, Etc. Are Worth Salt

BOSTON, March 17-AP-Has Apollo Belvedere been a gate crasher at concerts of the ~~Boston~~ Symphony Orchestra for the past 39 years—or is he really earning his five-dollar "seat"?

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He found, for example, that this center of Boston culture boasts a statue of "The Standing Anacreon," described as "suggesting a man singing in his cups."

WATERBURY, CONN.
AMERICAN

MAR 17 1939

~~Boston's~~ Symphony Hall Statues Must Earn Right To Keep Their Positions

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SPRINGFIELD, MASS.
EVENING UNION

MAR 18 1939

Around and About

By QUIPPE QUI

Roy Harris, whose symphony was recently played by the Boston Symphony at Smith College, was ~~asked by~~ the students how they could make money in music. He said this: "There is a lack of good music for choruses. The choral societies are giving the same things over and over because they cannot find much new. Chorus singing has come up greatly the past few years. There is an opportunity for you to compose some first-rate chorus music. Another thing. The English, in producing their motion pictures, have suitable incidental music. Not so in Hollywood. The incidental music which goes with the American pictures is thrown together and has little to do with the picture. I believe American producers are beginning to see how they lack musically. If you can compose incidental music for motion pictures I think you'll have a real market for your talent."

NEW CASTLE, IND.
COURIER - TIMES

MAR 20 1939

The sixth annual Berkshire symphonic festival will be held between Aug. 3 and 13 at Tanglewood, between Stockbridge and Lenox, Mass. Dr. Serge Koussevitzky will conduct the Boston Symphony in programs drawn from the ~~second and~~ third Beethoven symphonies, the first and third of Brahms, symphonies of Haydn and Mozart, Tshaikovsky's fourth, the Sibelius second and fifth, Rimsky-Korsakov's "Scherezade," Debussy's "Apres-midi d'un Faun," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra," and others to be announced later.

BLOCH LEADS AT SYMPHONY

Hub Orchestra Plays His Works Exclusively

B Post — March /39

It is seldom that an audience in Symphony Hall will show genuine interest in a programme of music by only one composer. However, such a phenomenon took place for the third time last night when Ernest Bloch appeared as guest-conductor with the Boston Symphony, playing an entire programme of his own compositions.

With the exception of "Helvetia," all the selections had been performed in Boston at previous symphonic concerts. "Macbeth" was played as recently as Saturday evening; "Three Jewish Poems" also at the same time; "Schelomo" back in January, when Gregor Piatigorsky was the 'cellist. Last night Jean Bedetti stepped out of the first 'cello desk and performed the solo part in his usual commendable manner which was to the satisfaction of both the audience and the composer.

The piece "Helvetia" scored a decided success which can safely be said to have been due to the music and not the composer's presence. It represents Bloch's feelings about his native land, Switzerland, and finely and skillfully are they expressed. There is no sentimental nostalgia or poignancy prevalent, nor is there too much reliance on patriotic utterances. The music is captivating and refreshing and deserves subsequent performances.

DENVER, COLO.
POST

MAR 17 1939

Greek Gods Suspected Of Aiding Sound Effect

Boston, March 17.—(A. P.)—A young investigator began research Friday to determine if fourteen figures in Greek mythology, including Apollo Belvedere, had been crashing the concerts of the Boston Symphony orchestra for the ~~last thirty-nine~~ years—or really were earning their $5 seats.

William Judd, Harvard graduate son of George Judd, manager of the orchestra, said the placing of the plaster statues may have been part of a plan of Harvard's famed physicist, Wallace Element Sabine, designer of Symphony hall, in achieving its famous acoustical perfection.

Altho preliminary inquiry had failed to reveal that this was Sabine's specific idea, Judd said, "my strongest clew toward their possible value acoustically lies in the fact that Sabine, in his experiments, brought into account the absorption effect of paintings on canvas, the presence of decorative plants and even the acoustical phenomena traceable to the attire of human beings."

B. Her. March 25/39

MUSIC

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 20th concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Prelude to "Khovanstchina"..Moussorgsky
"Le Sacre du Printemps"......Stravinsky
Symphony No. 6 in B minor,
"Pathetique," Op. 74.......Tchaikovsky

The orchestral playing in yesterday's concert was astonishing, even though we may be accustomed to this recurrent phenomenon. Whether our ears, in charitable inclination towards the opera house pit this past week, were merely amazed by contrast and anew by the qualities of the Boston Symphony does not much matter. We have never heard a more brilliant or a clearer performance of "Le Sacre du Printemps"; nor could anyone fail to marvel at the miraculous smoothness and pianissimo of the Moussorgsky Prelude or the sonority of the Tchaikovsky 6th Symphony. Once again there was all the reason in the world to rejoice in this orchestra and in its conductor.

Rather than boost further the merits of an organization which, let us hope, we are not in the habit of taking for granted, let us consider the "Sacre." The vigor and stridency of its dissonance still, evidently, arouse strong dislike in a good many minds. Anyone who hears it for the first time is in for a shock, not as incredible, unprecedented a shock as he would have received in 1913, but notwithstanding all he may have been told or have read Stravinsky's score will not cause him to doze off in a daydream.

Still taking for protagonist a newcomer to the "Sacre," such a one will, if he be of open mind, realize that his pleasure in listening derives almost entirely from the rhythmical side. And from that side he ought to be tremendously excited and his interest held by the variety and ingenuity of the composer. The wild clashes and strange shrieks and growls will be seen to be not willful eccentricity, but inevitable part of an impressive scheme and product of a bold imagination.

The question that is always discussed at any revival of the "Sacre" is: "Does it date?" No; within its limits as music primarily designed for choreographic action on a stage it is still a remarkable score, one that holds the attention in the concert hall as more or less absolute music. It is, as everyone knows, an excessively difficult score; and for that reason the superb performance of it yesterday was all the more a triumph for Dr. Koussevitzky and the orchestra.

Moussorgsky's music for "Khovanstchina" counts as one of the finest monuments in Russian music. Rimsky-Korsakov, as a labor of love, assembled and orchestrated it. How much he altered it, as he did with "Boris Godunov," we cannot tell. As it stands the opera, for all its astounding plot, is a work of genius. Not the least stroke of imagination is this lovely prelude.

For conclusion to this all-Russian, but none the less varied, program we had the greatest of Tchaikovsky's symphonies. Sir Donald Tovey's analysis, which Mr. Burk quoted, quite succinctly indicated why it is the greatest. Yesterday's brilliant performance, moreover, was a splendid realization.

The orchestra will be out of town next week. The following week concerts will be given Thursday (not Friday), April 6, and Saturday, April 8. Artur Rubinstein will play Brahms's 2d Piano Concerto. Vaughan Williams's Fantasia on a theme by Thomas Tallis and Stravinsky's Symphony of Psalms will also be heard.

B. Globe Mar. 25/39

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Stravinsky's "The Rite of Spring" must be getting to be "old hat." For not a soul, so far as this chronicler could see, walked out on its performance by Dr. Serge Koussevitzky and the Boston Symphony Orchestra at Symphony Hall yesterday afternoon. This violent score, that incited a riot at its Paris premiere in 1913, has long been admired by musicians and a few of the more daring concertgoers. But from Boston performances in recent years some have angrily departed, noses high with indignation.

"The Rite of Spring" comes midway in this week's Symphony program, which begins with the prelude to Moussorgsky's opera "Khovantschina" in remembrance of the composer's 100th birthday. Moussorgsky was born March 21, 1839. As concluding piece, the "Pathetic" Symphony by Tchaikovsky completes the Russian flavor of the list.

No doubt "The Rite of Spring" is decadent art and its effect depends upon that most primary element of music: rhythm. All the same it is a masterpiece of its kind and in its fashion is atmospheric and depictive. There should be periodic performances of the score if only to convince those listeners who insist that modern music is too hard on their ears, that almost anything becomes understandable and frequently likeable if only it is heard enough. Stravinsky's dissonance, once the subject of bitter exchanges of opinion, now seems virtually tame.

Despite the eminence of the composers represented on the list, the heroes of yesterday's concert were conductor and players. Once more the Boston Symphony proved that it is probably the best orchestra existing today. For example, take the performance of Moussorgsky's prelude. This is unpretentious music but it requires, especially in those soft closing measures, absolute technical control if the notes are to sound as precisely, clearly and softly as the composer wished. Yesterday they sounded just that way, and furthermore, due to the interpretive genius of Dr. Koussevitzky, they sustained with incredible delicacy the composer's intended mood.

Tchaikovsky's "Pathetic" Symphony is not exactly a tonic on the first real Spring day of the year. Nevertheless it provided the right contrast to the hard brilliance of Stravinsky. Technically, the Symphony was performed as well as Moussorgsky's prelude had been.

Dr. Koussevitzky, as he has done so many times, again exalted the distinctive and deeply emotional but not supremely great music of Tchaikovsky into high tragedy. All the Tchaikovskian melodic lamentation and dark despair are present in any performance of Tchaikovsky by any conductor. There is an added quality in Dr. Koussevitzky's interpretation, something that might be called a "noble illumination," whereby Tchaikovsky's proverbial self-pity is transformed into pathos and his grief takes on epic proportions.

A large number of photographs, autograph letters and the like from the musical collection of Boaz Piller is on exhibition in the second-floor foyer of Symphony Hall. The collection is very interesting and may be seen through the concert tomorrow night.

C. W. D.

RUSSIAN MUSIC BY SYMPHONY

Stravinsky "Rite of Spring" Played Again

B. Post March 25/39

BY WARREN STOREY SMITH

Although Symphony Hall did not receive its promised visit from Igor Stravinsky, there is no dearth of his music there just now. The other day it was the "Firebird" Suite; yesterday afternoon it was the "Rite of Spring," and at the next pair of concerts, those of Thursday afternoon, April 6, and Saturday evening, April 8, there will come the "Symphony of Psalms."

"LE SACRE" A MASTERPIECE

After the emotional debauch of a week of opera and with more opera to follow, it was good to hear yesterday the unsentimental, but by no means unimaginative music, of Stravinsky's ballet of Pagan Russia. Stravinsky's dissonances (always a relative term) have lost their fearsomeness but not their potency. Now they are tonic and refreshing; that is, in the cases where any bite remains.

It was easy to suspect that when "Le Sacre" ceased to be horrendous it would cease to be anything at all. Fortunately no such dire fate has overtaken it. Even with all the strangeness gone from it, the score remains a masterpiece. Yesterday it also enjoyed a masterly performance.

A Landmark in Music

One of the landmarks of music, "Le Sacre du Printemps," like Wagner's "Tristan," has inspired a swarm of imitators and has survived them all. The would-be Stravinskys copied the frightfulness and the dislocated, distorted rhythms. They could hardly copy Stravinsky's ideas, and they had none of their own to match his. Possibly he has not always maintained that position, but in "Le Sacre" Stravinsky was one of the few composers who really mattered. Music would have been different if he had never lived.

As tribute to Moussorgsky, who was born 100 years ago last Tuesday, Dr. Koussevitzky began yesterday's concert with the Preslude to "Khovanstchina." Not one who knew Moussorgsky only by his pleasantly pictorial music could suspect his true stature as dramatic composer. For that knowledge one must seek the opera house.

Tchaikovsky's Sixth

It is a pity, in view of this centenary, that the Metropolitan could not have let us hear its revival of "Boris" during the current performances at the Opera House.

An all-Russian programme yesterday concluded with that trusty warhorse of Dr. Koussevitzky and his orchestra, Tchaikovsky's "Pathetic" Symphony.

SATURDAY, MARCH 25, 1939 = B. Trans

SYMPHONY CONCERT

Serge Koussevitzky Returns to the Stand And Presents an All-Russian Program

Returning to the conductor's stand for the concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall, after an absence of two weeks, Serge Koussevitzky presented a program consisting entirely of music by Russian composers. The first number, the Prelude to Moussorgsky's "Khovanstchina," was occasioned by the occurrence, earlier in the week, of the 100th anniversary of the birth of the composer. The second, Stravinsky's "Sacre du printemps," seemed to be occasioned by the concurrence of the equinox on the same day; or, in less involved language, the coming of spring. There was the additional consideration, no doubt, that the work had been promised under the direction of the composer, who had to cancel his American tour. Completing the program, Tchaikovsky's "Pathetic" Symphony, not exactly a novelty, had no other discoverable relation to the first two than that it was written by a Russian composer.

While it is hazardous to make generalizations upon the basis of single examples, the temptation is strong to compare the composers as they were represented on yesterday's program, to be repeated tonight in due course. Tchaikovsky was the least original, in the conventional sense, following the patterns set up by his predecessors more or less without question. Moussorgsky had the striking originality of an inspired dilettante, so that even his mistakes sound well. Stravinsky, the most professional craftsman of the three, produced in "Le sacre" a work that ended an era in musical history and began another.

The haunting beauty of the Moussorgsky Prelude remains. The "Pathetic," for all the excesses of the composer and for all the excesses of performers, retains its power. But after the performance of "Le sacre" yesterday, at least one listener began to ask himself whether its importance—and indeed the importance of the composer—has not now become academic, a matter of historical interest. There are, of course, some powerful passages in the work, still moving the listener. But yesterday, in spite of a performance of electrical energy and consummate orchestral virtuosity, much of the music sounded tame.

The orchestral playing throughout the afternoon, in fact, was extraordinary. One heard the Prelude played as evidently only the Boston Orchestra can play it at top form, with the wonderful pianissimo tone of Mr. Valkenier at the end again enchanting the listener. The performance of the Symphony, one of the war horses of both conductor and orchestra, was remarkable in precision, beauty and variety of tone, and emotional drive. It had all the mannerisms of the conductor's interpretation which have become so familiar and which now almost seem to belong to the music.

M. S.

March 25/39 BOSTON EVENING TRANSCRIPT

MUSIC

ARTUR RUBINSTEIN
Piano soloist with the Boston Symphony Orchestra under Serge Koussevitzky on Thursday afternoon and Saturday evening, April 6 and 8.

BRATTLEBORO, VT.
REFORMER

MAR 17 1939

Studies Part Statues Play in Hub Symphony Hall Accoustics

BOSTON, March 17 (AP)—Has Apollo Belvedere been a gate crasher at concerts of the Boston Symphony orchestra for the past 39 years—or is he really earning his $5 "seat"?

That was the question a young investigator posed for himself today as he began research on whether 14 plaster-of-paris statues, placed in niches about Symphony hall, really contributed to the acoustical excellence of the often-described "Stradivarius" of the world's concert halls.

William Judd, Harvard graduate son of George Judd, manager of the orchestra, said he believed the placing of statues of Apollo, Diana of Versailles, Brooding Sophocles, the Faun of Proxiteles, and others, may have been part of the design of Harvard's famed physicist, Wallace Element Sabine, who designed the hall acoustically and made it a model of perfection.

And yet—

"So far," Judd said, "I have found nothing in presently available papers of Sabine mentioning the specific role of the statues themselves. We do know, however, that the niches in which they rest were designedly made as 'safety valves' for the absorption of undesirable sound in Sabine's plan.

"My strongest clue toward their possible value acoustically lies in the fact that Sabine, in his experiments, brought into account the absorption effect of paintings on canvas, the presence of decorative plants, and even the acoustical phenomena traceable to the attire of human beings. He was perhaps the first scientist to recognize that clothes can be 'loud' without being gaudy."

Young Judd began his scientific check on the statues—with and without drapes—just by accident. Originally, he started probing their artistic history in order to make interesting program notes to amuse symphony-goers between numbers of a concert.

He found, for example, that this center of Boston culture boasts a statue of "the Standing Anacreon," described as "suggesting a man singing in his cups."

WOONSOCKET, R. I.
CALL

MAR 17 1939

Young Harvard Graduate Probing Statues' Need At Symphony Concerts

BOSTON, March 17 (AP)—Has Apollo Belvedere been a gate crasher at concerts of the Boston Symphony Orchestra for the past 39 years—or is he really earning his five-dollar 'seat"?

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INDEPENDENT
Skowhegan Me

MAR 16 1939

The Library Corner

Library hours: Every week day from 2 to 5:30 and from 7 to 8:30
Open until 9 on Saturdays
Closed Friday evenings

Are you going to the New York World's Fair?

You will find interesting information in regard to this event at the Public Library. The New York Times published a special supplement as part of its regular edition of Sunday, March 5. It is one of the most fascinating and informative publications issued in connection with this great attraction for this year. "The World of Tomorrow" is the theme of the Fair. Headed by H. G. Wells, the noted British author, who writes the lead article about the world of tomorrow, many outstanding men and women have contributed articles. Among them are Henry Fordon, "Machines as Ministers to Men"; Frances Perkins, "Labor"; Henry A. Wallace, "Agriculture"; James Truslow Adams, "America's Beginnings"; Gelett Burgess, "Amusements"; Brooks Atkinson, "New Horizons in the Theatre"; Oscar Tschirky, "Eating One's Way Around the World"; Dr. Henry E. Fosdick, "Religion and the New Age"; Dr. Thomas Parran, "Toward a Healthier Race"; Robert Hutchins, "Education for Life"; Dorothy Canfield Fisher, "Making an Art of Living"; Sergei Koussevitzky, "Symphony of a New Age"; Dr. Arthur Compson, "The Promise of Science".

If you read these articles you will have a splendid idea of "The World of Tomorrow as the Experts View It."

This magazine may be borrowed from your library and there are also other interesting pamphlets on the Fair. The World's Fair Supplement may be purchased from the New York Times for fifteen cents, if you want to own a copy.

BRISTOL, CONN.
PRESS

MAR 18 1939

HAS APOLLO BELVEDERE BEEN A GATE CRASHER

Perhaps Statues at Symphony Hall In Boston Really Help Acoustics.

BOSTON, March 18—(AP)—Has Apollo Belvedere been a gate crasher at concerts of the Boston Symphony Orchestra for the past years—or is he really earning his five-dollar "seat"?

That was the question a young investigator posed for himself today as he began research on whether fourteen plaster-of-paris statues, placed in nicehs about Symphony Hall, really contribute to the acoustical excellence of the often-described "Stradivarius" of the world's concert halls.

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WATERBURY, CONN.
AMERICAN

MAR 18 1939

Prokofieff Opus Named To Succeed Snow White

"Peter and the Wolf" Just Right, Suggests Dr. Koussevitzky, for Children and Adults

(John D. Beaufort, Staff Writer of The Christian Science Monitor)

If Walt Disney is looking for some new nursery characters with which to charm the grown-ups, then Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra and himself a Disney fan, suggests Serge Prokofieff's "Peter and the Wolf."

"You see, I attend all the principal Disney films," said Dr. Koussevitzky. "Now that 'Ferdinand the Bull' has had his day, I nominate 'Peter and the Wolf' as the successor, a story for children that adults will take to their hearts."

If one were seeking so solemn a thing, as a trend, he might well contemplate Dr. Koussevitzky's suggestion. "Ferdinand the Bull," written and drawn for children, suffered the same fate as little Marmaduke's electric train. It was taken up whole-heartedly by the grown-ups of the family. Radio Pictures must have made at least part of the $8,000,000 gross it claims for "Snow White and the Seven Dwarfs" on parents making repeat visits—"just so Willie can see it again"—to the Disney fantasy.

To return to the most immediate instance of the trend, the Russian composer's amusing musical fantasy has been enjoying a phenomenal success lately. It was revived for the Pension Fund concerts in Boston and New York after being introduced to this country by the Boston Symphony on March 25, 1938, with the composer conducting.

Not only was it a great success at the Pension Fund "Concert Extraordinaire" in Boston but the sometime skeptical New York took Peter, the cat, the bird, the duck, Peter's grandfather and even the wolf to its collective heart. Critics accounted "Peter and the Wolf" one of the high points in the orchestra's two pension fund concerts there.

Quite an exciting life for such a small boy as Peter, but Symphony officials assure us that he thrives on it.

The story behind the story of Peter's American success is almost as amusing as the tale itself. It seems that Mr. Prokofieff introduced "Peter" to Boston in a bit of a huff. Bostonians, he complained, had not taken to his Fourth Symphony. So when he came to Boston to conduct, last year, Mr. Prokofieff announced that he was bringing with him something that children—and Bostonians—could comprehend.

Boston turned the barb deftly. It enjoyed "Peter and the Wolf." It said: "No, Mr. Prokofieff, this is not child's stuff at all. We enjoyed it hugely therefore it must have adult appeal even if you did write it for children."

For those who have not yet heard "Peter and the Wolf," one should perhaps explain that it is about a small boy who, with the help of his friend the bird, captures a fierce wolf. The wolf swallowed the duck, but, "if one would listen very carefully, he could hear the duck quacking in the wolf's belly, because the wolf in his hurry had swallowed her alive."

Well, Mr. Prokofieff, the Boston Symphony, Mr. Hale, Peter, the cat, the bird, the duck, the grandfather and the wolf have all done their part.

The next move is up to Mr. Disney.

FLINT, MICH.
JOURNAL

MAR 19 1939

Berkshire Festival Calls Koussevitzky, Symphony

The sixth annual Berkshire symphonic festival will be held between Aug. 3 and 13 at Tanglewood, between Stockbridge and Lenox, Mass.

Dr. Serge Koussevitzky will conduct the Boston symphony in programs drawn from the second and third Beethoven symphonies, the first and third of Brahms, symphonies of Haydn and Mozart, Tschaikovsky's fourth, the Sibelius second and fifth, Rimsky-Korsakov's "Scheherazade," Debussy's "Apres-midi d'un Faun," Ravel's "La Valse," Wagnerian excerpts, Walter Piston's "Concerto for Orchestra."

Others will be announced later.

'Information, Please' and 'Magic Key' Broadcasts Are Pleasing, Reporter Asserts

Advocate - La. Feb. 21 '39

Moe Berg to Join Fadiman's Battery Tonight in Regular Weekly Program Available Here.

By Harris Jackson
(Staff Correspondent)

Gieseking Superior.

Gieseking, renowned as the greatest interpreter of Debussy's piano music, played the third piano concert of Rachmaninoff with the Philharmonic in a manner which Olin Downes of the Times considered superior to the interpretation given by the composer himself and in a manner which the packed house enjoyed to the full. His superb technique and his magnificent concept of the work enables him, with the expert assistance of Conductor John Barbirolli, to bring out all of the vitality, tunefulness and thoughtful beauty of the score.

But it remained for the Boston Symphony, under the baton of Dr. Serge Koussevitzky, to give the New York musical public one of the most enjoyable evenings of the season. The curtains parted at Carnegie one recent Saturday night and displayed a seventeenth century drawing room, lit by candlelight, and with the orchestra and Dr. Koussevitzky dressed in costumes and wigs of the period.

Then, from a spinet, Dr. Koussevitzky conducted the Haydn "Farewell" symphony, a performance in which the costume, the candlelight and the gradual disappearance from the stage of all the musicians took nothing from the assured brilliance of the reading of the music.

After this, the curtains parted again on a small group of the musicians, clad as night club players. With Colin O'More as tenor soloist and Richard Burgin conducting, they triumphed completely over the tiresome and unmusical setting which Louis Gruenberg has given Vachel Lindsay's poem, "The Daniel Jazz."

"Peter and the Wolf."

The success of the evening, however, was the performance of Prokofieff's "Peter and the Wolf," narrated by Richard Hale and accompanied superbly by the orchestra under Dr. Koussevitzky (without costume and wigs this time). This work, "a fairy tale for children," was fully enjoyed for its humor as well as its quite satire on program music.

And to bring the evening to a melodious close, the orchestra was heard in four waltzes, the "Wiener Blut" and "Voices of Spring" of Johnann Strauss, the Sibelisu "Valse Triste" (and what a beautiful reading the Bostonians gave that overworked number), and Ravel's "La Valse." Everyone had a good time.

ADVOCATE
Arlington Mass

MAR 23 1939

Will Give Unique Candlelight Program For Heights Organ Fund

A unique Candlelight Musical Program has been planned for Friday, March 31, by the Arlington Heights Baptist church, when Miss Norma Olson, noted 'cello soloist, will be featured in a service of inspiration and devotion for the organ fund.

The morning choir of the church, under the direction of Mrs. Ruth Woodworth, with Mrs. Willa A. Moody at the organ, will be heard in a series of solos, duets, trios and anthems, centered in the theme, "The Cross of Christ." The pastor of the church, the Rev. Walter E. Bridge, will conduct the devotional service.

Miss Norma Olson has studied under the famous Alfred Zighera of the Boston Symphony orchestra, and her appearance in the Heights Baptist church is eagerly awaited. The love offering at the close of the service will be for the New Organ Fund. All seats are free for this Candlelight service, and the public is cordially invited to attend. The service is scheduled for 8:00 p. m.

BEAUMONT, TEX.
JOURNAL

MAR 24 1939

PRIVATE concerts at a Boston physician's home led to the organization of the Boston Doctors' Symphony orchestra, whose first rehearsal was held recently at the Hampton Court hotel in Brookline, Mass.

More than 50 music-minded medicos temporarily abandoned their stethoscopes and scalpels to give themselves over to the baton-waving of Conductor Nicholas Slonimsky, music authority and composer who came to America from Russia about 15 years ago as secretary to Serge Koussevitcky, Boston Symphony orchestra conductor.

For several months a group of physicians met at the home of Dr. Julius Loman to relax with wood winds, brasses and strings, which several had not touched since student days. Loman and his colleagues hit upon the idea of organizing a symphony orchestra as an avocation.

Notices for recruits, posted at most of the intown hospitals, brought prompt response.

They hope to make their professional debut at Sanders theater in Cambridge, but the date is indefinite.

NEW BLOCH

N.Y. Times

By F. BONAVIA

LONDON.

ALTHOUGH modern composers have contributed their full quota to the existing concertos for the violin, the really successful works of this class can still be counted on the fingers of one hand. The fact accounts in part for the exceptionally friendly reception of Ernest Bloch's violin concerto at its introduction to this country by Joseph Szigeti and the Philharmonic Orchestra under Sir Thomas Beecham at the last concert of the Royal Philharmonic Society.

There is no questioning Bloch's very substantial merit. Compared with most concertos of recent times his work shines like a moon among the lesser stars. While so many fumble uneasily without knowing exactly in what direction their search is taking them, Bloch presents us with a style that is mature and his own; he knows not only what he wants to do but how and where to get it. The orchestra he employs is large, yet at no time is one aware of any disproportion between its might and the thin, small voice of the solo violin.

The technical achievement is brilliant in the extreme and other valuable qualities add to its merit: vitality, wisdom in the disposition of climaxes, a rare flair for effects of color and, above all, the sincere feeling for dramatic expression which the concerto shares with all th

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deficiencies and no tricks meant to distract attention from poverty of ideas. In all these respects the concerto is masterly and has actually been hailed as a masterpiece.

I would rather define it the work of a master craftsman. A masterpiece, while sharing its geniality, earnestness, picturesqueness, should also command a wider range of emotional expression. The field surveyed is attractive, but somewhat narrow like the so-called "quartal" harmony Bloch uses to a much wider extent than Vaughan Williams and his followers. Most interesting is the first movement, where sincerity gives warmth and intensity to a cunning plan; but the composer seems to adapt himself less graciously to the requirements of the third and second movements. And it is precisely in the second movement that a Beethoven or a Brahms probes the greatest depths.

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For several months a group of physicians met at the home of Dr. Julius Loman to relax with woodwinds, brasses and strings, which several had not touched since student days. Loman and his colleagues hit upon the idea of organizing a symphony orchestra as an avocation.

Notices for recruits, posted at most of the intown hospitals, brought prompt response.

They hope to make their professional debut at Sanders theater in Cambridge, but the date is indefinite.

NEW BLOCH

N.Y. Times

By F. BONAVIA

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HEES
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The technical achievement is brilliant in the extreme and other valuable qualities add to its merit: vitality, wisdom in the disposition of climaxes, a rare flair for effects of color and, above all, the sincere feeling for dramatic expression which the concerto shares with all the other compositions of Bloch known to us. There are no obvious deficiencies and no tricks meant to distract attention from poverty of ideas. In all these respects the concerto is masterly and has actually been hailed as a masterpiece.

I would rather define it the work of a master craftsman. A masterpiece, while sharing its geniality, earnestness, picturesqueness, should also command a wider range of emotional expression. The field surveyed is attractive, but somewhat narrow like the so-called "quartal" harmony Bloch uses to a much wider extent than Vaughan Williams and his followers. Most interesting is the first movement, where sincerity gives warmth and intensity to a cunning plan; but the composer seems to adapt himself less graciously to the requirements of the third and second movements. And it is precisely in the second movement that a Beethoven or a Brahms probes the greatest depths.

It is rather significant that some critics in appraising the concerto should have found the general effect disappointing in spite of Szigeti's most admirable performance. That disappointment may have its root in the fact that the violin is rarely allowed to display its genius for lyrical expression. It is common today to look upon lyricism as undesirable and old-fashioned, but I know of no work which survived its age solely on account of rich color and ingenious design. It will be interesting to see how Bloch's clever concerto will stand the test of time.

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NEW YORK, N. Y.
EVENING POST

MAR 25 1939

Records: News and Reviews

Gieseking Records the "Waldstein" Sonata —Haydn by the "New Friends"

Aaron Copland's colorful "El Salon Mexico," which has been played here by the NBC Symphony and the Boston Symphony under Serge Koussevitzky, is presented by the latter orchestra and conductor in a two-record Victor album. The piece takes Mexico City's Salon Mexico as a subject, and, with the aid of Mexican folk tunes, the Copland imagination and instrumental precocity, makes musically merry with it. It is gay, not always refined, music, well played. If you don't like it, it's short; if you do, it's inexpensive.

The final side offers the Stravinsky arrangement for wind orchestra of the "Song of the Volga Boatman," which, rumor has it, had its origin nearer Mr. Copland's birthplace than Stravinsky's.

PROVIDENCE, R. I.
BULLETIN

MAR 25 1939

The Tchaikovsky symphony No. 4, in F minor, will end the season of the Boston Symphony Orchestra here a week [illegible] Tuesday night. Dr. Serge Koussevitzky will conduct.

The program:

Vaughan Williams . . . Fantasia on a theme by Thomas Tallis for Double String Orchestra.

Debussy
"Prelude a l'Apree-midi d'un Faune
(Eglogue de S. Mallarme)
Prelude to the Afternoon of a Faun
(Eclogue by S. Mallarme)

Ravel
"La Valse," Choreographic Poem

Tchaikowsky
Symphony No. 4 in F minor, Op 36
I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

• • •

The Verdandi Male Chorus, conducted by Oscar Ekeberg, will give its spring concert tomorrow afternoon in Plantations auditorium. Elsbeth B. Ball, contralto, will be soloist.

TRANSCRIPT
Chestertown Md

MAR 25 1939

FAREWELL SYMPHONY

The presentation of Jan Haydn's "Farewell Symphony" at Boston's Symphony Hall by Serge Koussevitzky and his orchestra, dressed in the costumes of Haydn's period, recalls the Austrian musician's motive for its composition.

It was while Haydn was conductor of Prince Esterhazy's orchestra that he composed this beautiful orchestral work. A short time before its preparation Haydn asked for an extended vacation; but the Prince, expecting some important visitors, urged the conductor to cancel his plans temporarily. Haydn, undiscouraged, ingeniously repeated his request in musical form by so arranging the instrumentation of the last movement of the symphony that one by one the musicians in the orchestra would stop, pick up their instruments, blow out the candles on their stands, and walk out of play the last bar of the movement.

Needless to say, the "Farewell Cymphony" ganed the desired leave of absence for Jan Haydn.

SPRINGFIELD, MASS.
MORNING UNION

MAR 26 1939

Concerts at Boston Given in Profusion

Boston Symphony Orchestra Plays Works by John Alden Carpenter and Roy Harris With Success—Busch-Serkin Recital Pleases — Zighera Group in Final Program — Other Musical Events

BOSTON—Zlatko Balokovic, gifted Yugoslavian violinist, was soloist for the first time with the Boston Symphony orchestra at the concerts of March 3 and 4, in the violin concerto by John Alden Carpenter (Boston premiere), reports Musical Courier. As it happened, these were also Mr Balokovic's first appearances here since his initial tour of the United States in 1925-'26.

The poise and finish of Mr Balokovic's playing stamped him an artist of feeling and intellectual power. His tone is rich, luminous and pure, and his technical equipment in general is that of a virtuoso. Mr Balokovic was received with utmost cordiality.

The Carpenter concerto is well written for the solo instrument; it is pleasant music, running its course of numerous climaxes in one long movement. A large orchestra, with added percussion, is required. There is abundant melody, and some jazzy touches of rhythm. Mr Carpenter was present and shared applause with Mr Balokovic and Dr Serge Koussevitzky, who conducted. The program otherwise included Schumann's fourth symphony, and Strauss's "Thus Spake Zarathustra," both magnificently performed.

The symphony concerts of the preceding week featured the world premiere of the third symphony by the American composer, Roy Harris. Written last fall, the symphony stands in one long movement that takes about 20 minutes to play. In a program note, Mr Harris disclosed that the work consists of five sections. If no great masterpiece, the third symphony does show indubitable originality, and represents an increasing mastery of orchestration. Mr Harris attended the performances. Under Dr Koussevitzky's devoted care, the symphony appeared to receive impeccable readings. Dr Koussevitzky also achieved, at these concerts, superlative recreations of the seventh symphony (Beethoven) and Stravinsky's suite, "The Fire-Bird."

Myra Hess, who had been soloist in the Beethoven C-minor piano concerto at the symphony concerts February 17 and 18, played with her accustomed finesse and poetry the Schumann concerto at the supplementary concerts February 20 and 21.

BROOKLYN, N. Y.
CITIZEN

MAR 25 1939

SEASON'S LAST CONCERT BY BOSTON ORCHESTRA

Koussevitzky to Direct Fifth of Symphony Series at Academy Friday Night

The Boston Symphony Orchestra under the direction of Serge Koussevitzky, will give its fifth and last Brooklyn concert of the season on Friday evening, at 8:30 o'clock in the Brooklyn Academy of Music.

Included on its program will be Schumann's Symphony No. 4 in D minor, Op. 120; Debussy's "Prelude a l'Apres Midi d'un Faune," (Eclogue by S. Mallarme); Ravel's "La Valse," and Moussorgsky's "Pictures at an Exhibition" (Pianoforte Pieces arranged for orchestra by Maurice Ravel.)

The Brooklyn concerts by the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn Committee.

NEW YORK, N. Y.
TIMES
Brooklyn

MAR 26 1939

BOSTON SYMPHONY TO BE HEARD FRIDAY

Dr. Koussevitzky to Conduct Final Concert of Series at the Academy

ADELPHI PLANS OPERETTA

Students to Present 'Patience' Friday—Choral Club of St. John's to Appear

The Boston Symphony Orchestra, Dr. Serge Koussevitzky directing, will give a concert Friday night at the Brooklyn Academy of Music. It will be the final concert of the Brooklyn series of five this season, under the sponsorship of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

The program will include Schumann's Symphony No. 4 in D minor, Op. 120; Debussy's Prélude à l'Aprés-Midi d'un Faune; Ravel's La Valse and Moussorgsky's Pictures at an Exhibition.

Mrs. Edward C. Blum, Mrs. Dean C. Osborne, Mrs. Frederic B. Pratt and Mrs. Benjamin Prince will be hostesses in the boxes. Box holders will include Mrs. Clarke H. Woodward, the Associate Alumnae of Adelphi Academy, the Brooklyn Women's Club, Miss Frances C. Hays, Mrs. James Maclay and Miss Mary Eleanore Mills.

The committee chairmen this season included Mrs. Henry J. Davenport, Mrs. M. Preston Goodfellow, Mrs. William G. James Jr. and Mrs. Thomas F. Casey.

Operetta at Adelphi

The Glee Club of Adelphi Academy, 282 Lafayette Avenue, Brooklyn, will present the Gilbert and Sullivan operetta, "Patience," Friday night at the school, it was announced yesterday by Miss Winifred Marshall, director of the dramatics department.

Principals will be Roy Kimmel, Dudley Du Cret, Fred Klinck, Robert Schirmer, Robert McQueen, Elaine Alt, Betty Dean, Minette Heusel, Ruth Theis, Norma Johnson, Barbara Peck, Marion Adams, Lois Lieder, Phyllis Gierie and Jean Davis.

Other participants will be Warren Alt, Hope Arundel, Philip Atiyeh, John Avery, Jean Barnes, Evelyn Benson, Gladys Bracewell, Elizabeth Callaghan, Roseanna Freeman.

Also Victorine Foster, Mary Foster, Dorothy Fuhrer, Henry George, Phyllis Gierie, Stuart Gordon, Alfred Guidet, Norma Johnson, Janet Kennedy, Roy Kimmel, Frederick Klinck, Ann Kramer, Robert Kremer.

Also Herbert Kutscher, Jane Lockitt, Mary Pat O'Connor, Marjorie O'Shaughnessy, Marion Putnam, Virginia Riley, Camille Sileo, Carol Siff, Marion Strohman, Russell Tilley, John Watt, Nan Wilkinson, Inslee Wray, Nancy Johnson William Roeder and Robert Makla.

BROOKLYN, N. Y.
EAGLE

MAR 27 1939

Boston Symphony To Close Season

Final Concert Will Take Place on Friday; Box Holders Are Announced

The final concert of the current season of the Boston Symphony Orchestra in Brooklyn will be held Friday evening at the Academy of Music. Entertaining in the boxes at this fifth concert of the 53d season will be Mrs. Clarke H. Woodward, wife of Rear Admiral Woodward, Commandant of the Brooklyn Navy Yard; Mrs. Edward C. Blum, who has served as chairman of boxes during the season; Mrs. Dean C. Osborne, Mrs. Frederic B. Pratt and Mrs. Benjamin Prince, all members of the Brooklyn Committee. Other boxholders will be the Associate Alumnae of Adelphi Academy, the Brooklyn Woman's Club, Miss Frances C. Hays, Mrs. James Maclay and Miss Mary Eleanor Mills.

Dr. Serge Koussevitzky, conductor, will present the following program: Schumann's Symphony No. 4 in D minor, Op. 120; De Bussy's "Prelude a l'Apres Midi d'un Faune" (Eclogue by S. Mallarme); Ravel's "La Valse" and Moussorgsky's Picture at an Exhibition (Pianoforte Pieces arranged for orchestra by Maurice Ravel).

The annual series of five philharmonic concerts is presented under the auspices of the Brooklyn Institute of Arts and Science, James G. McDonald president; Brooklyn Philharmonic Society, R. Huntington Woodman president, and the Brooklyn Committee, Adrian Van Sinderen chairman, and Mrs. Henry J. Davenport acting chairman. Assisting Mrs. Davenport as committee chairmen have been Mrs. Blum, chairman of boxes; Mrs. M. Preston Goodfellow, chairman of membership committee; Mrs. William G. James Jr., Junior League Committee chairman, and Mrs. Thomas F. Casey, Regional Committee chairman.

OGDENSBURG, N. Y.
JOURNAL

MAR 27 1939

FAMOUS FRENCH WOMAN MUSICIAN TO VISIT NORTH

North Country music lovers await with interest the weekend of May 13 when Nadia Boulanger, world-renowned French musician, will visit Potsdam as lecturer and conductor.

Mlle. Boulanger will lecture on the topic "What is Freedom in Art?" on Saturday evening and on Sunday afternoon, May 14th, will direct the Crane Chorus and orchestra in a performance of Brahms German Requiem.

For the past several months Mlle. Boulanger has been lecturing and conducting in many sections of the east and midwest. She has been guest conductor with the New York Philharmonic Orchestra, the Philadelphia and Boston Symphonies and the National Symphony in Washington, D. C. She has also lectured in leading universities.

A representative group of North Country residents are acting as sponsors of the "Boulanger Weekend." All seats for both events will be reserved.

MISSOULA, MONT.
MISSOULIAN

MAR 26 1939

Philadelphia adds to its Thursday events an Italo-American Philharmonic concert and a performance in English of Puccini's tryptich of "The Cloak," "Sister Angelica," and "Gianni Schicchi." The Boston Symphony is in New York, Cellist Charles Krane in Hartford, Conn., Nino Martini in Toronto, Robert Casadesus in Butte, and the Mozart Boys' Choir in Honolulu. The Chicago Symphony has E. Power Briggs as soloist and the Racine, Wis., Symphony has Douglas Beattle. Soprano Meliza Korjus is with Meredith Willson's orchestra, and Pianist Rudolph Ganz with Bing Crosby's. Horowitz plays in Paris, France, before going on a Scandinavian tour.

BLOOMINGTON, IND.
EVENING WORLD

MAR 29 1939

Piano Recital To Be Given By Two Musicians

A two-piano recital will be given Monday evening (April 3) by Mlle. Nadia Boualnger, one of the most distinguished musicians of the present time, and M. Jean Francaix, one of Mlle. Boulanger's most gifted French pupils. The concert, which will be followed by an informal lecture about the music, will be at 8:30 in Recital Hall of the Music Building.

Mlle. Boulanger's activities have included the duties of teacher, conductor, organist, pianist and composer. She is the only woman to have conducted the London Philharmonic Symphony, the Boston Symphony, and the New York Philharmonic Symphony Orchestras. In 1938, the Board of Overseers of Harvard University passed a special ruling permitting Harvard students to enroll at Radcliffe College for the purpose of taking her courses.

For almost 20 years, Mlle. Boulwanger taught at the Fontainebleau School of Music. She has had many composers of various nationalities as her pupils. She made her first appearance in New York in the season of 1924-25 at a concert of the Symphony Society, in the old Aeolian Hall, under the direction of Walter Damrosch.

M. Francaix is in America this year for the first time, having made his debut at a special concert of the New York Philharmonic Society last month. He is both a composer and pianist. He is 27 years of age and became a pupil of Nadia Boulanger when he was ten, and his subsequent development as a creative and interpretative artist has proceeded under her care and sponsorship.

NEW YORK, N. Y.
EVENING POST

MAR 25 1939

BOSTON SYMPHONY ENDS LOCAL SERIES

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will make its last visit of the season to New York next week, playing at Carnegie Hall Thursday evening and Saturday afternoon and at the Brooklyn Academy of Music Friday evening.

Thursday evening's concert will consist of Beethoven's Seventh Symphony and Tchaikovsky's Fourth. Saturday afternoon, the program will open with the prelude to Moussorgsky's "Khovanstchina," commemorating the hundreth anniversary of the composer's birth, which fell on March 21 of this year, Stravinsky's "Le Sacre du Printemps" and the First Symphony of Brahms complete the program.

For the Brooklyn concert next Friday evening, Dr. Koussevitzky has arranged the following program: Schumann, Symhpony in D minor; Debusey, "L'Apres-midi d'un Faune"; Ravel, "La Valse," and Moussorgsky-Ravel; "Pictures at an Exhibition."

ANNAPOLIS, MD.
CAPITAL

MAR 28 1939

LECTURE ON LOGIC AT ST. JOHN'S

A new program lecture on Logic will be given by Herbert Schwartz in the Great Hall of St. John's College at 8 P. M. Wednesday.

The following recorded programs will be given next week in the Great Hall:

Monday: Tschaikowsky — Symphony No. 4 in F Minor. Serge Koussevitzky directing the Boston Symphony Orchestra.

PITTSFIELD, MASS.
EAGLE

MAR 28 1939

Edmans Resign Offices With Festival

Will Remain as Trustees—Drainage Plan Approved

The resignations of George W. Edman as publicity director and Mrs. Edman as executive vice-president and chairman of the advisory committee were submitted at a special meeting of trustees of the Berkshire Symphonic Festival at the office in Stockbridge yesterday afternoon. The resignations were referred to the executive committee. Both Mr. and Mrs. Edman have been closely associated with the Festival from its beginning, and asked to be relieved. They will remain as trustees.

Miss Alice Riggs, in charge of arrangements for the Layman's Music Course in several Berkshire public schools, reported that children have received the course with great enthusiasm. Adults are being admitted in a number of schools where the seating capacity permits. Additional schools have requested the course. Miss Harriet Johnson of New York conducts the course.

The president, Miss Gertrude Robinson Smith, reported a steady flow of inquiries for the concerts to be given at Tanglewood this summer by the Boston Symphony Orchestra and Serge Koussevitzky, conductor.

Joseph Franz, Festival trustee-engineer, presented plans for draining the large parking area at Tanglewood and the board appropriated funds so that work might commence as soon as possible this spring. Some painting and minor repair work will also be done to the shed.

The trustees voted unanimously to take a page in The Eagle's forthcoming anniversary edition.

MORRISTOWN, N. J.
DAILY RECORD

MAR 29 1939

PERSONALITIES IN MUSIC

By Daniel I. McNamara

WHEN Vladimir Dukelsky, Russian-American composer of symphonies, ballets and other types of music in the larger forms, develops an appetite for caviar, he consults Vernon Duke, popular songwriter, confident of a friendly hearing. For Dukelsky and Duke are the same person! One writes for Carnegie Hall and glory; the other writes for Tin Pan Alley and cash.

Duke's compositions, under his American name and his Russian designation, constitute important lists in the records of the American Society of Composers, Authors and Publishers, for Duke's becoming an American citizen made him eligible to its membership. Here he rubs elbows with creators of all kinds of successful music, from symphony to swing, who, like Duke, use the Society's machinery to protect their performing rights from unlicensed public performance for profit.

Performances of symphonic works usually are costly, not profitable, to the composer. Duke meets such situations with income from his popular music. Vladimir Dukelsky's expenses in connection with the Boston Symphony Orchestra's performances of his widely acclaimed "Dedicaces" in Boston and New York during the recent holiday season were met by Vernon Duke's profit from such songs as, "April in Paris," "This Is Romance," "I Can't Get Started," "What Is There To Say?", "I Like The Likes of You," and many others.

Duke was born Vladimir Dukelsky at Pskoff, Russia, October 10, 1903. A child prodigy in music, he was educated at Kiev Conservatory. His family left Russia in 1920, and he ranged through Europe earning a haphazard living as a pianist. His first American visit in 1922, brought a variety of employment, including piano playing in a burlesque theatre and writing music for a magician's act. Back in Europe in 1924, he wrote successful ballets for Diaglieff, famous impresario of the Russian ballet, and then began writing popular music for the London stage. He returned to America in 1929, worked in a motion picture studio in Long Island, and began writing for the New York stage. The last Garrick Gaieties show, 1930, included four of his songs. Then he wrote for "Three's a Crowd," "Americana," "Thumbs Up," and "The Show Is On."

Meanwhile Vladimir Dukelsky, subsidized by his alter ego, was giving expression to his artistic aspirations in two symphonies, a piano concerto; the oratorio, "The End of St. Petersburg"; ballets, suites for piano, quartets and other works quite apart from the music of Vernon Duke.

Slender, tall, dark haired, of distinguished mien, Duke speaks Russian, French, German and English. He rails at Wagnerians, takes Beethoven in homeopathic doses. His favorites are, among the modernists, Stravinsky, Prokofieff and Hindemith, and among the classicists, Bach, Mozart and Debussy. Often he works well into the night in his studio, near his midtown apartment in New York City. A water enthusiast, he is fond of outdoor recreations, and usually spends long weekends in the country. Here he gets inspiration for his dual musical personality.

WESTERLY, R. I.
SUN

MAR 31 1939

Many Neighboring Communities Subscribe To Concert Fund

Everyone at headquarters of the Cooperative Concerts Association was in optimistic mood this morning. The first official count of subscriptions was made yesterday afternoon—and the result was far ahead of last year at the same time. And this cheering response in spite of the fact that many workers were not able to be present and turn in their subscriptions.

Particularly gratifying are the returns from Wakefield and Narragansett; Hope Valley is yet to be heard from; Stonington and Mystic are doing well and North Stonington went over the top in a big way.

Dr. John E. Ruisi won the prize for bringing in the most subscriptions—a year's subscription to Musical America.

The bonus of one subscription for every 15 subscriptions brought in is stirring up enthusiasm among the workers.

The response of business men is quick and liberal this year, many of them having accepted the Cooperative Concert Course as a good business proposition for the town.

The Lions Club, the Quota Club and the Music Club are, as usual, buying students' tickets for quite a number of young people who could not otherwise attend.

Mrs. Thomas Perry, Mrs. Arthur M. Cottrell, Jr., Mrs. Charles H. Cowan and Ralph Lycett, New York representative of the Cooperative Concerts, will be in charge at Headquarters at the Westerly Furniture Company today and tomorrow and are anticipating busy days for the final rush.

Mrs. Raymond Dowd has been added to the team of Mrs. Leo C. Gaffney.

The final recount will take place on Saturday night at 9 o'clock. And again referring to the "Grand Prize" for the greatest number of tickets sold throughout the campaign—two tickets to the Nelson Eddy concert to be given at Symphony Hall, Boston, on April 10th . . . the number of those tickets are W-5 and W-6 . . . about half way back—and they sound as though they were right off the center aisle.

The committee who will select the artists is headed by Dr. John E. Ruisi. The meeting will be held at the home of Mrs. Thomas Perry on Sunday afternoon at 2:30. The prospects are that Westerly will have an even finer course than this year—and that is saying a great deal.

The three artists appearing this season were not only great musicians—but among the most popular artists of today.

James Melton drew the largest concert audience ever to assemble in Toronto when he sang there with the Toronto Symphony Orchestra. As leading tenor with the Cincinnati Summer Opera last summer, his performances drew the most crowded houses. He is re-engaged for this summer.

One of the most popular and delightful foreign films in New York this winter was the Mozart Boys' Choir in Vienna. The original run was extended week after week. These were the same choir boys Westerly heard in person—and film audiences heard the boys in practically the same program Westerly heard—woven into a film story.

Gregor Piatigorsky is the greatest cellist of the age, according to all reviews—and Westerly music lovers will now gladly confirm that. Closing his season in Brockton last night, Mr. Piatigorsky will now make records with the Boston Symphony Orchestra. He has just bought a beautiful estate on the Hudson and will soon be not only an American citizen—but an American resident.

Join today! Help the Cooperative Concerts go over the top. Subscribe with any of the captains of team workers—call at headquarters at the Westerly Furniture Company — or just telephone 2525.

DALLAS, TEX.
NEWS

MAR 30 1939

Two Symphonies on Boston Symphony List

Special to The News.

NEW YORK, March 29.—Two symphonies will make up the program to be offered by the Boston Symphony Orchestra under Serge Koussevitzky for the Carnegie Hall concert Thursday night. Beethoven's Symphony No. 7 in A, Opus 92, and Tchaikovsky's Symphony No. 4 in F minor, Opus. 36, and the works to be played.

BROOKLYN, N. Y.
CITIZEN

MAR 31 1939

Boston Symphony Orchestra Gives Final Concert Tonight

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give its fifth and last Brooklyn concert of the season this evening at 8:30 o'clock in the the Brooklyn Academy of Music. Included on its program will be Schumann's Symphony No. 4 in D minor, Op. 120; Debussy's "Prelude a l'Apres-Midi d'un Faune," (Eclogue by S. Mallarme); Ravel's "La Valse" and Moussorgsky's "Pictures at an Exhibition' (Pianoforte Pieces arranged for Orchestra by Maurice Ravel.)

The Brooklyn concerts by the Boston Symphony Orchestra are held under the auspices of the Brooklyn Institute of Arats and Sciences, the Brooklyn Philharmonic Society and a Brooklyn Committee,

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N.Y. Tribune - March 26/39

THE ORCHESTRAS

In the tenth and last concert of this series, Wednesday night, April 26, Nicolai Berezowsky's Toccata, Variations and Finale, for string quartet and orchestra, will be played for the first time here with the Coolidge Quartet, of which Mr. Berezowsky is second violinist, as the solo group. It was first played in Boston last October under Serge Koussevitzky, and will be played in Philadelphia April 21, 22 and 25.

Boston Symphony

The Boston Symphony Orchestra, under Serge Koussevitzky, will give a conservative program for its last Thursday night concert of the season at Carnegie Hall March 30 consisting of Beethoven's seventh and Tchaikovsky's fourth symphonies.

In the final program of the series next Saturday afternoon Dr. Koussevitzky will observe the 100th anniversary of Moussourgsky's birth with a performance of the prelude to his "Khovantchina." Stravinsky's "Le Sacre du Printemps" and Brahm's first symphony will follow. The Bostonians' closing program at the Brooklyn Academy of Music also includes a Moussorgsky work, "Pictures at an Exhibition" in Ravel's transcription, with Schumann's fourth symphony, Debussy's "Afternoon of a Faun" and Ravel's "La Valse."

BROOKLYN, N. Y.
Ridgewood Advocate

MAR 31 1939

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitsky, will give its fifth and last Brooklyn concert of the season tonight, at 8:30 o'clock in the Brooklyn Academy of Music. Included on its program will be Schumann's Symphony No. 4 in D minor, Op. 120; Debussy's "Prelude a l'Apres-Midi d'un Faune." (Eclogue by S. Mallarme); Ravel's La Valse," and Moussorgsky's "Pictures at an Exhibition" (Pianoforte Pieces arranged for Orchestra by Maurice Ravel).

WORCESTER, MASS.
GAZETTE

MAR 31 1939

Made Patrons Of Finnish Concert

Mayor Bennett and Rev. Viljo Heiman, pastor of Finnish Lutheran Church, and Mrs. Heiman are among the honorary patrons of the American tour of the Finlandia Male Chorus, which will include a concert in Worcester Auditorium on May 3, and appearances at the New York World's Fair May 4-6.

The chorus will be directed by Prof. Heikki Klemetti, dean of Finland choral conductors and leader from 1898 to 1923 of the Helsinki University chorus during its tour last year, which included a Worcester concert.

The Finlandia Male chorus, which includes seventy singers, was organized in 1936 especially for the purpose of making an American tour, and to participate in the World's Fair. Singers were drawn from several choruses.

Many were picked from the Suomen Laulu, which Professor Klemetti helped organize in 1899. Others came from the Laulu-Miehet, organized in 1914 by former members of the Helsinki University chorus, and conducted in its early years by Professor Klemetti. The Muntra Musikanter, founded in 1878, whose director, Bengt Carlson is an associate conductor of Finlandia Chorus, also contributed a number of singers.

Among patrons of the tour in Finland is Jean Sibelius, the country's leading composer. Other honorary patrons in this country include Hjalmar J. Procope, minister of Finland in Washington, and other representatives of the Finnish government, Governor Saltonstall, Mayor Tobin of Boston and Serge Koussevitzky, conductor of Boston Symphony orchestra.

First concert of the tour will be in Carnegie Hall, New York City, April 21. The second will be in Symphony Hall, Boston, April 23. The schedule includes concerts in Montreal and Toronto, Canada; Detroit, Cleveland, Chicago, Chester, Pa., and Washington.

HARTFORD, CONN.
TIMES

MAR 31 1939

Bushnell Series Options Expiring

Subscribers to the Bushnell Concert Series have been reminded by the management of the Bushnell Memorial that their options to renew for the coming season their subscriptions for the seats which they now hold, or to apply for new seats, will expire tomorrow.

All subscribers who wish to remain on the series list, and have not already renewed, are urged to do so without fail before tomorrow night, because, beginning Monday, all seats not renewed for, will be made available to new applicants in the order in which such new applications were received.

To date, according to the Bushnell management, all but a few of the subscriptions for the course have been renewed, and it is expected that, again, only a limited number of tickets will become available for new subscribers.

The course for the coming year includes six symphony concerts, to be performed by the same five major orchestras which were so enthusiastically received this season. These are the New York Philharmonic-Symphony, the Philadelphia Orchestra, Boston Symphony (twice), Cleveland Orchestra and National Symphony.

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NEW YORK, N. Y.
EVENING POST

MAR 3 1 1939

Boston Symphony Heard in Program at Carnegie Hall

Koussevitzky Offers the Beethoven Seventh and Tchaikovsky Fourth

By EDWARD O'GORMAN

Serge Koussevitzky and the Boston Symphony Orchestra were heard by a capacity audience in this season's fifth and last evening concert at Carnegie Hall last night. With an intermission between, the concert was concerned with Beethoven's Seventh Symphony, in A major, and Tchaikovsky's Fourth, in F minor. The same conductor and orchestra will play their last local afternoon concert of the season at Carnegie Hall Saturday.

Last night's large audience may have been attracted to the hall by the fact that it was the last evening it could spend with the illustrious Boston Symphony this season, or by the list of popular symphonies, but hardly by the brilliance of the playing; for this brilliance was not of the every day order, and of a quality that could not have been anticipated, even considering the habit and reputation of the Boston orchestra along that line.

To achieve the utmost emotional and personal expression from an orchestra of a hundred men, a conductor has invariably to cease his antics with the baton and give the orchestra its head. With a well-practiced orchestra like the Boston the results are generally happy, with others, catastrophic. However, last night's playing fell from technical grace on several obscure occasions: The opening of the Beethoven Symphony, for instance, had a tendency to hurry ahead of the baton, and its Scherzo to fall behind.

With a scant fifteen minutes' rest, the orchestra was again prepared to take the audience, as it had already done for thirty-five minutes, by storm.

Dr. Koussevitzky's Tchaikovsky is always something to write home about, whether you like it or not, and last night's Fourth Symphony was as good Tchaikovsky, as good Koussevitzky, as good Boston Symphony, and as good material for an ovation as could have been prepared in a season of rehearsals. Music that had been written from the heart was conducted from the heart, and those among the audience who cared to admit that they had hearts that could be wooed by sentimental music or stirred by dramatic, gave the conductor and orchestra a hand that threatened to last till they came back for their Saturday concert.

NEW YORK, N. Y.
WORLD-TELEGRAM

2 Symphonies Given by Boston Orchestra

March 31/39

By PITTS SANBORN.

A huge audience listened in Carnegie Hall last evening to the season's final Thursday concert of its annual New York series, listened and applauded to the echo.

For this partial valedictory Serge Koussevitzky chose a program made up of two symphonies, Beethoven's Seventh and Tschaikowsky's Fourth, both eminently familiar, but not obviously related one to the other.

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WASHINGTON, D. C.
NEWS

APR 1 - 1939

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NEW YORK, N. Y.
SUN

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Two symphonies supplied the sinews of last night's program—the seventh of Beethoven and the fourth of Tchaikowsky. Both have been warhorses for Koussevitzky, as they have been for many another conductor. Their juxtaposition on this occasion was cause for the recrudescence of some old arguments among those who may be a little too ready to pigeon-hole interpreters, according them their special gifts in this or that direction and denying them an equal pre-eminence in others. Needless to say, the cataloguers do not always agree.

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EAGLE

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JOURNAL-AMERICAN

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HERALD-TRIBUNE

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The interpretations accorded these two symphonies furthered convictions long held that while Mr. Koussevitzky admires the genius of Beethoven, he brings profound affection, as well as deep understanding, to his conveyances of the Russian master's creations.

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WAYNESBORO, VA.
NEWS VIRGINIAN

MAR 3 1 1939

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Apparently disturbed by the presence of spectators at a rehearsal of Beethoven's "Missa Solemnis" in which Harvard and Radcliffe Glee Clubs were participating, the maestro let it be known during intermission that friends of the singers would be barred from future rehearsals.

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REPORTER

Foxboro Mass

APR 1 - 1939

—I—I—I—

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Acknowledgements of support which made attendance and interest in these concerts a success, included the name of Mr Frederic W. Kempf, Supervisor of Music in the Foxboro schools. Mr Kempf was assisted locally by a committee consisting of Mrs Catharine C. Richardson, Mrs Elva L. Martin, and Mrs Louise P. Inman. Mrs Helen B. Fuller deserves thanks for opening her home to this group last Sunday afternoon, when a "prevue" of this entire program was given by Mr Kempf.

The final concert of this series will be held on Wednesday afternoon, April 12, and the same group will attend. If further tickets can be secured, still more music lovers will be able to attend.

210

NEW YORK, N. Y.
EVENING POST
MAR 31 1939

Boston Symphony Heard in Program at Carnegie Hall

Koussevitzky Offers the Beethoven Seventh and Tchaikovsky Fourth

By EDWARD O'GORMAN

Serge Koussevitzky and the Boston Symphony Orchestra were heard by a capacity audience in this season's fifth and last evening concert at Carnegie Hall last night. With an intermission between, the concert was concerned with Beethoven's Seventh Symphony, in A major, and Tchaikovsky's Fourth, in F minor. The same conductor and orchestra will play their last local afternoon concert of the season at Carnegie Hall Saturday.

Last night's large audience may have been attracted to the hall by the fact that it was the last evening it could spend with the illustrious Boston Symphony this season, or by the list of popular symphonies, but hardly by the brilliance of the playing; for this brilliance was not of the every day order, and of a quality that could not have been anticipated, even considering the habit and reputation of the Boston orchestra along that line.

To achieve the utmost emotional and personal expression from an orchestra of a hundred men, a conductor has invariably to cease his antics with the baton and give the orchestra its head. With a well-practiced orchestra like the Boston the results are generally happy, with others, catastrophic. However, last night's playing fell from technical grace on several obscure occasions: The opening of the Beethoven Symphony, for instance, had a tendency to hurry ahead of the baton, and its Scherzo to fall behind.

With a scant fifteen minutes' rest, the orchestra was again prepared to take the audience, as it had already done for thirty-five minutes, by storm.

Dr. Koussevitzky's Tchaikovsky is always something to write home about, whether you like it or not, and last night's Fourth Symphony was as good Tchaikovsky, as good Koussevitzky, as good Boston Symphony, and as good material for an ovation as could have been prepared in a season of rehearsals. Music that had been written from the heart was conducted from the heart, and those among the audience who cared to admit that they had hearts that could be wooed by sentimental music or stirred by dramatic, gave the conductor and orchestra a hand that threatened to last till they came back for their Saturday concert.

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NEW YORK, N. Y.
WORLD-TELEGRAM

2 Symphonies Given by Boston Orchestra

March 31/39

By PITTS SANBORN.

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EAGLE
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NEW YORK, N. Y.
TIMES

MAR 3 1 1939

BOSTON SYMPHONY AT CARNEGIE HALL

Orchestra Interprets Fourth by Tchaikovsky and the Seventh of Beethoven

LED BY DR. KOUSSEVITZKY

Two Compositions That Make Up Program Are Familiar to Audiences Here

By OLIN DOWNES

There have been some significant orchestral performances by resident and visiting orchestras this week in this city and yet the performance of two symphonies, no more or less, and very familiar symphonies, at that, make the concert given by Dr. Serge Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall memorable.

The symphonies were Beethoven's Seventh and Tchaikovsky's Fourth, scores known to everybody, scores of which the notes could probably be struck off by the players in their sleep. But there is a great difference when music produced by truly creative power passes through the crucible of the thought and feeling of a great interpreter. Then, if at no other time, the importance of the interpreter in music is realized. It is clearly seen that the music must be reborn every time that it is sounded; else it is merely "ersatz." It is not sufficient to follow the signs of the music paper, to play now loud and now soft, now fast and now slow, and designate the result as an interpretation. A performance it is; an interpretation it is not and lacking living and masterful interpretation, the product hardly comes under the category of living music.

Invoked With Mastery

Last night music was invoked with sovereign mastery. Every necessity for the consummation was present—great music to re-create from the printed page; music which appeared to have made a particularly vivid impression upon the leader, so that he communicated, with extraordinary clarity and conviction, its essence to his listeners; and finally, the wonderful orchestra. For it is no mere compliment to say that the tone, the suppleness and sensitiveness of the Boston Symphony Orchestra could lend glamour even to a mediocre composition. And of mediocrity last night there was none, neither in Beethoven, nor Tchaikovsky.

Beethoven we take for granted as a great, a noble spirit. Tchaikovsky is placed in another category. For this reason, particularly, the playing of Tchaikovsky's composition was astonishing, because of the distinction as well as the passion of the interpretation.

Laden With Suspense

As the baton was lifted and the players in the orchestra poised themselves for the opening measures, there was the logical impulse on the part of a reasonable hard-boiled listener to settle back with a sigh and murmur, "Oh well, the Fourth Symphony." That thought was dispelled immediately the attention was arrested. The introduction was once more laden with oppressiveness and suspense, as in years before we knew our Tschaikovsky so well, and then, like the marshaling and the filing by of serried hosts, the orchestra launched into the main body of the movement.

Then one realized anew, and with a keen sense of tragedy, the immense potency of Tchaikovsky as a symphonist, in this, one of his earlier and imperfect symphonies. It is clear that it was not until his Sixth, the "Pathetique" symphony, that Tchaikovsky came near self-realization in the form based on classic models. But here, in the opening movement of the Fourth, is the sure significance of the symphonist that the man would have become had it not been for his premature ending, and this realization, at least for one person present, was consequent upon Kousevitzky's reading.

The effect of a ground line and unbreakable continuity of thought was surprising, after a thousand hearings of the familiar piece. The unity and exceptional coherency of the music was not attained by classic procedure of beat and phrase, but instead by an elasticity of pace and a dramatic eloquence which was quite the reverse of anything that would have been appropriate in the symphony of Beethoven.

Thematic Lines Merged

It was a "romantic" and a Russian who spoke, moodily, introspectively, with reckless self-betrayal. Yet many of the most effective passages were almost sotto voce; often there was intentional dimming of outlines, and the merging, in a manner almost impressionistic, of thematic lines, in just the way that persistent scraps of melody, some of them incongruous and unrelated, would persist in the mind of the fatigued and disheartened man. Yes! Side by side with passionate outbursts there were places that had the effect of nightmare, hallucination, of objects seen now indistinct and now in an unnatural glare of reality. But it was all rich, continuous music.

This held true of lesser movements of the symphony. Perhaps the tempo of the second movement was slightly dragged and sentimental. The famous "Pizzicato" movement was unique in its abandonment of everything aimed merely at orchestral effect and the impression it communicated of half lights and sleep-chasings. The finale was properly without restraint, with abrupt transitions of theme and fitful, accumulating energy. To accomplish this with Tschaikowsky was tribute equally to composer and conductor.

BROOKLYN, N. Y.
CITIZEN

APR 1 - 1939

BOSTON ORCHESTRA ENDS SEASON HERE

Will Return in 1939-40, James G. McDonald Announces

By PAUL J. BROWN

The Boston Symphony Orchestra, under its conductor, Serge Koussevitzky, last night concluded its fifty-eighth annual Brooklyn series of five-concerts at the Brooklyn Academy of Music. The concert was a well-balanced combination of romanticism and melody with impressionism and harmony. It found conductor and orchestra at their best. It was presented to one of the most responsive audiences that has attended a symphony concert here in a long time. It evoked loud and continued applause that brought Mr. Koussevitzky out time and time again. The applause seemed to be about equally in response to the fine concert that was presented and in tribute to the orchestra at the conclusion of its local season.

Assurance was given, however, that there wil be a 1939-1940 season of the Boston orchestra in Brooklyn. In the intermission James G. McDonald, president of the Brooklyn Institute of Arts and Sciences, announced that arrangements have been completed for the next season, the series to start on Nov. 24, betwen the orchestra and the Brooklyn Institute, the Philharmonic Society of Brooklyn and the Boston Symphony committee.

The program opened with the very romantic Symphony No. 4 in D minor, Op. 120 by Schumann, which is a beautiful interweaving of themes and song-like interludes, written with no pauses between movements. The second offering was Debussy's "Predude a l'Apres-midi d'un Faune," which is a poetic and melodious sound picture, or possibly tapestry of natural beauty.

The late Maurice Ravel then became the central figure. First there was his "La Valse," entitled a "Choreographic Poem," but inevitably a confusing if engrossing work, as, despite the waltz rhythm it seems difficult to associate that dance form with impressionistic, rhythm-stressing music that approaches the neurotic. The program closed with the Ravel orchestration of Moussorgsky's Pianoforte Piences, "Pictures at an Exhibition." The first to play the most interesting Ravel orchestration in this country, Mr. Koussevitsky is able to give perhaps the best interpretation of the work which varies in mood and color from a light fairy-tale tempo to a solemn and sonorous conclusion.

BROOKLYN, N. Y.
EAGLE

APR 1 - 1939

Music of the Day

By MILES KASTENDIECK

Final Boston Symphony Concert Memorable for Performances Of Schumann and Moussorgsky

One thing is certain: Serge Koussevitzky and the Boston Symphony Orchestra have completely conquered the affection of their Brooklyn audience. The warm-hearted and prolonged applause accorded them at their final concert at the Academy of Music last night testified to that. Nor was such acclaim more justly deserved. In top form and playing a very satisfying program both in interest and in musical content, they gave a memorable concert.

The finest music of the evening and that which found the greatest response in the audience was Schumann's Symphony in D Minor, No. 4, but in reality his second. It represents Schumann at his best, expressing in music as a true romanticist the well of feeling that surged in him during those first years of happiness with his wife, Clara. The music has a strongly personal appeal and because it does give utterance to a single mood pursues its course in one movement rather than in the customary four, though the divisions are there. Over-riding regular symphonic form because the mood transcended the limitations set by it, the composer has given us a poetic work of matchless beauty. With such an instrument as the Boston Symphony to play this music, Dr. Koussevitzky fashioned a performance that was notable for the rich quality of tone color produced. It would be a difficult thing to single out any particular section so coordinated and so balanced was the conception and the execution of the work.

Debussy's famous "Prelude a l'Apres-midi d'un Faune" came as an exquisite contrast in a performance enhanced by the flute solo of Mr. Laurent. Havel's "La Valse," the "poeme choreographique," which means designed for the dance or ballet, brought the first half of the concert to a modern close.

While there were doubtless some who did not take too kindly to the brilliantly written Ravel work, though it well merits their cultivation, probably all were captivated by Ravel's admirable orchestration of Moussorgsky's piano pieces "Pictures at an Exhibition." The musical world may be eternally grateful for this transmutation, especially when a virtuoso orchestra performs it. This remains one of the Boston Symphony's master performances and last night was no exception.

NEW YORK, N. Y.
HERALD-TRIBUNE

APR 1 - 1939

2 Symphonies Conducted by Koussevitzky

Boston Orchestra Program Here Contains Beethoven and Tchaikovsky Works

Serge Koussevitzky, whose programs with the Boston Symphony Orchestra in its Carnegie Hall visits may nearly always be depended upon to include some work by a contemporary composer, either one wholly new or at least one seldom heard, joined the arch-conservatives Thursday night. At the fifth and final concert of the organization's evening series, it chose to perform two of the most familiar symphonies — the Seventh of Beethoven, and the Fourth of Tchaikovsky. That this procedure pleased the patrons of the orchestra was obvious. Every available seat was occupied, and the audience, which included standees, was unstinting with its expressions of approval.

The interpretations accorded these two symphonies furthered convictions long held that while Mr. Koussevitzky admires the genius of Beethoven, he brings profound affection, as well as deep understanding, to his conveyances of the Russian master's creations.

For, despite the implacably rhythmic and technically authoritative disclosure of the first, third and fourth movements of the Beethoven A major symphony, the Dionysiac spirit of the music was not imparted and the melancholy allegretto movement was too objectively set forth.

Quite another matter was the Tchaikovsky F minor Symphony. The impassioned, intensely dramatic first movement, the nostalgically tinged andantino, the fleet scherzo and the flamboyantly theatrical finale all appeal strongly to Mr. Koussevitzky and he conducted throughout with fier. intensity, eliciting striking tonal effects from his musicians. J. D. B.

CHICAGO, ILL.
AMERICAN

MAR 3 1 1939

Music in Review

BY HERMAN DEVRIES.

Leo Sowerby and Edwin S. Stringham, both American composers of international repute, were represented by their newest contributions on last night's regular subscription concert by the Chicago Symphony in Orchestra Hall. Mr. Sowerby's Concerto for organ and orchestra C major, was the vehicle serving to introduce here as organ-soloist E. Power Biggs, the first interpreter of this consequential work, with the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, at the time of its premiere, nearly a year ago.

The concerto recommends itself by the force of an original orchestral background that permits the organist-soloist perhaps less ostentatious display than many of the more showy pieces for this king of instruments for though abounding in bravura passages, the marriage of organ and orchestra merges so completely that, for the most part, the solo-instrument is too closely allied with the tonal sonority of the orchestra to afford, in a great measure, for the soloist to shine in his own light.

Nevertheless, in the movement marked "slowly and wistfully," Mr. Biggs' manipulation of stops and his remarkable use of hands and feet did give us ample occasion to admire his complete equipment at the console and the angelic tones, that he was able to evoke to make the noble work stand out with great eloquence.

The concerto possesses many virtues of novel instrumentation and flows in torrential streams of potential fire and refined melodic line, hidden cleverly under cascades of luminous efflorescences—all magnificently combined into a whole of rich sonority. The composer and Mr. Biggs were recalled to the stage many times in acknowledgement of the audience's pleasure.

The Stringham Nocturne No. 2 moves along smoothly, melodiously, and even tranquilly, for the most part, save when there is a flash of heavier orchestration, indicative of the mood of the night. The novelty, dedicated to Hans Lange, received meritorious approbation and figured as a preface to the Bacchanele and Finale from Wagner's Overture to "Tannhaueser," as Sowerby's name had appeared on the program directly after that of Mozart, represented by his Symphony in C major (Jupiter) to constitute with the Handel Overture, D major, the entire list of selections.

SO. NORWALK, CONN.
SENTINEL

APR 1 - 1939

Miss Louise Ferris, Bayview ave., and Stuart Leland, New Canaan, are attending the Boston Symphony concert at Carnegie hall, New York, this afternoon.

HARTFORD, CONN.
COURANT

APR 1 - 1939

Subscribers To Symphony Series Must Act Today

Options to Renew For Bushnell Concerts Expire This Evening

Today is the final date on which old subscribers to the Bushnell Concert Series have the privilege of renewing for the coming season their subscriptions for the seats which they held this year, or for making prior application for seats in new locations.

The management of the Memorial has reminded all who have not yet renewed that their options expire today, and it is expected that only a very limited number of seats will not be renewed for. After this date all tickets released will be made available to new applicants in the order in which these applications reach the box office.

Subscription prices for the series are the same as those of the current year: Orchestra, ten, twelve and fourteen dollars; first balcony, ten, twelve and fourteen dollars; second balcony, five, six and eight dollars. These rates apply to the season of six concerts.

As in former years, these concerts will be presented on week-day evenings. The orchestras are the same five major symphonic groups which were so enthusiastically acclaimed here this season. These include the Boston Symphony (twice), the New York Philharmonic-Symphony, Philadelphia Orchestra, Cleveland Orchestra and National Symphony. The concerts are scheduled from October through February.

BROOKLYN, N. Y.
CITIZEN

APR 1 - 1939

Boston Orchestra Concludes 53rd Brooklyn Season; Many Entertain Guests at Concert

With a capacity audience in attendance, the fifty-third season of the Boston Symphony Orchestra in Brooklyn, came to a close last night with the presentation of the fifth in a season's series of concerts at the Brooklyn Academy of Music.

Members of the Brooklyn committee for the concerts entertained in boxes. Other boxes were occupied by the Brooklyn Women's Club, and the Associate Alumnae of Adelphi Academy. Mrs. Clarke H. Woodward, wife of Rear Admiral Woodward, Commandant of the Brooklyn Navy Yard, was hostess in the Navy box.

Mrs. Woodward's guests included Mrs. Charles W. Bunker, Mr. and Mrs. Ebenezer Hill, Captain and Mrs. Chester Mays and Captain and Mrs. Chester George.

Mrs. Oliver G. Carter and Mrs. Frederick W. Burbank, hostesses in the Brooklyn Woman's Club box, entertained Mrs. Arthur S. Tuttle, Mrs. Robert Franklin Ivers, Mrs. Frederic M. Davidson, Mrs. Wilson Briggs Zimmer, Mrs. Thomas H. McClintock and Mrs. Theodore Vosseler.

Guests in the Adelphi box included Miss Jessie Ogg, Mr. and Mrs. Roy M. Hart, Miss Emily H. Bow and Mrs. William B. Parker.

With Mrs. Lewis W. Francis were Mr. and Mrs. Otis Cook Stanton, Mr. Francis, Miss Mary Carruthers, Miss Elizabeth Carroll and John C. Stanton.

Mrs. John J. Schoonhoven's box guests included Mr. and Mrs. Frederick J. Austin, Mr. and Mrs. Floyd Neely, Miss Edith A. Hannam, Miss Eleanore Gertrue Hannam, Miss Gertrude Espencheid and John B. Clark. Miss Marion Rous was the guest of Robert Alfred Shaw.

Miss Anna R. Alexander, of Manhattan, occupied the box of Mrs. Frederic B. Pratt. In the party of Mrs. Benjamin Prince were Rear-Admiral and Mrs. James C. Pryor, Mr. and Mrs. Meredith Langstaff, Mr. and Mrs. Karp Mikhalenkoff and Walter Golde.

The concerts were presented here nder the auspices of the Brooklyn nstitute of Arts and Sciences, ames McDonald, president; the Brooklyn Philharmonic Society, R. untington Woodman, president, nd the Brooklyn committee, Adrian an Sinderen, chairman, and Mrs. enry J. Davenport, acting chairnan.

A complete account of the conert, conducted by Dr. Serge Kousevitzky, will be found in another ection of this edition of "The Brooklyn Citizen."

MUSIC

2R

Houston Orchestra

Remarkable Progress Under Ernst Hoffmann, a Singularly Able Leader and Interpreter

B. Trans. **By MOSES SMITH** April 1/39

HOUSTON, Tex. (By Mail)—The several talents and capabilities necessary for an accomplished conductor were clearly illustrated in a comparison between, on the one hand, the two final subscription concerts of the season of the Houston Symphony Orchestra under Ernst Hoffmann on Monday and Tuesday nights of this week, and, on the other, the concert by the same performers at the beginning of last season, almost a year and a half ago, when the present writer was also in attendance. The inferences could be drawn much more sharply than in the case of even repeated attendance at the concerts by more proficient and celebrated conductors of the North and East.

Listening to a performance by the Boston Symphony Orchestra in Symphony Hall or by the NBC Symphony Orchestra on the air, we direct our principal attention, if not to the intrinsic musical matter (where it belongs), at least to the so-called interpretation of the conductor. We take it for granted that the instrument on which the conductor "plays," an instrument composed of perhaps 100 musicians, is a competent and complete means for realizing the conductor's wishes. It is true that the technic of playing on that complex instrument sometimes obtrudes itself on our attention. The demands of a Koussevitzky, his ear extraordinarily attuned to fine gradations of orchestral sonority, or of a Toscanini, ever more insistent on clarity and suppleness of line, are in themselves objects of our admiration. But our principal comment, if we have any to make after a performance, is reserved for the general lines along which the conductor recreates the music.

Conductor as Drill-Master

What we forget is the function of the conductor as drill-master. To a considerable extent this function persists through the daily grind of preliminary rehearsal even when, with a virtuoso orchestra, a virtuoso conductor poetizes at the concert. But it is in the case of a young and growing orchestra like the one in Houston, consisting for the most part not of expert virtuosi but of run-of-the-mill musicians, that one becomes spectacularly aware of the drill-master aspect of the leader.

Especially when the conductor has been so successful as Mr. Hoffmann here in Houston. One who had watched the remarkable change he had effected in the WPA orchestra in Boston before he came to Houston knew that he was even more than a drill-master; he was also a musical adviser and teacher of the musicians. The duties associated with such a mentor were still occupying Mr. Hoffmann principally when this writer heard the Houston orchestra a year and a half ago. The playing was correct but cautious, because the conductor wanted it so. He held firmly to the axiom that before one may fly one must grow wings.

Fortunate Result

Apparently the conductor has continued to follow his own counsel since then. And the extraordinary rewarding results of his efforts became apparent at the concerts on Monday and Tuesday nights, when the program consisted of Horace Johnson's "Imagery," an inconsequential, unpretentious but not unpleasant Suite based on oriental flavors; Beethoven's "Pastoral" Symphony; Tchaikovsky's "Nutcracker" Suite, and Wagner's "Meistersinger" Prelude.

On the earlier occasion, as the writer recalls it, the quality of the orchestra here roughly approximated that with which Mr. Hoffmann presented a season of opera under WPA auspices in the Boston Opera House. Within the past year and a half, on the evidence of this week's concerts, the orchestra, with relatively few changes of personnel, and still undermanned in the string sections, may be compared favorably in many respects with the second flight of American orchestras — those immediately below the "Big Three" of Boston, New York and Philadelphia.

The Strings

Its principal deficiency, in comparison with those orchestras, lies in the insufficient resonance and virtuosity of the string section. The defects are due partly to the smaller numbers in the several string sections here. They are also due frequently to lesser technical fluency, man for man. Both these things—and they are now the principal artistic obstacles to be overcome here — are essentially financial in origin. More money will solve the problem.

Money will solve it because the Houston Orchestra fortunately has the services of a remarkably able and expert conductor. Even with the pitiful financial means at his disposal he has made of this string section something which most of the more celebrated American orchestras may well envy in several respects. The playing is careful and correct, sensitive (within the technical limitations of the musicians) and musically intelligent. Broad, sloppy, careless strokes for the sake of big "effects" are not discernible, because that is not the way of the conductor. Instead, one noted in the "Pastoral" Symphony a devotion to the rhythmic and dynamic demands of the composer which was refreshing because, alas! it is now so rare. The inevitable cautiousness of the string players was necessarily accompanied by little less than ideal flexibility on the part of Mr. Hoffmann. But in all other respects, including the admirable and surprising playing of the wind sections, the presentation seemed to me on something like a par with the performance I had heard a few nights earlier from the Minneapolis Symphony Orchestra under Dimitri Mitropoulos.

The Wind Sections

In the second half of the program, where the music was not quite so exposed in character and where the wind instruments bore a far heavier burden, the performances were correspondingly more compelling. Adopting for several of the movements of the "Nutcracker" Suite brisker tempos than are customary, the conductor brought them off because of the virtuosity of his players, particularly the woodwind. The brass had its principal inning in the Wagner Prelude. Here, as throughout the concert, it proved to be an exceptionally able choir, playing for the most part cleanly and with good intonation and with a quality of tone rare in America. There are already among these wind players many who are "ready" for positions in the big American orchestras. They will probably remain here in Houston because of their devotion to their conductor.

The Conductor

And they will be right. For in addition to his remarkable executive and, so to say, pedagogical talents, he proved, as the music-making became freer through these two concerts, to be an interpreter very much under-rated, at least by me. Even though I could not on first acquaintance subscribe to some of the tempos in the "Nutcracker" performance, the conductor made his exposition so logically, musically and tastefully as to provide one of the finest performances of the Suite I have heard anywhere. Without the suggestion of dynamic or rhythmic distortion, but only with a proper appreciation for color and contrast, Mr. Hoffman breathed new life into a delicious score.

In the performance of the Wagner Prelude Mr. Hoffmann was a masterful interpreter (quickly recalling his long experience in opera). It may be objected that there is nothing "new" to be discovered in the Prelude. But a performance of it by a far better known orchestra and conductor on the air the night before showed plainly that a considerable accretion of sloppiness is to be disposed of. There was nothing sloppy about the performance here. It was straightforward, following clearly the Wagnerian indications which a competent, literate, sensitive and imaginative conductor knows how to interpret. Mr. Hoffmann was all these things. At the moment I can think of only three conductors in America who could have provided so exciting a performance.

The Opportunity

The Houston Orchestra has sprouted wings and in so doing has released the spirit and imagination of its gifted conductor. Whether the two together will be permitted to extend a promising present into a rich future remains to be seen. Given a conductor like Mr. Hoffmann, who has practical executive talents in addition to musical ones, the problem is reducible entirely to terms of money. As it is, the Houstonians, with an incredibly low budget for operations, are getting the most remarkable musical bargain I have ever observed. Not to make the most of it would indeed be an artistic crime. Merely to acknowledge the bargain will produce in a very few years, I believe, one of the leading orchestras and one of the principal conductors on this continent.

ATTLEBORO, MASS.
SUN

APR 1 - 1939

"The Damnation Of Faust" to Be Given April 16

The Handel and Haydn society of Boston, under the direction of Dr. Thompson Stone, is presenting "The Damnation of Faust" by Hector Berlioz, on Sunday afternoon, April 16, at 3:30 o'clock in Symphony hall, Boston. The society has been working all year on its part of the production, giving to it the time and energy which it usually spends on three or four annual concerts.

As soloists for the occasion it has secured Gertrude Ehrhart, Boston sorano who has been heard with pleasure in Attleboro, to sing the part of "Marguerite." "Faust" will be sung by Paul Althouse, tenor of the Metropolitan opera. From the Chicago City Opera company comes Mark Love, baritone, making his Boston debut, who will sing "Brander," and the colorful part of Mephistopheles will be portrayed by Gean Greenwell, who has sung with the Handel and Haydn society before. In addition, 74 members of the Boston Symphony orchestra will assist, the whole production to be under the direction of Dr. Stone.

Realizing that many people will be interested in this remarkable production, the Handel and Haydn society has set aside a block of tickets in choice locations to be sold through the Massachusetts Federation of Music clubs and their affiliated organizations and friends. For the convenience of persons not wishing to go to Boston to secure their seats, Mrs Lawrence E. Baer, 218 County st., has a certain number of seats in various locations which may be secured; not tickets to be exchanged but the actual seats themselves, or she will be glad to make any reservations desired.

BROOKLYN, N. Y.
EAGLE

APR 1 - 1939

Boston Symphony Season Closed With 5th Concert

A capacity audience attended the final concert of the 53d season of the Boston Symphony Orchestra last evening at the Academy of Music. It was the fifth concert of the season's series presened under the auspices of the Brooklyn Institute of Arts and Sciences, James McDonald president; Brooklyn Philharmonic Society, R. Huntington Woodman, president, and the Brooklyn Committee, Adrian Van Sinderen, chairman, and Mrs. Henry J. Davenport, acting chairman.

Prominent members of the Brooklyn Committee entertained in box parties and other boxes were occupied by the Brooklyn Woman's Club and the Associate Alumnae of Adelphi Academy. The Navy Box was occupied by a party with Mrs. Clarke H. Woodward, wife of Rear Admiral Woodward, commandant of the Brooklyn Navy Yard, as the hostess.

Mrs. Woodward's guests included Mrs. Charles W. Bunker, Mr. and Mrs. Ebenezer Hill, Captain and Mrs. Chester Mays and Captain and Mrs. Chester George. Mrs. Oliver G. Carter and Mrs. Frederik W. Burbank, hostesses in the Brooklyn Woman's Club box, entertained Mrs. Arthur S. Tuttle, Mrs. Robert Franklin Ives, Mrs. Frederick M. Davidson, Mrs. Wilson Briggs Zimmer, Mrs. Thomas H. McClintock and Mrs. Theodore Vosseler. Guests in the Adelphi box included Miss Jessie Ogg, Mr. and Mrs. Roy M. Hart, Miss Emily H. Bow and Mrs. William B. Parker.

With Mrs. Lewis W. Francis were Mr. and Mrs. Otis Cook Stanton, Mr. Francis, Miss Mary Carruthers, Miss Elizabeth Carroll and John C. Stanton. Mrs. John J. S. Schoonhoven's box guests included Mr. and Mrs. Frederick J. Austin, Mr. and Mrs. Floyd Neely, Miss Edith A. Hannam, Miss Eleanore Gertrude Hannam, Miss Gertrude Espencheid and John B. Clark. Miss Marion Rous was the guest of Robert Alfred Shaw. Miss Anna R. Alexander of Manhattan occupied the box of Mrs. Frederic B. Pratt.

In the party of Mrs. Benjamin Prince were Rear Admiral and Mrs. James C. Pryor, Mr. and Mrs. Meredith Langstaff, Mr. and Mrs. Karp Mikhalenkoff and Walter Golde.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, presented a program which included Schumann's Symphony No. 4 in D minor, Op. 120; Debussy's "Prelude a l'Apres Midi d'un Faune" (Eclogue by S. Mallarme); Ravel's "La Valse," and Moussorgsky's "Pictures at an Exhibition" (Pianoforte pieces arranged for orchestra by Maurice Ravel).

Members of the Brooklyn Committee serving as chairmen assisting Mrs. Davenport during the 1938-39 season were Mrs. Edward C. Blum, chairman of boxes; Mrs. M. Preston Goodfellow, chairman of the Membership Committee; Mrs. William G. James Jr., Junior League Committee chairman, and Mrs. Thomas F. Casey, Regional Committee chairman.

CHICAGO, ILL.
TRIBUNE

APR 2 - 1939

Boston to Send Its Symphony for N. U. Series

By Edward Barry.

Of late years Chicagoans have been developing an almost mystical attitude toward the women's board of the Passavant hospital. Why should we spend time and money trotting east to hear Toscanini, Stokowski, and Koussevitzky? If we just relax and have faith, the ladies will bring them to us sooner or later.

And sure enough they have. Stokowski and the Philadelphia orchestra came here in the spring of 1936 for a hospital benefit. Toscanini and the NBC outfit visited Chicago this last winter to give a concert under similar auspices. Now a bombshell has fallen in the shape of an announcement that Serge Koussevitzky and the Boston Symphony orchestra are coming—but *not* under Passavant sponsorship!

University college of Northwestern university has scooped the women's board and has booked the world famous conductor and orchestra into the Auditorium theater for a Dec. 13 concert. This will be their first Chicago appearance in six years and will rank as the outstanding event of Northwestern's fifth history and enjoyment of music series.

Koussevitzky is a Russian string bass virtuoso who has risen to a commanding position among orchestra directors. There are not half a dozen men, here or abroad, who can be mentioned in the same breath with him.

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Coincident with the announcement of Koussevitzky's coming, Northwestern revealed its entire '39-'40 schedule. The season will open on Oct. 31 with a concert by the Philadelphia orchestra under Eugene Ormandy's direction. The Catherine Littlefield ballet, whose reëngagement by the Chicago City Opera company has just been announced, gives a performance on Nov. 19 for Northwestern. Jascha Heifetz, the grown-up violin prodigy who succeeded in keeping the world's attention by his artistry when his youth would no longer suffice, will offer a recital on Dec. 3.

Sergei Rachmanioff, Russian pianist and composer, comes the second Sunday of the new year, to be followed two weeks later by Marian Anderson, contralto, who has the unique honor of having appeared on every series since these history and enjoyment of music concerts started.

The General Platoff Don Cossack choir is due Feb. 4. Helen Jepson, hugely successful operatic soprano, promises one of her rare Chicago recitals on Feb. 18. Thus, on a big crescendo, the series will close.

PROVIDENCE, R. I.
JOURNAL

APR 2 - 1939

On the Concert Calendar

Today—Free lecture on Boston Symphony Orchestra program by John Archer; Providence Public Library, 4 p. m. Oratorio, "The Seven Last Words," Dubois, Beneficent Congregational Church, 5 p. m. Passion music, St. Stephen's Church, 5 p. m. Cantata, "The Darkest Hour," Moore, All Saints' Memorial Church, 7 p. m. Rossini's "Stabat Mater," Providence Oratorio Society, William W. DeRoin, director; Plainfield Street Baptist Church, 7:30 p. m. Providence Federal Orchestra, Edouard Caffier, conductor; Alexandre Peloquin, pianist; soloist; Hope high school, 8:30 p. m.

Tuesday—Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor; Metropolitan Theatre, 8:30 p. m.

April 12—Holy Cross College Musical Clubs, [illegible] Auditorium, evening.

April 13—Brown University Orchestra, Prof. Arlan [illegible] Coolidge, director; Faunce House, evening.

April 17—Annual concert, Chamin-

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NEW ORLEANS, LA.
ITEM

APR 2 - 1939

Reviews of New Records

Concert Recordings

By CHARLES LAMMOND

A novelty, however, is among the outstanding albums of the month. Aaron Copland's "El Salon Mexico," (M-546), a slam-bang affair which depicts the more exotic side of Mexican night life, with Koussevitzky and the Boston Symphony. Much of it is written [illegible] what might be termed a Latin jazz idiom, interspersed with themes from several folk songs. There is in this set, incidentaly, some terrific tympani work and the recording is amazing in its incisive brilliance. On the odd side of the set Stravinsky's arrangement of the "Song of the Volga Boatmen" removes it from the sphere of certain of its trite investitures and puts in what sounds like a chorale rendition.

MUSIC

212

Houston Orchestra

Remarkable Progress Under Ernst Hoffmann, a Singularly Able Leader and Interpreter

B. Trans. By MOSES SMITH April 1/39

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ATTLEBORO, MASS.
SUN

APR 1 - 1939

"The Damnation Of Faust" to Be Given April 16

The Handel and Haydn society of Boston, under the direction of Dr. Thompson Stone, is presenting "The Damnation of Faust" by Hector Berlioz, on Sunday afternoon, April 16, at 3:30 o'clock in Symphony hall, Boston. The society has been working all year on its part of the production, giving to it the time and energy which it usually spends on three or four annual concerts.

As soloists for the occasion it has secured Gertrude Ehrhart, Boston sorano who has been heard with pleasure in Attleboro, to sing the part of "Marguerite." "Faust" will be sung by Paul Althouse, tenor of the Metropolitan opera. From the Chicago City Opera company comes Mark Love, baritone, making his Boston debut, who will sing "Brander," and the colorful part of Mephistopheles will be portrayed by Gean Greenwell, who has sung with the Handel and Haydn society before. In addition, 74 members of the Boston Symphony orchestra will assist, the whole production to be under the direction of Dr. Stone.

Realizing that many people will be interested in this remarkable production, the Handel and Haydn society has set aside a block of tickets in choice locations to be sold through the Massachusetts Federation of Music clubs and their affiliated organizations and friends. For the convenience of persons not wishing to go to Boston to secure their seats, Mrs Lawrence E. Baer, 218 County st., has a certain number of seats in various locations which may be secured, not tickets to be exchanged but the actual seats themselves, or she will be glad to make any reservations desired.

BROOKLYN, N. Y.
EAGLE

APR 1 - 1939

Boston Symphony Season Closed With 5th Concert

A capacity audience attended the final concert of the 53d season of the Boston Symphony Orchestra last evening at the Academy of Music. It was the fifth concert of the season's series presened under the auspices of the Brooklyn Institute of Arts and Sciences, James McDonald president; Brooklyn Philharmonic Society, R. Huntington Woodman, president, and the Brooklyn Committee, Adrian Van Sinderen, chairman, and Mrs. Henry J. Davenport, acting chairman.

Prominent members of the Brooklyn Committee entertained in box parties and other boxes were occupied by the Brooklyn Woman's Club and the Associate Alumnae of Adelphi Academy. The Navy Box was occupied by a party with Mrs. Clarke H. Woodward, wife of Rear Admiral Woodward, commandant of the Brooklyn Navy Yard, as the hostess.

Mrs. Woodward's guests included Mrs. Charles W. Bunker, Mr. and Mrs. Ebenezer Hill, Captain and Mrs. Chester Mays and Captain and Mrs. Chester George. Mrs. Oliver G. Carter and Mrs. Frederik W. Burbank, hostesses in the Brooklyn Woman's Club box, entertained Mrs. Arthur S. Tuttle, Mrs. Robert Franklin Ives, Mrs. Frederick M. Davidson, Mrs. Wilson Briggs Zimmer, Mrs. Thomas H. McClintock and Mrs. Theodore Vosseler. Guests in the Adelphi box included Miss Jessie Ogg, Mr. and Mrs. Roy M. Hart, Miss Emily H. Bow and Mrs. William B. Parker.

With Mrs. Lewis W. Francis were Mr. and Mrs. Otis Cook Stanton, Mr. Francis, Miss Mary Carruthers, Miss Elizabeth Carroll and John C. Stanton. Mrs. John J. S. Schoonhoven's box guests included Mr. and Mrs. Frederick J. Austin, Mr. and Mrs. Floyd Neely, Miss Edith A. Hannam, Miss Eleanore Gertrude Hannam, Miss Gertrude Espencheid and John B. Clark. Miss Marion Rous was the guest of Robert Alfred Shaw. Miss Anna R. Alexander of Manhattan occupied the box of Mrs. Frederic B. Pratt.

In the party of Mrs. Benjamin Prince were Rear Admiral and Mrs. James C. Pryor, Mr. and Mrs. Meredith Langstaff, Mr. and Mrs. Karp Mikhalenkoff and Walter Golde.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, presented a program which included Schumann's Symphony No. 4 in D minor, Op. 120; Debussy's "Prelude a l'Apres Midi d'un Faune" (Eclogue by S. Mallarme); Ravel's "La Valse," and Moussorgsky's "Pictures at an Exhibition" (Pianoforte pieces arranged for orchestra by Maurice Ravel).

Members of the Brooklyn Committee serving as chairmen assisting Mrs. Davenport during the 1938-39 season were Mrs. Edward C. Blum, chairman of boxes; Mrs. M. Preston Goodfellow, chairman of the Membership Committee; Mrs. William G. James Jr., Junior League Committee chairman, and Mrs. Thomas F. Casey, Regional Committee chairman.

CHICAGO, ILL.
TRIBUNE

APR 2 - 1939

Boston to Send Its Symphony for N. U. Series

By Edward Barry.

Of late years Chicagoans have been developing an almost mystical attitude toward the women's board of the Passavant hospital. Why should we spend time and money trotting east to hear Toscanini, Stokowski, and Koussevitzky? If we just relax and have faith, the ladies will bring them to us sooner or later.

And sure enough they have. Stokowski and the Philadelphia orchestra came here in the spring of 1936 for a hospital benefit. Toscanini and the NBC outfit visited Chicago this last winter to give a concert under similar auspices. Now a bombshell has fallen in the shape of an announcement that Serge Koussevitzky and the Boston Symphony orchestra are coming—but *not* under Passavant sponsorship!

University college of Northwestern university has scooped the women's board and has booked the world famous conductor and orchestra into the Auditorium theater for a Dec. 13 concert. This will be their first Chicago appearance in six years and will rank as the outstanding event of Northwestern's fifth history and enjoyment of music series.

Koussevitzky is a Russian string bass virtuoso who has risen to a commanding position among orchestra directors. There are not half a dozen men, here or abroad, who can be mentioned in the same breath with him.

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Coincident with the announcement of Koussevitzky's coming, Northwestern revealed its entire '39-'40 schedule. The season will open on Oct. 31 with a concert by the Philadelphia orchestra under Eugene Ormandy's direction. The Catherine Littlefield ballet, whose reëngagement by the Chicago City Opera company has just been announced, gives a performance on Nov. 19 for Northwestern. Jascha Heifetz, the grown-up violin prodigy who succeeded in keeping the world's attention by his artistry when his youth would no longer suffice, will offer a recital on Dec. 3.

Sergei Rachmanioff, Russian pianist and composer, comes the second Sunday of the new year, to be followed two weeks later by Marian Anderson, contralto, who has the unique honor of having appeared on every series since these history and enjoyment of music concerts started.

The General Platoff Don Cossack choir is due Feb. 4. Helen Jepson, hugely successful operatic soprano, promises one of her rare Chicago recitals on Feb. 18. Thus, on a big crescendo, the series will close.

PROVIDENCE, R. I.
JOURNAL

APR 2 - 1939

Application Oct. 5, 1938; 233,450; 14 claims. rge H. Goldsmith, Paw- process for smelling, puri-

Today—Fr [illegible] Boston Symphony Orchestra program by John Archer; Providence Public Library, 4 p. m. Oratorio, "The Seven Last Words," Dubois, Beneficent Congregational Church, 5 p. m. Passion music, St. Stephen's Church, 5 p. m. Cantata, "The Darkest Hour," Moore, All Saints' Memorial Church, 7 p. m. Rossini's "Stabat Mater," Providence Oratorio Society, William W. DeRoin, director; Plainfield Street Baptist Church, 7:30 p. m. Providence Federal Orchestra, Edouard Caffier, conductor; Alexandre Peloquin, pianist; soloist; Hope high school, 8:30 p. m.

Tuesday—Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor; Metropolitan Theatre, 8:30 p. m.

April 12—Holy Cross College Musical Clubs, Plantations Auditorium, evening.

April 13—Brown University Orchestra, Prof. Arlan R. Coolidge, director; Faunce House, evening.

April 17—Annual concert, Chamin-

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NEW ORLEANS, LA.
ITEM

APR 2 - 1939

Reviews of New Records

Concert Recordings

By CHARLES LAMMOND

A novelty, however, is among the outstanding albums of the month. Aaron Copland's "El Salon Mexico," (M-546), a slam-bang affair which depicts the more exotic side of Mexican night life, with Koussevitzky and the Boston Symphony. Much of it is written in what might be termed a Latin jazz idiom, interspersed with themes from several folk songs. There is in this set, incidentaly, some terrific tympani work and the recording is amazing in its incisive brilliance. On the odd side of the set Stravinsky's arrangement of the "Song of the Volga Boatmen" removes it from the sphere of certain of its trite investitures and puts in what sounds like a chorale rendition.

MUSIC

Boston Symphony Bids Au Revoir to City for Season

Prov. Journal April 5/39

By G. Y. Loveridge

A lush au revoir was delivered by Dr. Serge Koussevitzky and the Boston Symphony Orchestra to their Providence admirers in Metropolitan Theatre last night. It was a performance splendid with color, prodigious in virtuosity.

The program was hardly an adventurous one. In fact, Dr. Koussevitzky shows a disinclination to take any risks in this city. All season long there has been nothing by an American composer, and the only wanderings from the broad highway have been a violin concerto and an inoffensive fairy tale both by Prokofieff, and both good.

Why not chance offending us once in a while with something we probably or certainly won't like? Let's know what's going on in the world today, as well as what went on a century ago. Surely we have as much right as any audience to hiss down some new thing that will be a classic and a marvel 50 years from now, or to acclaim some other new thing that will be properly forgotten next season.

Last night Tchaikovsky, Debussy, Ravel and Vaughan Williams were sent into the game, Mr. Williams being the only person fairly new to the varsity line-up, and not carrying the ball to any extent. What we heard of him, though, was excellent, a fantasia on a theme by the Elizabethan composer Thomas Tallis, performed by a double string orchestra. The Boston Symphony strings could make "Jeepers Creepers" seem profound; the manner in which they gave out the fantasia was magnificent in suavity and vigor of tone, in richness of shading, in precision of accent. The mingling of melodies and the answering of choir to choir were fascinating, elegantly expressive.

These rather chaste proceedings were followed by the decadent graces of "Prelude a l'Apres-midi d'un Faune," by Debussy. This never fails to hypnotize under Dr. Koussevitzky's leadership. The enchanting tones of flute and oboe weaving among the soft colors of the strings kept the attention as effectively as the Ancient Mariner's glittering eye, and far more pleasantly.

A vigorous and sometimes noisy elucidation of "La Valse," another siren-song that no audience can resist, was then presented, with an air of grandeur and an eclat that lured the listeners into oral applause as well as hand-clapping.

All this led to the Fourth Symphony, in F minor, by Tchaikovsky, an old dependable that winds up a season with such brassy brilliance and exotic hues as few other works can provide. From the opening proclamation in the horns to the final tremendous, and purely musical, crash of the orchestra this was a superb, memorable utterance. The orchestral tone was as transparent as air, the beautiful melodies, in whatever voice they appeared, were ever clear and fresh.

Who has heard a more thrilling reading of the scherzo, strings more unanimous, trombones more agile and obedient?

When Dr. Koussevitzky dug down for the last fortissimo, the audience exploded with enthusiasm. He was demanded from the wings several times.

During the evening he gave special recognition to Messrs. Burgin, Theodorowicz, LeFranc, Bedetti, Laurent and Gillet for solo work, and more than once motioned the whole orchestra to its feet.

NEW YORK, N. Y.
Sunday Journal & American

APR 2 - 1939

By GRENA BENNETT.

The final matinee concert this season of the Boston Symphony took place yes[redacted]in Carnegie Hall. Conductor Serge Koussevitzky's interest in Russian music was expressed in his devoting most of the program to compositions by Moussorgsky and Stravinsky.

The first-mentioned was represented by his prelude to the opera "Khovantchina" inspired by a succession of Slavic folksongs ranging from tunes of singular beauty and tenderness to others of definite passion and fury.

The pastel coloring of Stravinsky's "Sacre de Printemps," originally planned as a novelty for the celebrated Diaghileff Ballet, and since then performed occasionally by symphonic organizations, was a poetic contrast to the preceding number.

BROOKLYN, N. Y.
EAGLE

APR 2 - 1939

Overtones

Composer in the Limelight as New Friends . . . Of Music Conclude 'Revival' Series and Smith College Announces Hadyn Festival

By MILES KASTENDIECK

That the composer of the hour should be a man born 207 years ago last Friday is an interesting commentary on our times. Yet Franz Josef Haydn has caught the spotlight this season in a number of ways and his "revival" appears to be in full swing. Chiefly responsible for this accent on Haydn have been the New Friends of Music concerts, of which the sixth and last will be given in Carnegie Hall this afternoon. A comparatively unknown sypmhony (No. 91 in E flat, not previously performed in this country) and one heard perhaps once in a decade (No. 82 in C, known as "L'Ours," the bear) make up the characteristic program. Scholarly research has born significant fruit, and as these "lost" symphonies are resuscitated, a re-estimation of Haydn's development as a self-made composer is in order.

Probably it was by coincidence that Koussevitsky chose to act out the story of the "Farewell" symphony at the "Concert Extraordinaire" of the Boston Symphony Orchestra in February, but it was quite in keeping with the quickening interest in Haydn's music. Now comes the announcement that as the climax of the season's activities of the Smith College music department there will be a Haydn Festival presented at Northampton the last weekend of this month. Among the works to be given are symphonies No. 49, "La Passione," and No. 102, and the "Creation," while Prof. Leland Hall is to lecture on the composer. There remains now for some enterprising conductor to give an all-Haydn program in New York to complete the story. The orchestra of the New Friends of Music has come close to it, but the very rare phenomenon has yet to be announced.

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It is one of the interesting facts in current musical activity that we really know very little about Haydn as a composer of symphonies. He composed in all 104 works in this form, yet hardly more than a dozen grace the repetoires of leading orchestras. Less than half of them have of course been available to either student or conductor in even the best of libraries and many have been gathering dust in the British Museum these many years. Those that we have heard are works performed during the composer's lifetime and all of them to product of his latest years. It is only the result of a fervent antiquarian interest that a number of the unknown works are now available. As they come to performance, they not only throw interesting light on the composer but appear to capture the interest of audiences to such an extent that last week the New Friends of Music were requested to repeat the performance of No. 80. (This work is now recorded, as Mr. Williams points out in his column today.)

Through the efforts of Dr. Alfred Einstein and his friend, Fritz Stiedry, conductor of the orchestra of the New Friends of Music, we now have a desirable and welcome addition for our orchestral repertoires. Where before we knew chiefly the Haydn released from his duties at the court of Prince Esterhazy, now we are learning of the Haydn who served 30 years in that musical circle and composed to his heart's delight. His only obligation was to please his employer, and that appears to have been comparatively easy, and to bring him something different and even surprising in each new composition. In fulfilling that duty, Haydn had to rely more on invention than later in London when he had only to please while resting on his laurels. The difference reveals the composer in the mood of an archexperimentalist. ist.

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Haydn might well appeal to modern composers whose love of the experimental is akin to his and whose increasing efforts to state their musical ideas in simple terms finds echo in his simplicity. There is a wealth of originality and invention in the symphonies of this "middle" period not alone confined to the woodwinds with which Haydn seems to have been intrigued. It is during this time, however, that he experimented sufficiently to reveal how the orchestra that Beethoven used actually developed. He combined various instruments for the novel tonal effects that they might produce. He went further and delved into the possibilities of musical structure, rounding out what is called sonata form to a point that Beethoven could study it as authoritative.

Thus it happens that the new emphasis on Haydn's music offers a restudy of his music and of him as a composer. It would be most fitting that Dr. Alfred Einstein, who is so eminently fitted for the task, should soon be able to write a book of which the title might be "The Development of Haydn as a Composer." The symphonist as he is now known to the world would be the better understood and Haydn's contribution to the orchestra and the symphony would assume a far more important place than it has. In the meantime, music lovers would discover some music comparable with the accepted Haydn symphonies.

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The world at large has dubbed him "Papa Haydn" chiefly because of the characteristics of his music. The cheerful, pleasant, genial composer has been somewhat maligned with this appellation, for it was taken for granted that there was nothing very profound about this delightful music. A closer study of Haydn reveals more profundity than is commonly supposed he had. He may remain "Papa Haydn" from an historical point of view when he is recognized as an innovator par excellence. Perhaps Haydn, 200 years after, is just beginning to come into his own.

Manhattan Music

Carnegie Hall

Today — Philharmonic - Symphony Society at 3; New Friends of Music at 5:30.

Tuesday — Artur Rubinstein, pianist, at 8:30.

Wednesday — Philharmonic-Symphony Society at 2:30.

Thursday—Philharmonic-Symphony Society at 8:45.

Town Hall

Today — Arthur de Filippi, tenor, at 3; Ray Lev, pianist, at 8:30.

Tomorrow—Helen Thomas, pianist, at 8:30.

Wednesday—Lyell Barbour, pianist, at 8:30.

Saturday—Adolf Busch, violinist; Rudolf Serkin, pianist; final recital at 8:30.

WASHINGTON, D. C.
STAR

APR 2 - 1939

The Washington Choral Society, directed by Louis A. Potter, has begun weekly rehearsals of Beethoven's "Missa Solemnis," which will be sung here next season. As far as is known by the choral society, the "Missa Solemnis" has never been heard here, and is rarely presented because of the extreme difficulty of its adequate presentation. Its most recent performances have been given by the Boston Symphony Orchestra. Rehearsals are

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NEW YORK, N. Y.
TIMES

APR 2 - 1939

CONCERT AND OPERA ASIDES

Gleanings From the Orchestral Front—Ensemble of the New Friends to Continue Next Season—Prize Winners

THE orchestral pot is simmering. News and rumors from cities in the East and West have been drifting in about various orchestras. Here are some of these items:

Isidor Gusikoff is leaving his post as first 'cellist of the Philadelphia Orchestra. Difficulties with the conductor, Mr. Ormandy. He is joining the N. B. C. Orchestra. The 'cellist of the Kolisch Quartet and the first 'cellist of the Minneapolis Symphony Orchestra are others involved in the shift that seems to have affected the 'cello section.

The Boston Symphony Orchestra's plan to go abroad this Spring, with visits and performances in England, France, Belgium and Holland on the agenda, has evidently not worked out, and the trip may be called off for the time being.

The chamber orchestra of the New Friends of Music is going to continue. Concerts are being booked for next season, in town and afield. And compositions are being commissioned, which is to the good.

NEW YORK, N. Y.
HERALD-TRIBUNE

APR 2 - 1939

Boston Players Offer Season's Final Concert

Koussevitzky Leads Group in Work by Stravinsky; Boys' Choir at Town Hall

By Francis D. Perkins

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, made its last New York appearance of the season yesterday afternoon in Carnegie Hall while, at Town Hall, the Apollo Boys' Choir from Birmingham, Ala., was giving its first New York concert under Coleman Cooper's direction. Dr. Koussevitzky devoted his program to the prelude to Moussorgsky's "Khovantchina," Stravinsky's "La Sacre du Printemps" and Brahm's first symphony, and the twenty-four boys from the South sang religious music by Franck, Adams, Mozart, Nascus, Eber and Schmidt and secular songs by Mozart, Forsyth, Schubert, Weber, Kjerulf and Krull.

"Le Sacre du Printemps" is already in its second quarter-century, and fifteen years have passed since it was introduced to New York by the Boston Symphony Orchestra, then under Pierre Monteux. Yesterday afternoon's performance was the twenty-fourth in this borough and the first since Mr. Stravinsky conducted the work with the Philharmonic-Symphony two years ago, and had opportunity to reflect upon the difference between the cheers he received on that occasion and the demonstration of a very different sort which accompanied the Paris premiere of the "Sacre" in 1913.

This work can now be regarded as one of the regular members of our standard repertoire and as music whose durable merits have remained apparent after the disappearance of the sensation and controversy of its first years. The exciting effect of the impact of its weighty, emphatic, constantly changing rhythms wanes after repeated hearings, but these are still impressive; the music, if not made throughout of equally precious metals, remains something of exceptional stature and mass, elemental and intensely imaginative. The performance, as on other occasions when the work has been played by this orchestra under Dr. Koussevitzky, was admirable both for its force and momentum, its clarity of outline and detail and its expressiveness both in the subtle, remotely poetic measures of the score and in those of massed sonority and percussiveness. There was ardent applause. Praise was also due to the conductor and his admirable orchestra for the sensitive and imaginative interpretation of the haunting Moussorgsky prelude.

NEW YORK, N. Y.
WORLD-TELEGRAM

APR 3 - 1939

Fine Music Marks End of Season

Boston Symphony Gives Brilliant Final Program.

By PITTS SANBORN.

As vernal valedictory the Boston Symphony Orchestra completed its local season on Saturday with a Carnegie Hall matinee that in brilliance has perhaps never been surpassed anywhere. The program offered by Serge Koussevitzky comprised three numbers—Moussorgsky's prelude to his opera "Khovanstchina," Stravinsky's "Sacre du Printemps," and the First Symphony of Brahms.

If brilliance had no place in the prelude, this picture of dawn on the Moskva River had the balance, finish, euphony that it required. And it prefaced beautifully the sheer orchestral splendors that were to follow. The "Sacre" may no longer administer the fillip that it once did as a concert piece—it loses much away from the stage and the dancing—but in any case Saturday's performance as an example of instrumental virtuosity was unsurpassable.

So was the performance of the symphony. One might object here and there to Mr. Koussevitzky's tempi, but, on the other hand, his treatment of certain details was perhaps unprecedentedly happy. And be all that as it may, the cumulative effect was overwhelming. The great audience applauded the "Sacre" enthusiastically and after the incontestable greatness of Brahms some

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NEW YORK, N. Y.
HERALD-TRIBUNE

APR 5 - 1939

Last Concert in Providence

Society Hears Closing Program of Boston Symphony Orchestra

Special to the Herald Tribune

PROVIDENCE, April 4.—Among those attending the closing concert of the Boston Symphony Orchestra here tonight were Mr. and Mrs. Henry Dexter Sharpe, Mr. and Mrs. Kenneth Shaw Safe, Mr. and Mrs. Gilbert Maurice Congdon, Mr. and Mrs. Harry Parsons Cross, Mr. and Mrs. Hugh F. MacColl, Mr. and Mrs. William S. Innis and Mr. and Mrs. Byron S. Watson.

WALLA WALLA, WASH. ✓
UNION - BULLETIN

APR 2 - 1939

Symphony Orchestra for Doctors Only

A group of about 50 Boston medical doctors have organized a symphony orchestra of their own. Nicholas Slonimsky, formerly affiliated with Dr. Serge Koussevitzky of the Boston Symphony, will conduct.

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NEW YORK, N. Y.
EVENING POST

APR 3 - 1939

Week-End Music Events

Walter Conducts NBC Symphony in Berlioz Program—"New Friends" Season Ends

The Boston Symphony Orchestra and Serge Koussevitzky gave their last local concert of the season at Carnegie Hall last Saturday afternoon. The program was devoted to Stravinsky's "La Sacre du Printemps," Brahms' First Symphony, and the Prelude to Moussorgsky's "Khovantchina."

In the evening in the same hall, the Philharmonic-Symphony Orchestra, under John Barbirolli, was heard in a Students' Concert. The Concerto for Violin and Orchestra by Delius was played for the first time at the Philharmonic-Symphony concerts; the soloist was the orchestra's own John Corigliano. The program opened with Weber's Overture to "Oberon" and closed with the First Symphony of Sibelius.

TIME MAGAZINE
CHICAGO, ILL.

APR 10 1939

SYMPHONIC, ETC.

Aaron Copland: El Salón Mexico (Boston Symphony, Sergei Koussevitzky conducting; Victor: 3 sides). At his best as a deft impressionist, U. S. Composer Copland here records sultry musical impressions of Mexico. Koussevitzky's Bostonians play them like summer lightning.

BROOKLYN, N. Y.
EAGLE

APR 3 - 1939

Music of the Day

By MILES KASTENDIECK

Exceptional Performance of Stravinsky In Boston Finale; NBC Plays All-Berlioz; Iturbi and Corigliano Soloists

Musically speaking, the Rite of Spring was officially celebrated at the Boston Symphony matinee in Carnegie Hall on Saturday with Serge Koussevitzky acting as high priest for the performance of Stravinsky's "Le Sacre du Printemps." Those who were present will perhaps never forget the occasion, for the performance was one of the most remarkable on record. It is almost inconceivable to think that it could be done better.

A quarter of a century, however, has not rid us of strongly divided opinion about Stravinsky's work. Gone is the out-and-out irritation at the music; it was received not only tolerantly but with a decided show of applause. There was even cause for cheers, but these probably came more for the superb playing of the orchestra than for the music. Many in the audience would emphatically claim that it wasn't music, but their numbers are diminishing with the years. It still is and will remain a striking composition. The sooner we realize that Stravinsky achieved what he set out to do, we shall admire his work the more. He has depicted pagan Russia in this music: primitive, violent and intensely expressive. No wonder there are frenzied, excruciating moments, savage to the core, but how vivid and meaningful they are. After this performance there was more cause for exultation than anything else: Dr. Koussevitzky had made it music in the accepted sense and in a manner little short of amazing.

After so stupendous an experience as the Stravinsky, it was something for both conductor and orchestra to turn to Brahms First Symphony and give another memorable performance. The power and the sweep of his broad and majestic conception of this familiar music was a recreation of exceptional skill. The concert opened with Moussorgsky's Prelude to "Khovanstchina," a gem of its kind, and treated as such.

NEW YORK, N. Y.
SUN

APR 3 - 1939

Music of the Week

Bonner's 'White Nights'—Cori
Iturbi Are Soloists—'Le Sacre

Bostonians End Season.

The remarkable feature of the season's last matinee by the Boston Symphony Orchestra in Carnegie Hall on Saturday was not the splendid playing by the musicians, or the constant interest of Serge Koussevitzky's conducting. These, after all, are in the realm of the expectable. But the enthusiasm that greeted the performance of Stravinsky's "Sacre du Printemps" was a startling evidence of the progress local audiences have made in listening capacity in a decade.

Now that the over-wash of sensationalism has begun to recede, it becomes apparent that if the work is not the earth-shaking masterpiece that its proponents proclaim it to be, it has musical values beyond those acknowledged by its detractors. As Mr. Koussevitzky's fluid and propulsive performance demonstrated, it has merits, in purely conventional musical terms, not usually conceded to it. Among these the consistency of the musical idiom and the superb suitability of the orchestral language to the emotional thought are outstanding. It was Mr. Koussevitzky's accomplishment to make plain the constructional plan of the work without sacrificing any of its legendary force and impact.

The afternoon was otherwise devoted to less inciting material, beginning with the prelude to Moussorgsky's "Khovantschina" and concluding with the Brahms first symphony. Mr. Koussevitzky was particularly fortunate in his evocation of mood in the prelude, in the delicacy and firmness with which he administered the orchestral colors of Moussorgsky's tonal painting. The large audience lingered to applaud the players at length after the symphony, which was surpassingly well-played.

I. K.

THE STAGE
NEW YORK, N. Y.

APR 1 - 1939

True to his reputation as the most modern-minded of conductors, Serge Koussevitzky listed three locally new works in his Boston Symphony concerts at Carnegie Hall. John Alden Carpenter's violin concerto, played by Zlatko Balokovic, is facile, melodious, overlong, and unimportant. Roy Harris' third symphony seems to me to be the music of a man who has something to say that ought to be said in some other medium than music; though I confess I'm not sure whether this is because of the character of Harris' thought, or because of the uncertainty of his musical craftsmanship. Thought and craftsmanship were perfectly wedded in Prokofieff's *Peter and the Wolf,* "a fairy tale for children."

Gifted Boston Musician Paves Way for Layman

Trans. By John N. Bur 8/39

WHAT TO LISTEN FOR IN MUSIC. By Aaron Copland. New York: Whittlesey House. $2.50.

No musician or writer comes to mind to whom one might better turn for a book of this sort. In the first place, Aaron Copland happens to be that rare combination, a distinguished creative musician, and a lucid and engaging writer. He takes the public into his composer's sanctum, and there tells him about the listening points of his art and its component parts. Mr. Copland addresses himself to those who, knowing a little or more than a little about music, are willing to have the whole subject sketched in outline, each department, such as melody or harmony, being followed in brief from the earliest germ to the latest modernistic experiments. The necessary covering of fundamentals does not become tedious, for one reason, because it helps the full perspective; for another, because the writer is too adroit to become bogged in academic detail.

Although the chapters are derived from a series of lectures, the style is conversational and has no air of classroom didacticism, in spite of the considerable amount of definition and analysis which must be traversed. Mr. Copland speaks as an enthusiast of music, elucidating its mysteries to others similarly minded but less well equipped, yet desirous of sharpening their perceptions. Emerging from the experience of a sensitive and searching artist, his information is vital and illuminating from its very directness.

Rhythm and Counterpoint

The book traverses the elements of music, giving a chapter each to rhythm, melody, harmony, tone color, contrapuntal texture, the fundamentals of structure, and the principal musical forms. There is a prefatory chapter in which he gives valuable suggestions on improving one's listening, and another in which he divulges how music occurs to him and finds fruition. There is conjecture, too, upon how other composers, otherwise constituted, have probably gone about the business of creation. There is an interesting chapter on the opera, with a discussion of past and present tendencies, and finally, a chapter on the interpreters, the gentlemen without whom the composers would remain solitary and unsung.

The personal touch is of course more evident in these controversial chapters, where, while certain hazier corners of our knowledge are being cleared up, we somehow become ever more closely acquainted with Aaron Copland himself. We even detect a humanizing bias on certain topics, as, for example, jazz. The more nearly expository chapters have the finger prints of the writer, although he is too much the clear visioned analyst to allow the necessary objectivity to be obscured.

KANSAS CITY, MO.
JOURNAL

MAR 31 1939

New Recordings Cater to Varied Musical Tastes

By Bob Locke

Classical

Boston Symphony Orchestra—Serge Koussevitzky conducts the Boston musical group through a new composition, entitled "El Salon Mexico." The result is stirring symphonic jazz, for the composer has arranged the rhythm tunes of old Mexico in modern dress. This is Victor Album, M-546. Strawinsky's "Song of the Volga Boatmen," also included in the album, needs no introduction to music lovers.

MUSIC

Northwest of Chicago

Dimitri Mitropoulos, Twice a Boston Guest, Now Conducting the Minneapolis Orchestra

B. Trans **By MOSES SMITH** April 5/39

MINNEAPOLIS, Minnesota (By Mail)—The name of Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra through the past season and a half, is not unknown in Boston. It was as guest conductor of the concerts of the Boston Symphony Orchestra that he made his first American appearances. The acclaim with which he was then greeted was repeated under similar circumstances in the following season. Invited to conduct as guest in Minneapolis as well, during the season after Eugene Ormandy had departed from his post here and when those in charge of the local orchestra were frankly looking for a successor, Mitropoulos made so favorable an impression as to insure his engagement as soon as he was free to accept it the following season.

By all accounts and by evidence of the behavior of the audience last Friday evening in the vast Northrop Memorial Auditorium of the University of Minnesota, Mitropoulos has been almost fantastically successful in gaining the affections of the local public. His job was, so to say, cut out for him in succession to the spectacularly successful Ormandy, as the latter's was in his succession to Stokowski in Philadelphia. Those who recall Mitropoulos' appearances in Boston would scarcely expect that his success here should be based on anything but purely musical practices. And so, to the extent that one could tell at a single session, it turned out on Friday night.

Program and Performance

Conducting, as is his custom, entirely from memory, Mitropoulos with his orchestra traversed a program consisting of Mozart's "Magic Flute" Overture, the Symphony that Hindemith made out of sections of "Matthis der Mahler," the Liszt Piano Concerto in E-flat and Beethoven's "Pastoral" Symphony. Dalies Frantz, young American pianist, was the remarkable soloist for this longish program, which was made a little longer by the addition of two solo piano pieces at the insistence of the huge audience, filling most of the 4800 seats of the auditorium. The program in actual performance was a little shorter than it appears on paper because of the brisk tempos set and maintained by Mitropoulos for the two symphonies.

The pace for the first theme of the first movement, "Angelic Concert," of Hindemith's Symphony was, indeed, startlingly brisk, in comparison with what one had heard in Bostonian performances. But Mitropoulos' tempo seemed justified by the results; and it had the advantage of making Hindemith's music seem even more contemporary than had previously been the case. To maintain that tempo required a good orchestra, which Mitropoulos now has at his service, whether by inheritance or by dint of his own efforts the visitor, of course, cannot say.

The manifold virtues of that orchestra and of the conductor were repeatedly to be observed through the course of the concert. The conductor's paramount concern with clarity of line was constantly exemplified in the Beethoven Symphony without neglect of the lyrical element with which the work is so rich. The necessary and often difficult changes of pace were beautifully manipulated by the conductor and expertly executed by a pliable, precise orchestra. The listener discerned no ragged edges either in the performance of the Beethoven Symphony, the naked simplicity of which exposes every fault, or in the presentation of the complicated music of Hindemith, wherein the brass section achieved an impressive, rugged sonority.

Conductor and Audience

On the whole, though, sonority is not a principal virtue of the Minneapolis orchestra as heard on Friday night. In part this fact is probably due to the size and nature of the auditorium, newer and larger than the headquarters of the three principal Eastern orchestras or than the intimate auditorium that houses the Chicago Symphony Orchestra. But much can also be explained by the attitude of the conductor, as first noted in the Boston concerts of several years ago. Like Toscanini, for example, he will go to the greatest lengths to insure clarity of line and fine balance among the several choirs, so that every detail may be heard as clearly as possible. Here and there, as it seems, he does not eschew sonority for its own sake. But he is very far—and fortunately so, from the viewpoint of the present writer—from making a god out of it, as is the more or less prevalent custom among most conductors and orchestras on the American scene. Again, Mr. Mitropoulos is not quite so finicky as Toscanini about little changes of pace here and there, to point up a detail, emphasize a harmonic change. But he attempts nothing like the distortions with which younger conductors in America apparently try to emphasize their "individuality" and thus make their way.

His obsessing passion seems rather to make music in the best way he knows how. If he notices the audience it is by virtue of their participation in the proceedings, not because he is putting on a show for them. The heartening thing is that such an audience, fairly remote from the center of musical culture in America, should respond to such ministrations with the greatest of enthusiasm. It is a truism that the larger the audience and the larger the auditorium the more difficult to establish a rapport between performers and listeners. Yet on Friday night this audience, assembled presumably from both of the Twin Cities and from miles around, listened to the proceedings with a close attention and engrossment that astonished the visitor from the East. One might almost have confused the condition with soporific inattention but for the storm of applause which the end of a number invariably released.

NELSON EDDY WILL SING

B. Post April 9/39

BY WARREN STOREY SMITH

The symphony of David Stanley Smith will add another to the sizeable list of Boston and world-premieres of American compositions that have taken place at Symphony Hall this season. Relying only upon memory, which may be imperfect, this list to date includes the violin concertos of Edward Burlingame Hill and John Alden Carpenter, the symphonies by Roy Harris and William Schuman and a suite by Gardner Read, not to mention these works by Americans who are not native born: Berezowsky's concerto for string quartet and orchestra, Dukelsky,s "Dedications," Langendoen's "Improvisations" and a whole programme of the music of Ernest Bloch.

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NEW YORK, N. Y.
EVENING POST

APR 3 1939

Week-End Music Events

Walter Conducts NBC Symphony in Berlioz Program—"New Friends" Season Ends

The Boston Symphony Orchestra and Serge Koussevitzky gave their last local concert of the season at Carnegie Hall last Saturday afternoon. The program was devoted to Stravinsky's "La Sacre du Printemps," Brahms' First Symphony, and the Prelude to Moussorgsky's "Khovantchina."

In the evening in the same hall, the Philharmonic-Symphony Orchestra, under John Barbirolli, was heard in a Students' Concert. The Concerto for Violin and Orchestra by Delius was played for the first time at the Philharmonic-Symphony concerts; the soloist was the orchestra's own John Corigliano. The program opened with Weber's Overture to "Oberon" and closed with the First Symphony of Sibelius.

TIME MAGAZINE
CHICAGO, ILL.

APR 10 1939

SYMPHONIC, ETC.

Aaron Copland: El Salón Mexico (Boston Symphony, Sergei Koussevitzky conducting; Victor: 3 sides). At his best as a deft impressionist, U. S. Composer Copland here records sultry musical impressions of Mexico. Koussevitzky's Bostonians play them like summer lightning.

BROOKLYN, N. Y.
EAGLE

APR 3 - 1939

Music of the Day

By MILES KASTENDIECK

Exceptional Performance of Stravinsky In Boston Finale; NBC Plays All-Berlioz; Iturbi and Corigliano Soloists

Musically speaking, the Rite of Spring was officially celebrated at the Boston Symphony matinee in Carnegie Hall on Saturday with Serge Koussevitzky acting as high priest for the performance of Stravinsky's "Le Sacre du Printemps." Those who were present will perhaps never forget the occasion, for the performance was one of the most remarkable on record. It is almost inconceivable to think that it could be done better.

A quarter of a century, however, has not rid us of strongly divided opinion about Stravinsky's work. Gone is the out-and-out irritation at the music; it was received not only tolerantly but with a decided show of applause. There was even cause for cheers, but these probably came more for the superb playing of the orchestra than for the music. Many in the audience would emphatically claim that it wasn't music, but their numbers are diminishing with the years. It still is and will remain a striking composition. The sooner we realize that Stravinsky achieved what he set out to do, we shall admire his work the more. He has depicted pagan Russia in this music: primitive, violent and intensely expressive. No wonder there are frenzied, excruciating moments, savage to the core, but how vivid and meaningful they are. After this performance there was more cause for exultation than anything else: Dr. Koussevitzky had made it music in the accepted sense and in a manner little short of amazing.

After so stupendous an experience as the Stravinsky, it was something for both conductor and orchestra to turn to Brahms First Symphony and give another memorable performance. The power and the sweep of his broad and majestic conception of this familiar music was a recreation of exceptional skill. The concert opened with Moussorgsky's Prelude to "Khovanstchina," a gem of its kind, and treated as such.

NEW YORK, N. Y.
SUN

APR 3 - 1939

Music of the Week

Bonner's 'White Nights'—Cori
Iturbi Are Soloists—'Le Sacre

Bostonians End Season.

The remarkable feature of the season's last matinee by the Boston Symphony Orchestra in Carnegie Hall on Saturday was not the splendid playing by the musicians, or the constant interest of Serge Koussevitzky's conducting. These, after all, are in the realm of the expectable. But the enthusiasm that greeted the performance of Stravinsky's "Sacre du Printemps" was a startling evidence of the progress local audiences have made in listening capacity in a decade.

Now that the over-wash of sensationalism has begun to recede, it becomes apparent that if the work is not the earth-shaking masterpiece that its proponents proclaim it to be, it has musical values beyond those acknowledged by its detractors. As Mr. Koussevitzky's fluid and propulsive performance demonstrated, it has merits, in purely conventional musical terms, not usually conceded to it. Among these the consistency of the musical idiom and the superb suitability of the orchestral language to the emotional thought are outstanding. It was Mr. Koussevitzky's accomplishment to make plain the constructional plan of the work without sacrificing any of its legendary force and impact.

The afternoon was otherwise devoted to less inciting material, beginning with the prelude to Moussorgsky's "Khovantschina" and concluding with the Brahms first symphony. Mr. Koussevitzky was particularly fortunate in his evocation of mood in the prelude, in the delicacy and firmness with which he administered the orchestral colors of Moussorgsky's tonal painting. The large audience lingered to applaud the players at length after the symphony, which was surpassingly well-played. I. K.

THE STAGE
NEW YORK, N. Y.

APR 1 - 1939

True to his reputation as the most modern-minded of conductors, Serge Koussevitzky listed three locally new works in his Boston Symphony concerts at Carnegie Hall. John Alden Carpenter's violin concerto, played by Zlatko Balokovic, is facile, melodious, overlong, and unimportant. Roy Harris' third symphony seems to me to be the music of a man who has something to say that ought to be said in some other medium than music; though I confess I'm not sure whether this is because of the character of Harris' thought, or because of the uncertainty of his musical craftsmanship. Thought and craftsmanship were perfectly wedded in Prokofieff's *Peter and the Wolf*, "a fairy tale for children."

Gifted Boston Musician Paves Way for Layman

Trans By John N. Burk

WHAT TO LISTEN FOR IN MUSIC. By Aaron Copland. New York: Whittlesey House. $2.50.

No musician or writer comes to mind to whom one might better turn for a book of this sort. In the first place, Aaron Copland happens to be that rare combination, a distinguished creative musician, and a lucid and engaging writer. He takes the public into his composer's sanctum, and there tells him about the listening points of his art and its component parts. Mr. Copland addresses himself to those who, knowing a little or more than a little about music, are willing to have the whole subject sketched in outline, each department, such as melody or harmony, being followed in brief from the earliest germ to the latest modernistic experiments. The necessary covering of fundamentals does not become tedious, for one reason, because it helps the full perspective; for another, because the writer is too adroit to become bogged in academic detail.

Although the chapters are derived from a series of lectures, the style is conversational and has no air of classroom didacticism, in spite of the considerable amount of definition and analysis which must be traversed. Mr. Copland speaks as an enthusiast of music, elucidating its mysteries to others similarly minded but less well equipped, yet desirous of sharpening their perceptions. Emerging from the experience of a sensitive and searching artist, his information is vital and illuminating from its very directness.

Rhythm and Counterpoint

The book traverses the elements of music, giving a chapter each to rhythm, melody, harmony, tone color, contrapuntal texture, the fundamentals of structure, and the principal musical forms. There is a prefatory chapter in which he gives valuable suggestions on improving one's listening, and another in which he divulges how music occurs to him and finds fruition. There is conjecture, too, upon how other composers, otherwise constituted, have probably gone about the business of creation. There is an interesting chapter on the opera, with a discussion of past and present tendencies, and finally, a chapter on the interpreters, the gentlemen without whom the composers would remain solitary and unsung.

The personal touch is of course more evident in these controversial chapters, where, while certain hazier corners of our knowledge are being cleared up, we somehow become ever more closely acquainted with Aaron Copland himself. We even detect a humanizing bias on certain topics, as, for example, jazz. The more nearly expository chapters have the finger prints of the writer, although he is too much the clear visioned analyst to allow the necessary objectivity to be obscured.

KANSAS CITY, MO.
JOURNAL

MAR 31 1939

New Recordings Cater to Varied Musical Tastes

By Bob Locke

Classical

Boston Symphony Orchestra—Serge Koussevitzky conducts the Boston musical group through a new composition, entitled "El Salon Mexico." The result is stirring symphonic jazz, for the composer has arranged the rhythm tunes of old Mexico in modern dress. This is Victor Album, M-546. Strawinsky's "Song of the Volga Boatmen," also included in the album, needs no introduction to music lovers.

MUSIC

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HOLY WEEK MUSIC BY SYMPHONY

'Symphony of Psalms' of Stravinsky, With Cecilia Chorus

B. Post — April 7/39

BY WARREN STOREY SMITH

So seldom of late has Dr. Koussevitzky made any seasonable observances in the concerts falling near Christmas or in Holy Week that the quasi-religious character of the first part of yesterday's programme becomes a matter for comment. This division included Vaughan Williams' Fantasia on a theme by Thomas Tallis for Double String Orchestra and Stravinsky's "Symphony of Psalms." The rest, wholly secular, fell to Brahms' Second Pianoforte Concerto, with Artur Rubinstein as soloist.

WILLIAMS' FANTASIA

No longer are Symphony concerts given on Good Friday. Yet once inside the hall yesterday, it was difficult to persuade one's self that Friday was still a day away. Perhaps there were more empty seats than sometimes, but the audience was its usual self, applauding politely after the Fantasia, more warmly after the music of Stravinsky, and most enthusiastically when Brahms' long (and not always interesting) concerto had run its course.

A little monotonous in mood—and mood and tonal color are about all it has to offer—the "Tallis Fantasia" was, nevertheless, good to hear yesterday. It is not easy to think of another piece for strings alone that better displays the manifold tints of which that choir is capable. And when the strings are those of the present Boston Symphony, the result is a veritable feast for the ear. While upon the subject of Vaughan Williams, it might be remarked that either the "London" Symphony or the "Pastoral," which have gone unheard here for some time, would inject a fresh note in a side of the repertory that badly needs freshening.

"Symphony of Psalms"

As in previous performances of the "Symphony of Psalms," the chorus yesterday was that of the Cecilia Society, trained by Arthur Fiedler. Possibly some have liked the music from the beginning, while others, no doubt, have never warmed to it. For this reviewer, who does not mind confessing to an initial unreceptiveness, the work becomes increasingly impressive on each repetition—save for the mawkish closing pages with their upsetting resemblance to the Te Deum in "Tosca."

Until this lapse into triteness and conventionality is reached, Stravinsky contrives to write music of devotional fervor and of gripping sincerity in an idiom so independent of precedent that the unwary might easily dismiss it as merely queer.

Since the "Symphony of Psalms" is inordinately difficult to sing, the Cecilia chorus must once more be congratulated on having done so well with it. In places, more volume of tone would have been in order, but the lack here was chiefly numerical. The curiously composed orchestral portion, with its absence of violins, violas and clarinets, sounded again with superb effectiveness, granting Stravinsky's conception of effect.

Brahm's Concerto

In the first movement of Brahms' Concerto, Mr. Rubinstein seemed to be endeavoring to make of it something which it is not. Instead of letting Brahms go his mellow way, the pianist tried to infuse into the music some of his own dynamic energy, and Dr. Koussevitzky, as though taking his cue from the soloist, made a similar effort with the orchestral part, which is logy, even for Brahms. The result was a little like an attempt to push a steamroller uphill.

The so-called Scherzo is hard sledding under any circumstances, but the sentimental Andante and the almost perky Finale went very well. The pleasure of the audience has already been noted.

MUSIC

Globe April 7/39

SYMPHONY HALL

Boston Symphony Orchestra

Since today is Good Friday, the afternoon concert this week by the Boston Symphony Orchestra was shifted to Thursday. The evening concert will be given, as usual, on Saturday at 8:15. Dr. Koussevitzky's program begins with Vaughan Williams' "Fantasia On a Theme By Thomas Tallis," continues with the "Symphony of Psalms" by Stravinsky (in which the assisting chorus is that of the Cecilia Society) and ends with Brahm' B-flat Piano Concerto. The soloist of the week is Artur Rubinstein, the Polish musician of considerable eminence who last appeared with the Boston Sympohny in 1921.

The fantasia which Vaughan Williams evolved out of a modal hymn tune by the 16th century Tallis, is one of the unique compositions of the early 20th century. Its very lack of pretense may induce some to believe it a pleasant trifle and no more. Some have even pronounced it "cloying." Always an independent creative mind, the contemporary English composer actually wrote a treasurable miniature, superb in color and atmosphere, contrasting the string sections of the orchestra and delving into modal harmony with complete naturalness.

The utter absence of constraint or artificiality is remarkable when you consider the flavor of antiquity which permeates the score. Nor is the fantasia too luscious. Beneath the silken smoothness of the melody there is real harmonic "bite." The performance was one to show off beautifully the extraordinary caliber of the Boston strings.

Future generations who write the further history of music may term Stravinsky to have been "The Great Experimenter." Certainly as an experiment in tone colors, rhythm and unconventional writing for vocal chorus, the "Symphony of Psalms" does boast striking moments. The fact that Stravinsky used no clarinets, violins or violas, content instead to emphasize brass, retaining woodwind and the mellower sounds of the lower strings, resulted of course in an unusual texture.

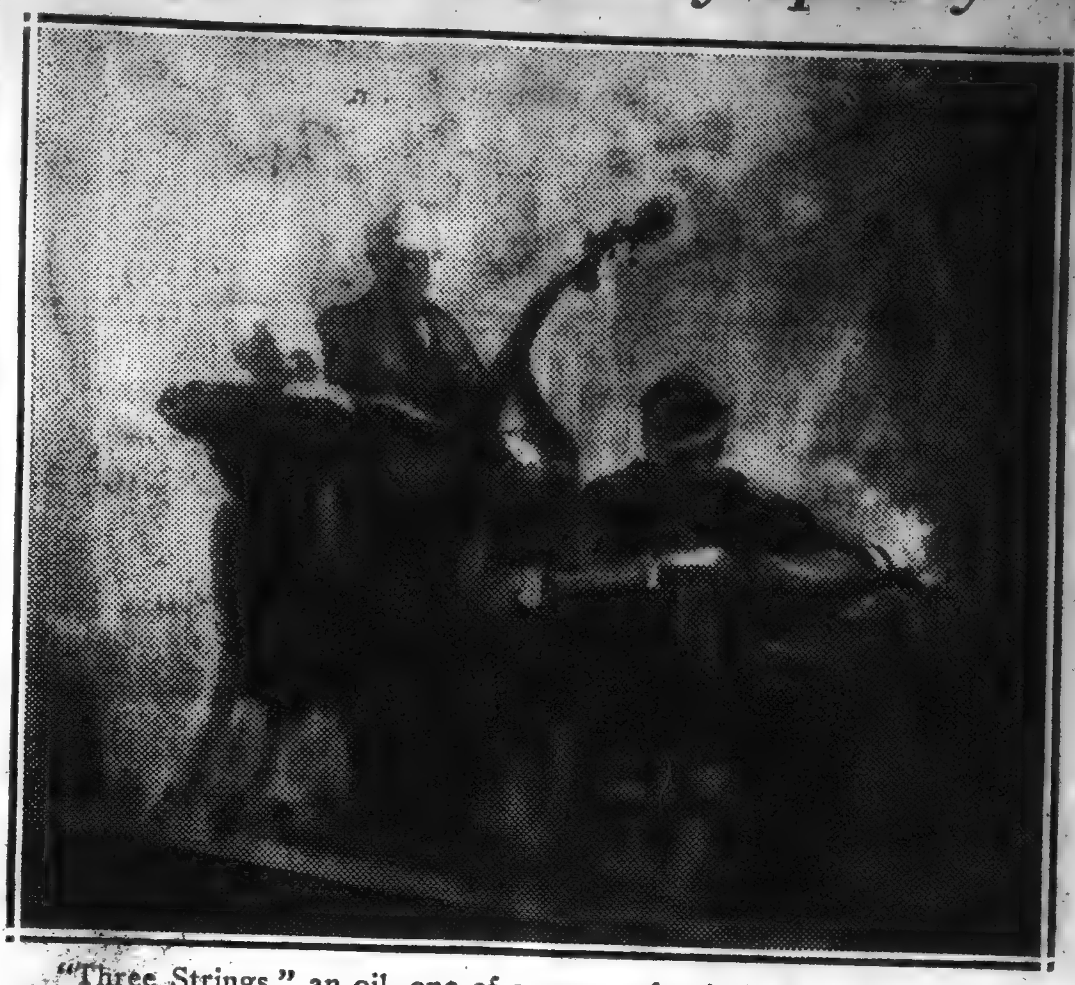
But apart from such matters of the composer's laboratory, how much living music does the "Symphony of Psalms" contain? To this reviewer each successive hearing brings out increasingly the dullness, dryness and prevailing desolation of this music. Surely in the second and third of the Psalms, Stravinsky did not sing joyfully unto the Lord.

Mr. Rubinstein is an exceptional technician of the piano, and his playing is invariably spirited. In fact, there was a little too much drive and tension in his otherwise musicianly performance. This tension seemed to bring an attendant hardness of tone in the fast movements. On the other hand, the andante, with that justly celebrated solo melody for cello, was captivatingly done both by soloist and the orchestra. Dr. Koussevitzky's reading on the whole was more dramatic than is his custom with the B-flat Concerto, more intense than is suggested by the innate character of the music, in spite of its vast architectural spread. Nor was the orchestra, except in the slow movement, quite at best.

Mr. Rubinstein, Dr. Koussevitzky and the players were all most cordially received. Next week Prof. David Stanley Smith of Yale will conduct the first performance of his own Fourth Symphony. The remainder of the program, Smetana's Overture to "The Bartered Bride," and excerpts from Wagner's "Parsifal," "Tannhauser" and "The Dusk of the Gods," will be conducted by Richard Burgin.

C. W. D.

Paintings of the Symphony



"Three Strings," an oil, one of a group of paintings and drawings by Donald C. Greason of members of the Boston Symphony Orchestra at rehearsal, now on exhibition at Symphony Hall, lent by Goodman-Walker, Inc., by whose courtesy they are reproduced. (Photo by George H. Davis Studio.)

B. Post — April 9/39

Paintings and drawings of Boston's famous Symphony Orchestra in rehearsal, by Donald C. Greason, one of New England's younger artists, are on exhibition in the Symphony Hall gallery through April, lent by Goodman-Walker, Inc. Mr. Greason has been working on this interesting series since last October. There is among them one oil, the largest, of a "Performance from the Right Orchestra," the generally low tonality accented vividly by the gold of harps and horn, and the white of an occasional score. Mr. Koussevitsky is absorbed in his conducting as are the players in their parts. A few deft brush strokes suggest a crowded house.

Various other oils show small groups of players as, for instance, "Three Strings," the two violins in action while the bass viol looks on apparently lost in thought. Another, two players with the pair of great gold harps in the background is in somewhat lighter key, the rose and gold of the harps vividly colorful. One or two of the smaller canvases have a faint suggestion of Daumier.

Sketches predominate, some of them in pen and ink and wash, others in charcoal. They are swift impressions; often the features are omitted or most casually indicated, but in spite of that the characterizations are surprisingly vivid. Mr. Koussevitsky appears often, of course, in familiar pose and gesture, occasionally coatless, always immediately recognizable. Being made during rehearsals these are all informal.

Mr. Greason strives for the whole as such rather than for detail in parts, yet in several papers he gives us a series of thumbnail sketches, as it were, centred about a larger figure. He is definitely of the modern school of technique and color.

MUSIC

B. Herald April 7/39

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 21st concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Arthur Rubinstein, pianist, was the soloist. The Cecilia Society Chorus, trained by Arthur Fiedler, assisted. The program was as follows:

Fantasia on a theme by Thomas Tallis for double string orchestra .... Vaughan Williams
Symphony of Psalms for orchestra and chorus .... Stravinsky
Piano Concerto No. 2 in B flat major Op. 83 .... Brahms

The customary orchestral observance of Good Friday and Easter was yesterday solved by Stravinsky's Symphony of Psalms and possibly by Vaughan Williams's extensive use of ecclesiastical modes in the Fantasia on a theme of Thomas Tallis. The latter work does not awaken in us the enthusiastic praise that it receives from his admirers. The composer clearly got so interested in his contrasts of string sonority that he did not do much else musically except to wander and drift from one modal chord to another. This has long been a weakness with Vaughan Williams, though there are many of his works that reveal it as a perfectly legitimate characteristic. The pure sound of these string sonorities, particularly with as fine a body as in the Boston Symphony, can be very pleasant to listen to; but it also can end by being a bit of a bore.

Some may have felt that Stravinsky's extremely expressive and imaginative setting of three psalms in Latin to have been an unusual musical celebration of Good Friday. But why any more so than what has been called the "voluptuous religiosity" of "Parsifal"? As a matter of fact it is a singularly interesting musical and vocal experiment, very possibly the finest of the composer's recent work. Stravinsky does not do the expected in the Symphony of Psalms, but neither does his setting seem to try too eagerly and deliberately to avoid the obvious.

The praising of the Lord with cymbals and so forth does not call forth from him a huge battery of percussion; nor is he concerned with precise musical underlining of all the instruments named in the 150th Psalm. No less subtle and unusual, though less immediately striking, are the first two movements, if that is the proper term. The peculiar orchestra, with all the high strings and clarinets left out, becomes perfectly justified by the results that the composer obtains. Yesterday's performance was a moving one. The chorus, it is true, was not always even. At times an individual voice would stand out to the detriment of the general effect. On the other hand it may be allowed that the performance was thoroughly competent, for Mr. Fiedler and the Cecilia Society are very familiar with the score.

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NEW YORKER
NEW YORK, N. Y.

APR 1 - 1939

ORCHESTRAS AND CHORUSES

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QUINCY, ILL.
HERALD - WHIG

APR 1 - 1939

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"Philip Hale, the great musicologist of America, left behind an incomparable gift—his annotations for the Boston Symphony programme books. These annotations, edited with care and distinction by John N. Burk, combined with Philip Hale's remarkable critical judgment, provide a book of historical value which should serve as a guide book to the student of music and to young critics. Indeed, the publication of this volume is an invaluable contribution [illegible] musical lit[illegible]."

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24 Musical America March 25/39

ORCHESTRAS

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Symphony No. 3 .... Roy Harris
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'Peter and the Wolf' .... Prokofieff
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Miss Posselt played the Tchaikovsky work with youthful dash and bravura, technical assurance and with a full-bodied tone. There are other concertos, however, in which she would have been heard to even better advantage, for the Tchaikovsky work calls for a boldness and virility of style which this young artist, brilliant as her playing was, did not consistently reveal. The accompaniment was a model of finish and perfect adaptation to the soloist. Richard Hale was the narrator in Prokofieff's delightful fairy tale and a resplendent performance of 'La Valse' brought the afternoon to a close.

S.

ROSINDALE, MASS.
Weekly Parkway Transcript

MAR 3 1939

J. P. Branch Library Notes of Interest

The opera is now in season and there are many persons interested iin reading librettos, playing the musical scores and glancing through the various opera guides. The Jamaica Plain Branch library has been able to give these various books to the public. And there is too, the subject of symphonies and symphonic music written for the average public who loves this type of music.

Much symphonic music is being played and conducted over various radio stations. And we, the public, have become acquainted with such names as Arthur Rodzinski, Bruno Walter, Sergei Koussevitsky, and Arturo Tos[illegible]ous names in the world of conducting. Then also we are able to hear the great pianists and violinists by the mere tuning in on the various stations over the radio network. Great symphonic music is being transmitted over the many stations and it is the natural thing to spend an hour or two weekly, listening, enjoying, and perhaps discussing these works of art. To supplement our knowledge of the symphony there have been many books written by authorities on symphonic music.

We note just a few books on this subject that should appeal to the reader who loves music of the symphony and wishes to enlarge his knowledge of this particular type of music. Olin Downes has written a book called Symphonic broadcasts which is a collection of radio talks given by the author in connection with the Philharmonic-Symphony Orchestra of New York. He is also the author of the Dial Press, containing symphonic masterpieces. L. Gilman has written a book — Toscanini and great music-parts dealing with symphonies. Charles O'Connell's book on The Victor book of the symphony has a list of modern victor recordings or symphonic music—with a foreword by Leopold Stokowski.—*Evelyn G. Green.*

HOLY WEEK MUSIC BY SYMPHONY

'Symphony of Psalms' of Stravinsky, With Cecilia Chorus

B. Post — April 7/39

BY WARREN STOREY SMITH

So seldom of late has Dr. Koussevitzky made any seasonable observances in the concerts falling near Christmas or in Holy Week that the quasi-religious character of the first part of yesterday's programme becomes a matter for comment. This division included Vaughan Williams' Fantasia on a theme by Thomas Tallis for Double String Orchestra and Stravinsky's "Symphony of Psalms." The rest, wholly secular, fell to Brahms' Second Pianoforte Concerto, with Artur Rubinstein as soloist.

WILLIAMS' FANTASIA

No longer are Symphony concerts given on Good Friday. Yet once inside the hall yesterday, it was difficult to persuade one's self that Friday was still a day away. Perhaps there were more empty seats than sometimes, but the audience was its usual self, applauding politely after the Fantasia, more warmly after the music of Stravinsky, and most enthusiastically when Brahms' long (and not always interesting) concerto had run its course.

A little monotonous in mood and [illegible] and tonal color [illegible] has to offer—the "Tallis [illegible]" was, nevertheless, good to hear [illegible]. It is not easy to think of another piece for strings alone that better displays the manifold tints of which that choir is capable. And when the strings are those of the present Boston Symphony, the result is a veritable feast for the ear. While upon the subject of Vaughan Williams, it might be remarked that either the "London" Symphony or the "Pastoral," which have gone unheard here for some time, would inject a fresh note in a side of the repertory that badly needs freshening.

"Symphony of Psalms"

As in previous performances of the "Symphony of Psalms," the chorus yesterday was that of the Cecilia Society, trained by Arthur Fiedler. Possibly some have liked the music from the beginning, while others, no doubt, have never warmed to it. For this reviewer, who does not mind confessing to an initial unreceptiveness, the work becomes increasingly impressive on each repetition—save for the mawkish closing pages with their upsetting resemblance to the Te Deum in "Tosca."

Until this lapse into triteness and conventionality is reached, Stravinsky contrives to write music of devotional fervor and of gripping sincerity in an idiom so independent of precedent that the unwary might easily dismiss it as merely queer.

Since the "Symphony of Psalms" is inordinately difficult to sing, the Cecilia chorus must once more be congratulated on having done so well with it. In places, more volume of tone would have been in order, but the lack here was chiefly numerical. The curiously composed orchestral portion, with its absence of violins, violas and clarinets, sounded again with superb effectiveness, granting Stravinsky's conception of effect.

Brahm's Concerto

In the first movement of Brahms' Concerto, Mr. Rubinstein seemed to be endeavoring to make of it something which it is not. Instead of letting Brahms go his mellow way, the pianist tried to infuse into the music some of his own dynamic energy, and Dr. Koussevitzky, as though taking his cue from the soloist, made a similar effort with the orchestral part, which is logy, even for Brahms. The result was a little like an attempt to push a steamroller uphill.

The so-called Scherzo is hard sledding under any circumstances, but the sentimental Andante and the almost perky Finale went very well. The pleasure of the audience has already been noted.

Globe

MUSIC

April 7/39

SYMPHONY HALL

Boston Symphony Orchestra

Since today is Good Friday, the afternoon concert this week by the Boston Symphony Orchestra was shifted to Thursday. The evening concert will be given, as usual, on Saturday at 8:15. Dr. Koussevitzky's program begins with Vaughan Williams' "Fantasia On a Theme By Thomas Tallis," continues with the "Symphony of Psalms" by Stravinsky (in which the assisting chorus is that of the Cecilia Society) and ends with Brahm' B-flat Piano Concerto. The soloist of the week is Artur Rubinstein, the Polish musician of considerable eminence who last appeared with the Boston Symphony in 1921.

The fantasia which Vaughan Williams evolved out of a modal hymn tune by the 16th century Tallis, is one of the unique compositions of the early 20th century. Its very lack of pretense may induce some to believe it a pleasant trifle and no more. Some have even pronounced it "cloying." Always an independent creative mind, the contemporary English composer actually wrote a treasurable miniature, superb in color and atmosphere, contrasting the string sections of the orchestra and delving into modal harmony with complete naturalness.

The utter absence of constraint or artificiality is remarkable when you consider the flavor of antiquity which permeates the score. Nor is the fantasia too luscious. Beneath the silken smoothness of the melody there is real harmonic "bite." The performance was one to show off beautifully the extraordinary caliber of the Boston strings.

Future generations who write the further history of music may term Stravinsky to have been "The Great Experimenter." Certainly as an experiment in tone colors, rhythm and unconventional writing for vocal chorus, the "Symphony of Psalms" does boast striking moments. The fact that Stravinsky used no clarinets, violins or violas, content instead to emphasize brass, remaining woodwind and the mellower sounds of the lower strings, resulted of course in an unusual texture.

But apart from such matters of the composer's laboratory, how much living music does the "Symphony of Psalms" contain? To this reviewer each successive hearing brings out increasingly the dullness, dryness and prevailing desolation of this music. Surely in the second and third of the Psalms, Stravinsky did not sing joyfully unto the Lord.

Mr. Rubinstein is an exceptional technician of the piano, and his playing is invariably spirited. In fact, there was a little too much drive and tension in his otherwise musicianly performance. This tension seemed to bring an attendant hardness of tone in the fast movements. On the other hand, the andante, with that justly celebrated solo melody for cello, was captivatingly done both by soloist and the orchestra. Dr. Koussevitzky's reading on the whole was more dramatic than is his custom with the B-flat Concerto, more intense than is suggested by the innate character of the music, in spite of its vast architectural spread. Nor was the orchestra, except in the slow movement, quite at best.

Mr. Rubinstein, Dr. Koussevitzky and the players were all most cordially received. Next week Prof. David Stanley Smith of Yale will conduct the first performance of his own Fourth Symphony. The remainder of the program, Smetana's Overture to "The Bartered Bride," and excerpts from Wagner's "Parsifal," "Tannhauser" and "The Dusk of the Gods," will be conducted by Richard Burgin.

C. W. D.

B. Herald

MUSIC

April 7/39

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 21st concert by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Arthur Rubinstein, pianist, was the soloist. The Cecilia Society Chorus, trained by Arthur Fiedler, assisted. The program was as follows:

Fantasia on a theme by Thomas Tallis for double string orchestra .... Vaughan Williams
Symphony of Psalms for orchestra and chorus .... Stravinsky
Piano Concerto No. 2 in B flat major Op. 83 .... Brahms

The customary orchestral observance of Good Friday and Easter was yesterday solved by Stravinsky's Symphony of Psalms and possibly by Vaughan Williams's extensive use of ecclesiastical modes in the Fantasia on a theme of Thomas Tallis. The latter work does not awaken in us the enthusiastic praise that it receives from his admirers. The composer clearly got so interested in his contrasts of string sonority that he did not do much else musically except to wander and drift from one modal chord to another. This has long been a weakness with Vaughan Williams, though there are many of his works that reveal it as a perfectly legitimate characteristic. The pure sound of these string sonorities, particularly with as fine a body as in the Boston Symphony, can be very pleasant to listen to; but it also can end by being a bit of a bore.

Some may have felt that Stravinsky's extremely expressive and imaginative setting of three psalms in Latin to have been an unusual musical celebration of Good Friday. But why any more so than what has been called the "voluptuous religiosity" of "Parsifal"? As a matter of fact it is a singularly interesting musical and vocal experiment, very possibly the finest of the composer's recent work. Stravinsky does not do the expected in the Symphony of Psalms, but neither does his setting seem to try too eagerly and deliberately to avoid the obvious.

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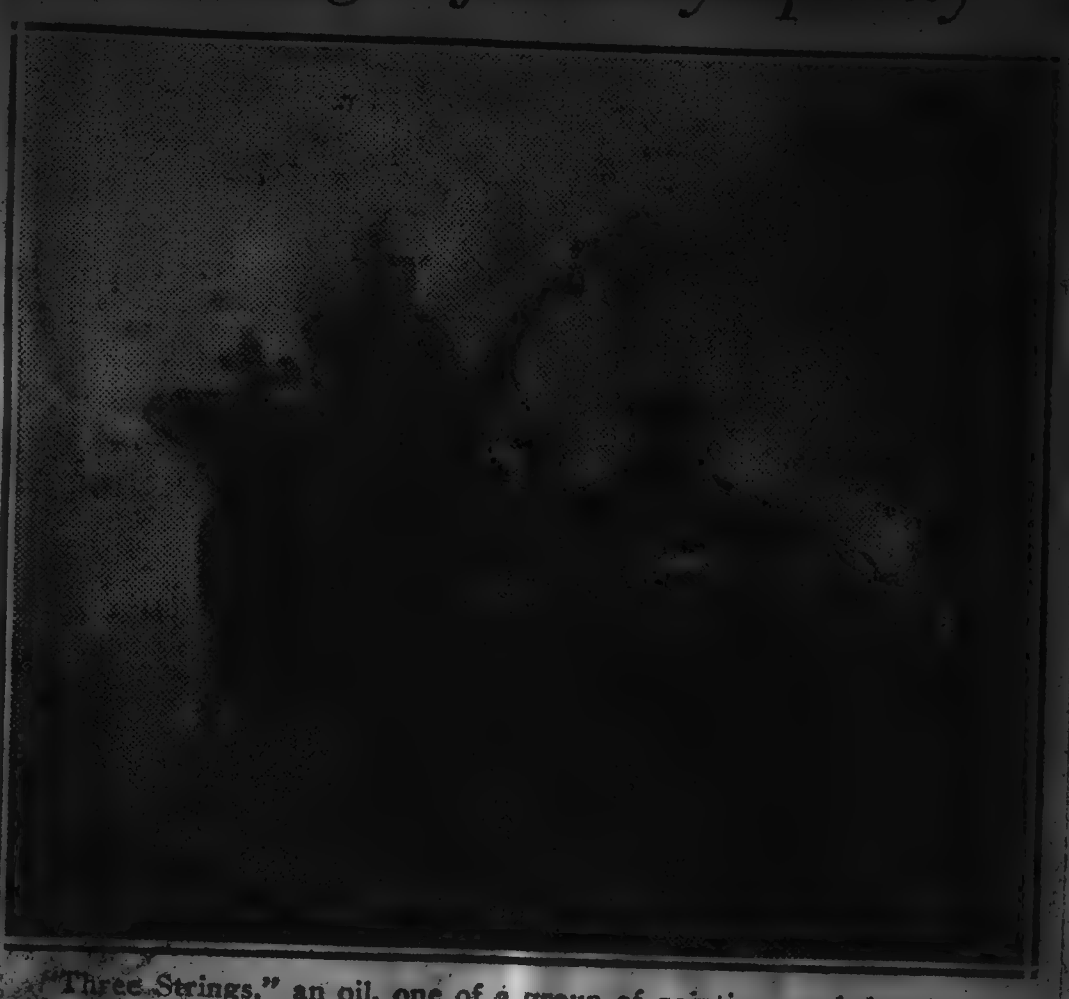
Paintings of the Symphony



"Three Strings," an oil, one of a group of paintings and drawings by Donald C. Greason of members of the Boston Symphony Orchestra at rehearsal, now on exhibition at Symphony Hall, lent by Goodman-Walker, Inc., by whose courtesy they are reproduced. (Photo by George H. Davis Studio.)

B. Post — April 9/39

Paintings and drawings of Boston's famous Symphony Orchestra in rehearsal, by Donald C. Greason, one of New England's younger artists, are on exhibition in the Symphony Hall gallery through April, lent by Goodman-Walker, Inc. Mr. Greason has been working on this interesting series since last October. There is among them one oil, the largest, of a "Performance from the Right Orchestra," the generally low tonality accented vividly by the gold of harps and horn, and the whites of an occasional score. Mr. Koussevitsky is absorbed in his conducting as are the players in their parts. A few deft brush strokes suggest a crowded house.

Various other oils show small groups of players as, for instance, "Three Strings," the two violins in action while the bass viol looks on apparently lost in thought. Another, two players with the pair of great gold harps in the background is in somewhat lighter key, the rose and gold of the harps vividly colorful. One or two of the smaller canvases have a faint suggestion of Daumier.

Sketches predominate, some of them in pen and ink and wash, others in charcoal. They are swift impressions; often the features are omitted or most casually indicated, but in spite of that the characterizations are surprisingly vivid. Mr. Koussevitsky appears often, of course, in familiar pose and gesture, occasionally coatless, always immediately recognizable. Being made during rehearsals these are all informal.

Mr. Greason strives for the whole as such rather than for detail in parts, yet in several papers he gives us a series of thumbnail sketches, as it were, centred about a larger figure. He is definitely of the modern school of technique and color.

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24 Musical America March 25/39

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Weekly Parkway ✓
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TRIBUNE
Cambridge Mass

MAR 24 1939

Coming Events

Handel and Haydn Society Presents Berlioz Faust April 16

Hector Berlioz' dramatic legend "The Damnation of Faust" is to be presented by the Handel and Haydn Society for the Annual Spring Concert to be given on Sunday afternoon, April 16th in Symphony Hall.

Soloists for the occasion will be: Paul Althouse of the Metropolitan Opera Company, who will sing the role of Faust; Gertrude Ehrhart, Boston soprano, who will sing the role of Marguerite; Gean Greenwell, who appeared with the Handel and Haydn Society in its performance of "Messiah" in 1937 and who will sing Mephistopheles; Mark Love, who will be heard as Brander, is a member of the Chicago City Opera Company, and makes his Boston debut in this concert. Seventy four members of the Boston Symphony Orchestra will assist. The entire production will be under the conductorship of Dr. Thompson Stone.

The presentation of "The Damnation of Faust" will mark the first performance of this work by the Handel and Haydn Society.

At the request of patrons of music and many musical organizations throughout New England, the time of the concert has been changed to Sunday afternoon. In the past, concerts of the Handel and Haydn Society have been held in the evening.

DETROIT, MICH.
NEWS

APR 2 - 1939

* * *

Serge Koussevitzky, a champion of modern music, leads the Boston Symphony Orchestra in a virile and brilliant performance of Aaron Copland's "El Salon Mexico" and it is something of a sensation.

Copland is one of America's younger composers. He has not, however, been prolific. "El Salon Mexico" is his impression of one of Mexico City's famous dance halls. Several Mexican folk tunes provide themes for the work. It occupies three sides, the fourth being given over to "The Song of the Volga Boatmen," arranged by Stravinsky.

Victor's April list also carries another exciting piece of modern music. It is Paul Hindemith Sonata for Viola and Piano, Opus, 11, No. 4. The artists are William Primrose and Jesus Maria Sanroma, both extremely capable. Although the idiom is unfamiliar and its form not as graceful as orthodox listeners would prefer, it is nevertheless superb music. There are two 12-inch records in the album.

SAN FRANCISCO, CALIF.
NEWS

MAR 28 1939

Ways of The World

'MANFRED' REACHES SAN FRANCISCO: A Glorious Work That Brings Together Two Supreme Artists, A World Famous Poet and a World Famous Musician.

BY JOHN D. BARRY

THE performance of "Manfred," with Schumann's music inspired by Lord Byron's dramatic poem of the same name, has a special interest for me. Many years ago, in what now seems like another life, I had the good fortune to be present when the Boston Symphony Orchestra gave the work with Nikisch as conductor and with a magnificent chorus, expert soloists and a narrator who brought out the full beauty of Byron's lines. An experience always to be remembered.

During my first years in San Francisco I made the acquaintance of the exceedingly clever and promising young man who was then directing our orchestra, Henry Hadley. He had already started to build his reputation both as conductor and composer. "Hadley has a great many ideas," Rudolph Ganz remarked in my presence one day. His premature death some years ago meant a great loss to the music world.

It occurred to me that any one so ambitious as Hadley would be glad to consider enabling San Franciscans to hear the glorious work by Schumann. So I talked the idea over with him and found him enthusiastic. Soon afterward, however, he left San Francisco and his place was taken by the man now regarded as a San Francisco institution, Alfred Hertz.

With pleasure I recall a talk I had with Dr. Hertz about giving "Manfred" here. His eyes brightened, his whole face glowed. Here was an enterprise that would put him on his mettle.

At that period the finances of the orchestra weren't in good shape. And, as Dr. Hertz reminded me, the cost of so elaborate a production would be heavy. Regretfully he had to postpone the idea. Maybe later it would be feasible.

One day last season I had a chat with the orchestra's present conductor, Pierre Monteux. When I spoke of his giving a performance of "Manfred" he, too, glowed. His familiarity with the work and its history made him see that for San Francisco it would have the element of novelty. With his fondness for getting away from routine programs and his gift for making quick decisions, he showed that he'd put the idea into execution as soon as he could.

Meanwhile, Dr. Hertz had become head of our Federal Music Project. As such he found himself with new resources, a multitude of gifted cooperators. He and his associate, Homer Henley, considered "Manfred," a superb opportunity. I had several talks with Homer Henley in regard to the matter and it looked as if Byron and Schumann might be the means of enabling our Music Project to make an effective display.

Then came the news that the Art Commission intended to sponsor our San Francisco Symphony Orchestra in a performance of "Manfred" that should utilize our Municipal Chorus under Hans Leschke, a group of soloists and interpreters of Byron's lines that should include as narrator the distinguished actor of the stage and screen, Basil Rathbone.

Generously Dr. Hertz gave way. He didn't want to interfere and he felt that two productions of the work would be a mistake.

* * *

WHEN such a composition brings together two supreme artists, a world famous poet and a world famous musician, the event is of extraordinary importance. So I'm hoping the courage and the initiative of the Art Commission will be rewarded by a crowded house at the Civic Auditorium tomorrow night.

In Germany and Austria they used to know the work well. For many years it was repeatedly given at the musical festival in Salzberg and elsewhere, with the great singer and interpreter of songs and of poetry, Wullner, as the narrator.

Byron's dramatic poem has often been compared with Goethe's "Faust." Goethe once said: "This singular intellectual poet has taken my Faustus to himself and extracted from it the strongest nourishment for his hypochondriac humor. He has made use of the impelling principles in his own way, for his own purposes, so that no one of them remains the same; and it is particularly on this account that I cannot enough admire his genius."

Here's a comment on Goethe from Byron: "His 'Faust' I never read, for I don't know German; but Matthew Monk Lewis, in 1816, at Coligny, translated most of it to me aloud, and I was naturally much struck with it." He added that in the writing other works of Goethe's had influenced him much more than Faust.

No matter what the inspiration may have been, Byron achieved a work of rare vitality and, quite unwittingly inspired Schumann to a notable achievement.

LOS ANGELES, CAL.
MORNING NEWS

MAR 30 1939

MUSIC

By BRUNO DAVID USSHER

SERGE KOUSSEVITZKY, the Russian conductor of the Boston symphony, recently spoke before the American Academy of Arts and Sciences on "The Necessity for Reality in Musical Interpretation." I should like to quote from this address by way of answering the letter of a public school music teacher whose high school students attended a recent Philharmonic orchestra Friday afternoon concert and broke into prolonged discussion when returning to class the following Monday.

Generally speaking, I would say of interpretation, as of singing, there are two varieties—effective and good. Effectiveness of delivery need not be vocally good, nor stylistically or interpretatively appropriate. A man may sing quite effectively, yet by no means with good or beautiful tone. A player may perform effectively, yet not by any means with interpretative authority. One thing, of course, is of paramount necessity for the "reality of interpretation." That prerequisite is good technique, be it a choir, an orchestra, a single voice, the two hands and the pedaling of a pianist.

* * *

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KOUSSEVITZKY continues: "Personally, I believe that a composer, when creating a work, transfuses it not only with his musical power, but also with the entire meaning of his life—the essence of his being. That is why we must find a 'central line' in the creation of every composer. What is the 'central line' of a composer? It is the meaning of his life and ideals, which he brings to us through the medium of his music."

Bach's central line is religion. As Koussevitzky put it, "Bach came to glorify God. Haydn's line is joyfulness and humor which he wishes to share with others . . . we feel it in every symphony, in every menuetto and allegro."

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PITTSBURGH, PA.
SUN-TELEGRAPH

APR 2 - 1939

On the Records

By MICHAEL SHAW, JR.

MEXICO SEEMS just what the doctor ordered for Aaron Copland. In "El Salon Mexico" he dishes up some strong meat, but it is quite nutritive—a combination none too true in this American contemporary's past output. This time he mines the music of the Twentieth Century that can not be laughed away.

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TIMES

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PROVIDENCE, R. I.
BULLETIN

APR 1 - 1939

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The Vaughan Williams composition has not been played here since 1922. Williams is a living English composer. He has used a modal tune of Elizabethan days.

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"His superb musicianship and inimitable wit have won the hearts of all of us," Dr. Koussevitzky says. "He symbolizes what gifted, but less fortunate, blind musicians are striving to attain, and we are now offered the privilege of assisting this courageous effort."

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TRIBUNE
Cambridge Mass

W

MAR 2 4 1939

Coming Events

Handel and Haydn Society Presents Berlioz Faust April 16

Hector Berlioz' dramatic legend "The Damnation of Faust" is to be presented by the Handel and Haydn Society for the Annual Spring Concert to be given on Sunday afternoon, April 16th in Symphony Hall.

Soloists for the occasion will be: Paul Althouse of the Metropolitan Opera Company, who will sing the role of Faust; Gertrude Ehrhart, Boston soprano, who will sing the role of Marguerite; Gean Greenwell, who appeared with the Handel and Haydn Society in its performance of "Messiah" in 1937 and who will sing Mephistopheles; Mark Love, who will be heard as Brander, is a member of the Chicago City Opera Company, and makes his Boston debut in this concert. Seventy four members of the Boston Symphony Orchestra will assist. The entire production will be under the conductorship of Dr. Thompson Stone.

The presentation of "The Damnation of Faust" will mark the first performance of this work by the Handel and Haydn Society.

At the request of patrons of music and many musical organizations throughout New England, the time of the concert has been changed to Sunday afternoon. In the past, concerts of the Handel and Haydn Society have been held in the evening.

DETROIT, MICH.
NEWS

APR 2 - 1939

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Serge Koussevitzky, a champion of modern music, leads the Boston Symphony Orchestra in a virile and brilliant performance of Aaron Copland's "El Salon Mexico" and it is something of a sensation.

Copland is one of America's younger composers. He has not, however, been prolific. "El Salon Mexico" is his impression of one of Mexico City's famous dance halls. Several Mexican folk tunes provide themes for the work. It occupies three sides, the fourth being given over to "The Song of the Volga Boatmen," arranged by Stravinsky.

Victor's April list also carries another exciting piece of modern music. It is Paul Hindemith Sonata for Viola and Piano, Opus, 11, No. 4. The artists are William Primrose and Jesus Maria Sanroma, both extremely capable. Although the idiom is unfamiliar and its form not as graceful as orthodox listeners would prefer, it is nevertheless superb music. There are two 12-inch records in the album.

SAN FRANCISCO, CALIF.
NEWS

MAR 28 1939

Ways of The World

'MANFRED' REACHES SAN FRANCISCO: *A Glorious Work That Brings Together Two Supreme Artists, A World Famous Poet and a World Famous Musician.*

BY JOHN D. BARRY

THE performance of "Manfred," with Schumann's music inspired by Lord Byron's dramatic poem of the same name, has a special interest for me. Many years ago, in what now seems like another life, I had the good fortune to be present when the Boston Symphony Orchestra gave the work with Nikisch as conductor and with a magnificent chorus, expert soloists and a narrator who brought out the full beauty of Byron's lines. An experience always to be remembered.

During my first years in San Francisco I made the acquaintance of the exceedingly clever and promising young man who was then directing our orchestra, Henry Hadley. He had already started to build his reputation both as conductor and composer. "Hadley has a great many ideas," Rudolph Ganz remarked in my presence one day. His premature death some years ago meant a great loss to the music world.

It occurred to me that any one so ambitious as Hadley would be glad to consider enabling San Franciscans to hear the glorious work by Schumann. So I talked the idea over with him and found him enthusiastic. Soon afterward, however, he left San Francisco and his place was taken by the man now regarded as a San Francisco institution, Alfred Hertz.

With pleasure I recall a talk I had with Dr. Hertz about giving "Manfred" here. His eyes brightened, his whole face glowed. Here was an enterprise that would put him on his mettle.

At that period the finances of the orchestra weren't in good shape. And, as Dr. Hertz reminded me, the cost of so elaborate a production would be heavy. Regretfully he had to postpone the idea. Maybe later it would be feasible.

One day last season I had a chat with the orchestra's present conductor, Pierre Monteux. When I spoke of his giving a performance of "Manfred" he, too, glowed. His familiarity with the work and its history made him see that for San Francisco it would have the element of novelty. With his fondness for getting away from routine programs and his gift for making quick decisions, he showed that he'd put the idea into execution as soon as he could.

Meanwhile, Dr. Hertz had become head of our Federal Music Project. As such he found himself with new resources, a multitude of gifted cooperators. He and his associate, Homer Henley, considered "Manfred," a superb opportunity. I had several talks with Homer Henley in regard to the matter and it looked as if Byron and Schumann might be the means of enabling our Music Project to make an effective display.

Then came the news that the Art Commission intended to sponsor our San Francisco Symphony Orchestra in a performance of "Manfred" that should utilize our Municipal Chorus under Hans Leschke, a group of soloists and interpreters of Byron's lines that should include as narrator the distinguished actor of the stage and screen, Basil Rathbone.

Generously Dr. Hertz gave way. He didn't want to interfere and he felt that two productions of the work would be a mistake.

* * *

WHEN such a composition brings together two supreme artists, a world famous poet and a world famous musician, the event is of extraordinary importance. So I'm hoping the courage and the initiative of the Art Commission will be rewarded by a crowded house at the Civic Auditorium tomorrow night.

In Germany and Austria they used to know the work well. For many years it was repeatedly given at the musical festival in Salzberg and elsewhere, with the great singer and interpreter of songs and of poetry, Wullner, as the narrator.

Byron's dramatic poem has often been compared with Goethe's "Faust." Goethe once said: "This singular intellectual poet has taken my Faustus to himself and extracted from it the strongest nourishment for his hypochondriac humor. He has made use of the impelling principles in his own way, for his own purposes, so that no one of them remains the same; and it is particularly on this account that I cannot enough admire his genius."

Here's a comment on Goethe from Byron: "His 'Faust' I never read, for I don't know German; but Matthew Monk Lewis, in 1816, at Coligny, translated most of it to me aloud, and I was naturally much struck with it." He added that in the writing other works of Goethe's had influenced him much more than Faust.

No matter what the inspiration may have been, Byron achieved a work of rare vitality and, quite unwittingly inspired Schumann to a notable achievement.

LOS ANGELES, CAL.
MORNING NEWS

MAR 30 1939

MUSIC

By BRUNO DAVID USSHER

SERGE KOUSSEVITZKY, the Russian conductor of the Boston symphony, recently spoke before the American Academy of Arts and Sciences on "The Necessity for Reality in Musical Interpretation." I should like to quote from this address by way of answering the letter of a public school music teacher whose high school students attended a recent Philharmonic orchestra Friday afternoon concert and broke into prolonged discussion when returning to class the following Monday.

Generally speaking, I would say of interpretation, as of singing, there are two varieties—effective and good. Effectiveness of delivery need not be vocally good, nor stylistically or interpretatively appropriate. A man may sing quite effectively, yet by no means with good or beautiful tone. A player may perform effectively, yet not by any means with interpretative authority. One thing, of course, is of paramount necessity for the "reality of interpretation." That prerequisite is good technique, be it a choir, an orchestra, a single voice, the two hands and the pedaling of a pianist.

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OF course, great music permits of more than one conception. Tempo is a debatable thing. Dynamics, especially in 18th century music, where markings by the composer are often missing, likewise are subject to discussion.

Tempi often differ because of racial differences among German, French, Russian, Italian conductors. Their native (national) temperaments differ and they often treat music of another nation with the instinctive preconceptions which are theirs from birth. Music is a universal language, but the hearts and ears of men react differently, according to their early environments.

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"WE have a great deal of evidence that musical performers have a right to interpret compositions freely," the Boston maestro remarked in part. "Take Bach, for instance. In his music we find no nuances. Does that imply monotony? Certainly not. The classic composers often left the matter of providing cadenzas to the player.

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KOUSSEVITZKY continues: "Personally, I believe that a composer, when creating a work, transfuses it not only with his musical power, but also with the entire meaning of his life—the essence of his being. That is why we must find a 'central line' in the creation of every composer. What is the 'central line' of a composer? It is the meaning of his life and ideals, which he brings to us through the medium of his music."

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Mozart essentially represents pure harmony and pure form. It is music for the sake of sound and beauty.

"Beethoven's 'central line' is transcendentiality. He reflects universal emotion in music. When Beethoven grieves or rejoices, he grieves or rejoices with the world. His is music of true universality."

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PITTSBURGH, PA.
SUN-TELEGRAPH

APR 2 - 1939

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Musical America - March 25/39

Observing 24 Years of Musical Activity

John B. Sanroma

Noted Musicians and Composers in a Memorable Meeting at Symphony Hall, Boston, Following a Concert By the Boston Symphony: Left to Right, Walter Piston, John Alden Carpenter, Nadia Boulanger, Roy Harris, Dr. Serge Koussevitzky, Zlatko Balokovic, Mabel W. Daniels, Jean Francaix and Edward Burlingame Hill

BOSTON, March 20.—On March 4, following the performance of John Alden's Carpenter's Violin Concerto by the Boston Symphony under Serge Koussevitzky and with Zlatko Balakovic, as soloist, five native American composers and the teacher of two of them, were photographed in the green room of Symphony Hall. Mr. Carpenter has the distinction of having been the first (1915) and last (1939) of these American composers to be represented upon programs by the Boston Symphony. Chronologically arranged, the composers pictured have had works performed by the orchestra as follows:

Mr. Carpenter, 'Adventures in a Perambulator', 1915; Violin Concerto, 1939; Edward B. Hill, 'Parting of Lancelot and Guinevere', 1916; Walter H. Piston, Symphonic Piece, 1928; Mabel Daniels, 'Exultate Deo', 1932; Roy Harris, First Symphony, 1933, Third Symphony, 1939. Of the group, Mr. Piston and Mr. Harris are American pupils of Mme. Boulanger, and Jean Françaix is a French pupil of hers.

G. M. S.

Institutional
N.Y.C

MAR 17 1939

Jews Figure Prominently Among The World's Greatest Conductors

Bodansky, Damrosch, Koussevitsky and Ormandy Hold Important U. S. Orchestral Positions

The conductor of an orchestra is a highly-trained, highly-sensitive, performer. His instrument is doubly hard to play because it is more than mechanical. For the conductor plays through his men, and through human emotions and human feelings.

The conductor's post is one which is reached through long effort, through long training, and through the ability to feel and interpret the least wish of the composer and the composer's score.

Large Jewish Roster

In the light of this information it is something of which to be proud to read the roster of Jewish orchestral conductors. Numerically it is staggering. Qualitatively it is breath-taking.

In New York alone, a Hungarian Jew, Erno Rappee, conducts the Radio City Music Hall Symphony, Artur Bodansky is the foremost interpreter of the music of Richard Wagner, and an Austrian Jew, Dr. Fritz Stiedry, is conducting the New Friends of Music Chamber Orchestra.

Leinsdorf A New Find

Eric Leinsdorf, twenty-eight year old conductor of the Metropolitan Opera Company Orchestra, who is considered outstanding in the field of the German opera, is a Viennese Jew whose talents have been recognized only this year.

George Pollaco, an Italian Jew, for many years was the regular conductor of the Chicago Opera Company Orchestra.

The Director of the W.P.A. Music Project, that vast network of musical units serving every part of the nation is Nicolai Sokoloff, a Jew, formerly conductor of the Cleveland Symphony Orchestra.

Toscannini's Colleagues

What is considered the finest symphony orchestra ever gathered is the National Broadcasting Symphony Orchestra which was organized by Arturo Toscannini, generally considered the world's greatest conductor. Mr. Toscannini's associates in leading the N.B.C. group were Pierre Monteux, Arthur Rodzinsky, Hans Steinberg, and Carlos Chavez. Of these four, all but Mr. Chavez are of Jewish birth. The *concertmeister* of the orchestra is Mischa Mischakoff, a Russian-born Jew. The distinguished musical commentator for these much-publicized Saturday evening broadcasts is Samuel Chotzinoff, a Jew, and at the present time music editor of the *New York Post.*

The Grand Old Man

The grand old man of music appreciation is Walter Damrosch. His radio broadcasts are loved and enjoyed by thousands of school-children.

The most famous band in the U. S. is conducted by Edwin Franko Goldman. Dr. Goldman is a Jew.

Two of the best known orchestras in the world are the Philharmonic and the Boston Symphony Orchestras. Eugene Ormandy and Serge Koussevitzky, regular conductors of each, are both Jewish.

Other names to round out the list include the most prominent of orchestral conductors. Bruno Walter, Otto Klemperer, the late Ossip Gabrilowitsch, Alexander Smallens, Vladimir Golschmann,—all have contributed to making the Jew recognized as the conveyor of intellectually-sincere musical interpretation.

THE JEWISH ADVOCATE, FRIDAY, MARCH 31, 1939

MUSIC IN REVIEW

By JULES WOLFFERS

Ernest Bloch

The Man and His Music

No person who has heard the music of Ernest Bloch can possibly doubt that he is one of the most significant composers of our day. Some, indeed, consider Bloch the greatest among contemporary masters, ranking him the Bach of his day. Without going into such claims—always a waste of time—it can certainly be said that Bloch is one of the three outstanding composers of the first part of the 20th century still alive, the other two being Stravinsky and Sibelius. These three offer an interesting study in contrast.

It may seem paradoxical to say that Stravinsky, erstwhile enfant teribile of music, lives in the past, but no other conclusion seems possible. The truth is, Stravinsky was born 50 years too late—he is out of joint with the times. Who will say that his music has any relationship to the hopes and aspirations of the modern mind? Beautiful and overwhelming as his compositions are, they nevertheless have connections only with nonconstructive ideas. Mentally he is unreconstructed — he lives in a world as outmoded as a czarist officer's faded tunic. This accounts for that lack of sustained musical direction one would have expected from his remarkable early works. Still he is a tremendous musical figure, undoubtedly a genius, by far the most outstanding of what might be called the ivory-tower school. His influence in a musical sense has been extensive and on the whole beneficial to the younger school of composers.

Sibelius, supreme symphonist of our time, is the preeminent poet of nationalism. Finnish through and through, his music breathes love for his native country, for its lakes and forests, its people, its legends. Characteristically, he almost never travels, choosing to stay at home in his beloved Finland. One must imagine him, feet firmly rooted, observing his surroundings, then looking upward into cosmic eternity. He is one with nature, one with his people, one with his land—and one with the stars.

Bloch is the musical apostle of brotherhood and peace. He embraces the whole world, he sets his face firmly forward. He is national, yes, but also super-national and international. He is the enemy of intolerance and hatred, the friend of truth and justice. He surveys the contemporary scene and is anguished, but then looks forward, upward, and is joyous with clear optimism and vibrant hope. He is the musical prophet of our times. His music is rhapsodic, filled with fervor and intensity. He is one with his race. One with his country. He is one with the world and all its peoples. He lives in the present and for the future.

Perhaps all this is too philosophical and abstruse. Is it possible, some may ask, to draw such distinctions, to make such comparisons? Can one prove it, black on white? The answer is, of course, that one either feels these things or does not. One also admits that these conclusions would hardly hold up in court under the rules of evidence. But we are dealing here with the intangibles of feeling and emotion. These are the impressions I am left with. You are quite at liberty to have any or no impressions of your own.

I recently had the privilege of an interview with Bloch. In person the composer is short, nervous, quick, with a characteristically forward-flung head which dominates his body and is in turn dominated by his burning eyes. He speaks quickly in amazingly good English with a very occasional slight pause while he thinks of a word or phrase. His arguments and expositions are logical to the nth degree reminding one very often of the logic to be found in the Talmud. He wonders far afield, digresses here, there, everywhere, but always with a point and always without losing the thread of his argument to which he returns at long last, triumphant and unweary, immediately ready to start on another oral excursion. He likes to talk and does it very well bringing to his discourse, a keen analytical mind together with an encyclopedic knowledge.

For an hour and a half I listened to an outpouring of ideas and ideas delivered with intensity and conviction. He told me how he came to write the Sacred Service, how he studied Hebrew to do full justice to the exact shade of meaning of every word. He spoke of his love for America, of his faith in its future. He expressed his conviction in the oneness of all mankind, of his faith in the ultimate triumph of justice. Without bitterness he related some of his earlier hardships and of his still-continuing struggle against prejudices of all kinds. He expressed his gratitude to Dr. Koussevitzky and to the trustees of the Boston Symphony Orchestra for allowing him the opportunity of conducting his own works, an opportunity the more welcome for being so rare. Never, he went on, was he so moved with any rendition of his Service as with the few fragments he heard while present at the Friday evening service at Temple Ohabei Shalom to which he was an invited guest. He felt that his music was in its proper setting, entirely at home. He was interested and pleased when I told him that the Temple Israel choir had been singing sections of his Service for over two years under the direction of Henry Gideon whom he remembered very well from his first visit to Boston in 1917.

I ventured the opinion that some sections of his Service, notably the Shema Yisroyel (affirmation of the Unity) should be delivered in a style free of the "traditional" cantorial wailing delivery. This opinion, vigorously concurred in by Mr. Bloch, was sufficient to cause him to demonstrate correct vocal style for about 10 minutes, one section succeeding another. To hear him sing was strangely thrilling in spite of the usual composers' voice.

Some of the most interesting things Bloch told me are unfortunately off the record. He does not wish to indulge in personalities or to bring any possible harm to friends in totalitarian countries. A discussion of some of his latest works, including his piano sonata and violin concerto brought the interview to a close.

That night I had the unforgettable experience of hearing Bloch conduct the Boston Symphony Orchestra at Symphony Hall in one of the five performances of his own works he gave in Boston. Listed were two symphonic interludes from his opera, "Macbeth," in a first Boston performance; Three Jewish Poems; and the epic rhapsody, "America." Thus the program marked three stages in Bloch's career, for Macbeth was composed in 1904, his Jewish Poems, written in 1913, were the first of his consciously Jewish works, and America, completed in 1926, is the expression both of the composer's full musical maturity and of his love for his adopted country.

On first hearing, the Symphonic Interludes impress one strongly with their warmth and color. These excerpts from the opera which was produced in Paris in 1910 are a remarkable achievement for a young man of 24, Bloch's age when he composed the opera. One might criticize them somewhat for excessive length but it is entirely possible that if heard with the opera as a whole, the Interludes, with its various musical allusions, no doubt heard before in the body of the opera, would fall neatly and not too lengthily into place.

The Jewish Poems are intensely moving, both without the program or with it. Each poem bears a title — Dance, Rite, Funeral Cortege, and these titles are quite sufficient to give the mood and feeling for proper appreciation of the music. In the Poems, Bloch shows his extended mastery of the orchestra and the elaboration of his technical powers since his youth.

But the high point of the evening was inevitably that masterpiece, "America." This is by far the best piece of American music one has heard written by any composer. And it is American—American through and through, completely American in spite of the fact that its composer is a naturalized Swiss Jew. The Rhapsody is dedicated to Abraham Lincoln and Walt Whitman. Bloch wrote it as he says "in love for this country. In reverence to its past, in faith to its future." The highest praise that one can give, and does give, to this work is that it is worthy of the men to whom it is dedicated, and that it perfectly realizes the aims and aspirations of its composers. How well Bloch has absorbed the musical folklore of this country! Its Indian chants, the hymns of the English Pilgrims, its Negro folk-music, its southern ballads, its sprightly reels and dances, and, yes, its ragtime and jazz. All these and more are welded together with consummate mastery and skill, and dominated by the musical motto, "America! America!" It is a stirring history of the United States in one glorious hour of sublime music. Space does not allow us an extended description. That pleasure we must leave for the future.

That the audience appreciated the inspiration of this tremendous music was made very evident. Equally did the audience admire the composer's remarkable conductorial gifts, gifts which it is shameful to say have not been more fully occupied in this capacity. As for the orchestra, its performance was literally breath-taking. It was a Stradivarius among orchestras on which the composer-conductor performed as if he were playing on a personal instrument. Dr. Kousse-

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Catholic Union & Times
Buffalo - N.Y.

MAR 9 - 1939

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Marechal made his American debut with the Philadelphia Orchestra under Stowkawski in 1926. He was immediately engaged by the Chicago Symphony Orchestra and subsequently re-engaged seven times by this organization. Appearances followed with the St. Louis, Minneapolis, Cincinnati and Boston Symphony orchestras.

In the recital field, Marechal has been equally successful.

His appearance with the Buffalo Orchestra will be one of the highlights of the current concert season. Tickets may be secured at Denton Cottier & Daniels on March 13 and 14, or at the Consistory box-office on the night of the concert.

NEW BEDFORD, MASS.
STANDARD-TIMES

APR 2 - 1939

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The Finlandia Male Chorus will come as a cultural group to promote interest in better singing and as a messenger of good will to promote understanding and fellowship between Finland and America. It will be Finland's outstanding contribution to the World's Fair at New York. The chorus sings in Swedish and English as well as in Finnish.

The Chorus will be welcomed to Boston by Governor Leverett Saltonstall, Mayor Maurice J. Tobin, Dr. Serge Koussevitzky and John B. Mattson, vice consul of Finland, who are serving as honorary sponsors of the concert.

Miss Ellen Ruska and Miss Florence Kaski have been appointed representatives on the reception committee and have charge of distribution of tickets in the Cape Cod and Carver-Wareham Districts respectively.

Symphony Soloist

Arthur Rubinstein, the Polish pianist, will be the soloist at the 21st pair of concerts by the Boston Symphony Orchestra to be given in Symphony Hall in the coming week. The afternoon concert will take place on Thursday, April 6, instead of Friday, while the evening concert will be on Saturday as usual. Serge Koussevitzky will open the program with the Fantasia on a Theme of Thomas Tallis, by Vaughan Williams. The "Symphony of Psalms", by Igor Stravinsky, which bears the dedication to this orchestra, will also be played. The chorus of the Cecilia Society, prepared by Arthur Fiedler, will join the orchestra in this performance. Rubinstein will appear in the Second Concerto of Brahms in B flat major.

Musical America - March 25/39

Observing 24 Years of Musical Activity

John B. Sanroma

Noted Musicians and Composers in a Memorable Meeting at Symphony Hall, Boston, Following a Concert By the Boston Symphony: Left to Right, Walter Piston, John Alden Carpenter, Nadia Boulanger, Roy Harris, Dr. Serge Koussevitzky, Zlatko Balokovic, Mabel W. Daniels, Jean Francaix and Edward Burlingame Hill

BOSTON, March 20.—On March 4, following the performance of John Alden's Carpenter's Violin Concerto by the Boston Symphony under Serge Koussevitzky and with Zlatko Balakovic, as soloist, five native American composers and the teacher of two of them, were photographed in the green room of Symphony Hall. Mr. Carpenter has the distinction of having been the first (1915) and last (1939) of these American composers to be represented upon programs by the Boston Symphony. Chronologically arranged, the composers pictured have had works performed by the orchestra as follows:

Mr. Carpenter, 'Adventures in a Perambulator', 1915; Violin Concerto, 1939; Edward B. Hill, 'Parting of Lancelot and Guinevere', 1916; Walter H. Piston, Symphonic Piece, 1928; Mabel Daniels, 'Exultate Deo', 1932; Roy Harris, First Symphony, 1933, Third Symphony, 1939. Of the group, Mr. Piston and Mr. Harris are American pupils of Mme. Boulanger, and Jean Françaix is a French pupil of hers. G. M. S.

Institutional
N.Y.C

MAR 17 1939

Jews Figure Prominently Among The World's Greatest Conductors

Bodansky, Damrosch, Koussevitsky and Ormandy Hold Important U. S. Orchestral Positions

The conductor of an orchestra is a highly-trained, highly-sensitive, performer. His instrument is doubly hard to play because it is more than mechanical. For the conductor plays through his men, and through human emotions and human feelings.

The conductor's post is one which is reached through long effort, through long training, and through the ability to feel and interpret the least wish of the composer and the composer's score.

Large Jewish Roster

In the light of this information it is something of which to be proud to read the roster of Jewish orchestral conductors. Numerically it is staggering. Qualitatively it is breath-taking.

In New York alone, a Hungarian Jew, Erno Rappee, conducts the Radio City Music Hall Symphony, Artur Bodansky is the foremost interpreter of the music of Richard Wagner, and an Austrian Jew, Dr. Fritz Stiedry, is conducting the New Friends of Music Chamber Orchestra.

Leinsdorf A New Find

Eric Leinsdorf, twenty-eight year old conductor of the Metropolitan Opera Company Orchestra, who is considered outstanding in the field of the German opera, is a Viennese Jew whose talents have been recognized only this year.

George Pollaco, an Italian Jew, for many years was the regular conductor of the Chicago Opera Company Orchestra.

The Director of the W.P.A. Music Project, that vast network of musical units serving every part of the nation is Nicolai Sokoloff, a Jew, formerly conductor of the Cleveland Symphony Orchestra.

Toscannini's Colleagues

What is considered the finest symphony orchestra ever gathered is the National Broadcasting Symphony Orchestra which was organized by Arturo Toscannini, generally considered the world's greatest conductor. Mr. Toscannini's associates in leading the N.B.C. group were Pierre Monteux, Arthur Rodzinsky, Hans Steinberg, and Carlos Chavez. Of these four, all but Mr. Chavez are of Jewish birth. The *concertmeister* of the orchestra is Mischa Mischakoff, a Russian-born Jew. The distinguished musical commentator for these much-publicized Saturday evening broadcasts is Samuel Chotzinoff, a Jew, and at the present time music editor of the *New York Post.*

The Grand Old Man

The grand old man of music appreciation is Walter Damrosch. His radio broadcasts are loved and enjoyed by thousands of school-children.

The most famous band in the U. S. is conducted by Edwin Franko Goldman. Dr. Goldman is a Jew.

Two of the best known orchestras in the world are the Philharmonic and the Boston Symphony Orchestras. Eugene Ormandy and Serge Koussevitsky, regular conductors of each, are both Jewish.

Other names to round out the list include the most prominent of orchestral conductors, Bruno Walter, Otto Klemperer, the late Ossip Gabrilowitsch, Alexander Smallens, Vladimir Golschmann,—all have contributed to making the Jew recognized as the conveyor of intellectually-sincere musical interpretation.

THE JEWISH ADVOCATE, FRIDAY, MARCH 31,

MUSIC IN REVIEW

By JULES WOLFFERS

Ernest Bloch

The Man and His Music

No person who has heard the music of Ernest Bloch can possibly doubt that he is one of the most significant composers of our day. Some, indeed, consider Bloch the greatest among contemporary masters, ranking him the Bach of his day. Without going into such claims—always a waste of time—it can certainly be said that Bloch is one of the three outstanding composers of the first part of the 20th century still alive, the other two being Stravinsky and Sibelius. These three offer an interesting study in contrast.

It may seem paradoxical to say that Stravinsky, erstwhile enfant terible of music, lives in the past, but no other conclusion seems possible. The truth is, Stravinsky was born 50 years too late—he is out of joint with the times. Who will say that his music has any relationship to the hopes and aspirations of the modern mind? Beautiful and overwhelming as his compositions are, they nevertheless have connections only with nonconstructive ideas. Mentally he is unreconstructed — he lives in a world as outmoded as a czarist officer's faded tunic. This accounts for that lack of sustained musical direction one would have expected from his remarkable early works. Still he is a tremendous musical figure, undoubtedly a genius, by far the most outstanding of what might be called the ivory-tower school. His influence in a musical sense has been extensive and on the whole beneficial to the younger school of composers.

Sibelius, supreme symphonist of our time, is the preeminent poet of nationalism. Finnish through and through, his music breathes love for his native country, for its lakes and forests, its people, its legends. Characteristically, he almost never travels, choosing to stay at home in his beloved Finland. One must imagine him, feet firmly rooted, observing his surroundings, then looking upward into cosmic eternity. He is one with nature, one with his people, one with his land—and one with the stars.

Bloch is the musical apostle of brotherhood and peace. He embraces the whole world, he sets his face firmly forward. He is national, yes, but also super-national and international. He is the enemy of intolerance and hatred, the friend of truth and justice. He surveys the contemporary scene and is anguished, but then looks forward, upward, and is joyous with clear optimism and vibrant hope. He is the musical prophet of our times. His music is rhapsodic, filled with fervor and intensity. He is one with his race. One with his country. He is one with the world and all its peoples. He lives in the present and for the future.

Perhaps all this is too philosophical and abstruse. Is it possible, some may ask, to draw such distinctions, to make such comparisons? Can one prove it, black on white? The answer is, of course, that one either feels these things or does not. One also admits that these conclusions would hardly hold up in court under the rules of evidence. But we are dealing here with the intangibles of feeling and emotion. These are the impressions I am left with. You are quite at liberty to have any or no impressions of your own.

I recently had the privilege of an interview with Bloch. In person the composer is short, nervous, quick, with a characteristically forward-flung head which dominates his body and is in turn dominated by his burning eyes. He speaks quickly in amazingly good English with a very occasional slight pause while he thinks of a word or phrase. His arguments and expositions are logical to the nth degree reminding one very often of the logic to be found in the Talmud. He wonders far afield, digresses here, there, everywhere, but always with a point and always without losing the thread of his argument to which he returns at long last, triumphant and unweary, immediately ready to start on another oral excursion. He likes to talk and does it very well bringing to his discourse, a keen analytical mind together with an encyclopedic knowledge.

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ice for over two years under the direction of Henry Gideon whom he remembered very well from his first visit to Boston in 1917.

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NEW BEDFORD, MASS.
STANDARD-TIMES

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MUSIC 218

SYMPHONY CONCERT

New Work by David Stanley Smith; Richard Burgin Conducts the Rest

B. Trans By MOSES SMITH April 15/39

The program for the current pair of concerts of the Boston Symphony Orchestra is no more ingratiating or judiciously assembled a list than others assembled in the past by Richard Burgin, concert-master and assistant conductor of the Orchestra, who was once more in charge of the proceedings at Symphony Hall yesterday afternoon. For one reason or another Mr. Burgin's programs have borne more than passing resemblance to a crazy-quilt made up of odds and ends too valuable to be thrown away or of items that could not be ignored, whether momentarily or over a period.

And so, to a large extent, it was yesterday, when the principal number was a new Fourth Symphony by David Stanley Smith, who conducted the first performance, and when the surrounding matter was the Overture to "The Bartered Bride" and three Wagnerian excerpts—the Prelude to "Parsifal," Bacchanale from "Tannhaeuser" and, from "Goetterdaemmerung," the music for the break of day and for Siegfried's journey down the Rhine.

But—again as in the past—it was what Mr. Burgin and his colleagues under his direction did with the program that mattered. The performance of the new Symphony was a special case, and discussion of it may be for the moment postponed. In the rest of the program under Mr. Burgin's direction there was some magnificent playing by the Boston Orchestra, playing of a quality all the more welcome to an itinerant reporter returned home. The performances had moments of cloudiness, it is true, but not sufficient to obscure the wonderful collection and assortment of technical virtues that have made the Boston Symphony Orchestra famous at home and abroad.

Orchestra and Conductor

The playing of the Smetana Overture at the beginning was almost a miracle of fleetness, lightness, precision and grace. Withal it was admirably expressive—and it was difficult to see how that result could be accomplished at such a speed. The performance was about as exhilarating as the intrinsic music, which, in my opinion, constitutes one of the masterpieces in the overture form.

There were moments of hesitancy in the presentation of the "Parsifal" Prelude. There were small areas of opacity in the music from "Goetterdaemmerung" as it emerged from the instruments, as if the conductor had not yet found the exact balance necessary at every stage to put the main voice (or voices) in relief against a sonorous, glowing mantle of tone. And for at least one listener the almost instantaneous succession of the erotic frenzies from "Tannhaeuser" after the religious ecstasies of "Parsifal" was a little unfortunate, so that the better part of the Venusberg music had passed before one had got himself into the mood.

Opposed to these things, though, were the tonal splendor, the rarely spirited and accurate playing of the orchestra, the warm expressiveness of the phrasing under the ministrations of Mr. Burgin, his unusually felicitous choice of tempo and his instinct for the measured climax. The scale of dynamics, aside from the exception already noted, was admirable. In the case of the music from "Tannhaeuser" it was well-nigh perfect.

A sensitive, well-schooled musician, which Mr. Burgin is, might have accomplished almost as much. But not quite. For the actual intensities and subtleties achieved there was required also an artist and interpreter, both of which Mr. Burgin proved to be yesterday, for the benefit of any who happened to have been insensitive to that fact previously.

Mr. Smith and His Symphony

The performance and, on first acquaintance, the musical content of Mr. Smith's Symphony were somewhat puzzling. As to the first, the Symphony Orchestra seemed to be playing with a little less than customary precision, though it was hard to identify anything as quite wrong. It was as if the players (like at least one listener) had not sufficient confidence in the conductor to make an attack with the requisite boldness, to lay on, at moments of stress, with unfettered strength. The anomaly (if there was one) was greater in that Mr. Smith, as conductor in New Haven, is an experienced leader.

Perhaps, though, we were hearing the music quite as the composer intended that it should sound. In that event, the score is a particularly perplexing work. What seemed—always with reservation as to first acquaintance—like episodic form was the more irritating because of the almost wilful changes of tempo and unprepared changes in dynamics. If there were more skilful transitions, they evaded the listener.

Nor was the subject-matter of the four movements, into which the Symphony is divided in not quite orthodox fashion, all of a piece. That condition is not necessarily an item for disparagement. In the present instance, however, the listener discerned no inner necessity that demanded that a passage harmonized in the fashion of the end of the last century be succeeded without warning with another that was in effect polytonal, whether or not that was the intention of the composer. There was some harshly dissonant writing in the Symphony. And that again would not be held against the composer if the aesthetic effect was logical. It did not seem to be to these two ears.

By these signs the new Symphony is either an unsuccessful experiment or a nut too tough for the hearer to crack at a single session. It is more charitable—and perhaps wiser—to take the latter view.

Rakoczy

How a Folk-March Got Into "Faust"

When the Handel and Haydn Society, under the conductorship of Thompson Stone, presents its annual spring concert tomorrow afternoon in Symphony Hall, it will offer what is considered to be one of the most unusual works ever written for chorus and orchestra—Hector Berlioz' "The Damnation of Faust."

Circumstances as unusual as the work, surrounded and led up to Berlioz' composing of his score. In 1845, the composer left his wife in tears and in bitterness to undertake an orchestral tour in Hungary which would give him funds to keep his invalid wife from privation. It was at this time, under the most distracting conditions, that he composed his "Faust." In trains, in steamboats, on the backs of bills in restaurants, in a shop lighted by a single candle on a night in Budapest, in a hundred other like situations, he wrote this music.

The most famous number in "The Damnation of Faust" is "Rakoczy" March. It was at Budapest while on a tour that it was proposed that Berlioz write a march on a Hungarian tune. He chose from an old album of national airs. He was apprehensive, and so were his friends, about its performance because this was an air very dear to the Hungarians, and if the composer's treatment of it did not suit them the audience would be quite capable of making trouble.

When the day of the performance came, Berlioz had all he could do to conceal his nervousness when he ascended the conductor's stand. The march commenced with utter silence in the audience. The Hungarians were probably surprised, for their custom was to begin a march with a bang and a blare, whereas Berlioz's version commenced softly and gradually swelled to a cataclysm of fury. There was no sign of approval until a dramatic passage in which the orchestra, suddenly hushed, begins a long "crescendo," while under the tremelo of the violins, the beating of the bass drums is heard, like the booming of distant cannon. The audience went mad. "A strange, restless movement was perceptible among them," says Berlioz in his memoirs, and "when the orchestra let loose its fury, they could no longer contain themselves. Their overcharged souls burst with a trendous explosion of feeling that raised my hair with terror."

PROVIDENCE, R. I.
JOURNAL

APR 2 - 1939

Symphony Will Give Final Concert Here

Boston Orchestra Will Close Season With Program Tuesday.—Federal Group Plans Last of Concert Series.

THE Boston Symphony Orchestra will bring its Providence season to a close Tuesday night in the Metropolitan Theatre. At this fifth and last concert of the series, Dr. Serge Koussevitzky will conduct works by Tschaikowski, Debussy, Ravel and Vaughan Williams.

A free lecture on the program will be given by John Archer in the Providence Public Library at 4 o'clock this afternoon. Edith Gyllenberg Waxberg will illustrate on the piano. The lecture is sponsored by the Monday Morning Musical Club.

The Providence Federal Orchestra will play the last of its series of concerts, until after Easter, in Hope high school this evening at 8:30 o'clock. Conductor Edouard Caffier will offer for his feature number the first public performance of "Sinfonia Concertante," by Rev. Leo Rowlands. Alexandre Peloquin, Woonsocket pianist, will appear in the solo part. The orchestra's Sunday evening concerts will be resumed on April 23.

Boston Symphony's Final

With the exception of Vaughan Williams's "Fantasia," which has not been played here since 1922, the Boston Symphony Orchestra will offer a program of familiar masterpieces Tuesday night. In his Fantasia the British composer used a modal tune of the Elizabethan days, setting it for a large and small string orchestra and a solo string quartet. The program, to be conducted by Dr. Koussevitzky, follows:

Fantasia on a theme by Thomas Tallis for double string orchestra, Vaughan Williams
"Prelude to the Afternoon of a Faun"
(Eclogue by S. Mallarme ......Debussy
Choreographic Poem, "La Valse"....Ravel
Symphony No. 4 in F-minor, opus 36
.... Tschaikowski
I. Andante sostenuto. Moderato con anima in movimento di Valse.
II. Andantino in modo di canzona.
III. Scherzo pizzicato ostinato; Allegro.
IV. Finale: Allegro con fuoco.

SULLIVAN, IND.
TIMES

APR 3 - 1939

IN BLOOMINGTON CONCERT TONIGHT

Mlle. Nadia Boulanger, great French pianist, will give a concert at Indiana University this evening (Monday, April 3). With one of her French pupils, Jean Francaix, she will present a two-piano concert. Francaix is in America for the first time, having made his debut at a special concert of the New York Philharmonic Symphony society last month.

Mlle. Boulanger is the only woman to have conducted the London Philharmonic Symphony, the Boston Symphony, and the New York Philharmonic Symphony orchestras.

BROCKTON, MASS.
ENTERPRISE

APR 4 - 1939

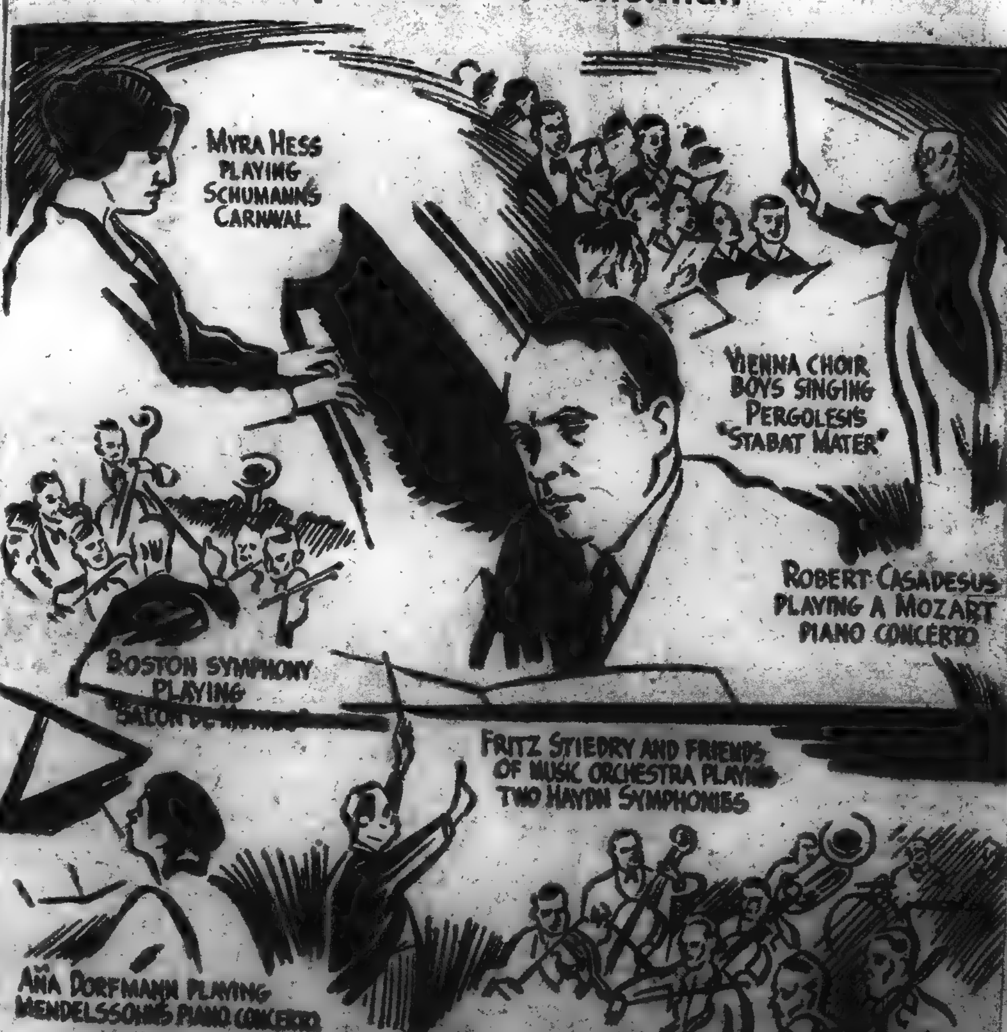
Mrs. Herbert L. Tinkham, 417 West Elm street, has received a letter from Serge Koussevitsky inviting her to be a sponsor for the recital of Alek Templeton, blind pianist, in Symphony Hall, Friday evening, April 21. Mrs. George E. Keith of Samuel avenue will accompany Mrs. Tinkham as a sponsor. Mr. Templeton has played at the Koussevitsky home in Paris. This recital is Mr. Templeton's contribution to the work of the National Bureau for Blind Artists.

ST. LOUIS, MO.
POST DISPATCH

APR 2 - 1939

OFF THE RECORDS

By Thomas B. Sherman


MYRA HESS PLAYING SCHUMANN'S CARNAVAL
VIENNA CHOIR BOYS SINGING PERGOLESI'S "STABAT MATER"
ROBERT CASADESUS PLAYING A MOZART PIANO CONCERTO
BOSTON SYMPHONY PLAYING SALON DE MUSIC
FRITZ STIEDRY AND FRIENDS OF MUSIC ORCHESTRA PLAYING TWO HAYDN SYMPHONIES
AÑA DORFMANN PLAYING MENDELSSOHN'S PIANO CONCERTO
AMOFF

DAYTON, O.
NEWS

APR 2 - 1939

Passion Music Program Will Be Presented

DR. HUGH IVAN EVANS will present a recorded performance of the "Passion of Our Lord, According to St. Matthew" by Bach, Good Friday from 1:00 to 3:00 p. m. at Westminster church.

The recordings were made by the Boston Symphony orchestra with Radcliffe Choral society and the Yale Glee club as well as some soloists, under the direction of Dr. Serge Koussevitzky.

The program in itself is an innovation, since Dr. Evans has set the hour of the music to coincide with most of the churches and the short service, planned at noon on Friday.

PROVIDENCE, R. I.
JOURNAL

APR 9 - 1939

Symphony Next Season

The Boston Symphony Orchestra will return to Providence next season for its usual series of five Tuesday evening concerts in the Metropolitan Theatre, the dates of which are Oct. 24, Nov. 28, Jan. 23, Feb. 20 and April 16.

SPOKANE, WASH.
SPOKESMAN REVIEW

APR 2 - 1939

Spring Days and Music Give N. Y. Crowds Joy

Display of Modern Homes and Their Fittings Proves Marvel of Beauty—Metropolitan Audiences Cheer "Stagecoach" Film.

By ELEANOR SHAW.

Orchestras Share Interest.

The New York Philharmonic orchestra, conducted by John Barbirolli, will play at least three programs a week, and the visiting orchestras include the Boston symphony with Koussevitzki as conductor and the Philadelphia orchestra under the baton of Leopold Stokowski who makes his first New York appearance in over a year. There will be 75 musical events including 33 orchestral concerts, and the return of the Metropolitan opera from its tour, during April.

NORWOOD, MASS.
MESSENGER

APR 3 - 1939

"Damnation Of Faust" To Be Sung In Hub

The Handel and Haydn society of Boston, under the direction of Dr. Thompson Stone, is presenting "The Damnation of Faust" by Hector Berlioz, on Sunday afternoon April 16, at 3:30 o'clock, in Symphony Hall, Boston. The society has been working all year on its part of the production, giving to it the time and energy which it usually spends on three or four annual concerts.

As soloists for the occasion it has secured Gertrude Ehrhart, Boston soprano who has been heard with pleasure in Attleboro, to sing the part of "Marguerite". "Faust" will be sung by Paul Althouse, tenor of the Metropolitan opera. From the Chicago City Opera Co. comes Mark Love, baritone, making his Boston debut, who will sing "Brander", and the colorful part of Mephistopheles will be portrayed by Gean Greenwell who has sung with the Handel and Haydn society before. In addition,

Continued from Page 1

74 members of the Boston Symphony orchestra will assist. the whole production will be under the direction of Dr. Stone.

Realizing that many Norwood people will be interested in this remarkable production, the Handel and Haydn society has set aside a block of tickets in choice locations to be sold through the Massachusetts Federation of Music clubs and their affiliated organizations and friends. For the convenience of persons not wishing to go to Boston to secure their seats, Mrs. Lawrence E. Baer, 218 County st., Attleboro, has a certain number of seats in various locations which may be secured; not tickets to be exchanged but the actual seats themselves, or she will be glad to make any reservations desired.

NEW ORLEANS, LA.
STATES

APR 6 - 1939

ORLEANIAN TO BE GUEST ARTIST

Sidney Foster to Play With Houston Symphony Concert Here Monday

The 70-piece Houston Symphony Orchestra, called one of the South's most important musical organizations, will present a New Orleans concert at 8:30 p. m. Monday at the Municipal Auditorium with Sidney Foster, young New Orleans pianist, as guest artist, John J. Wood announced today. The orchestra will be under the baton of Ernst Hoffman.

With a record of attracting the largest musical audiences in Texas, the symphony's concert will be the first in New Orleans. In the past few seasons the organization has extended its field to include a number of major Texas cities.

A conductor for 12 years in Breslau, Mr. Hoffman is a native of Boston and was a member of the Boston Symphony for several years. Achieving a reputation for his ability, he was extended invitations to act as guest conductor of orchestras in Munich, Vienna and Berlin.

Mr. Foster has been hailed as a discovery in the realm of music and has been enthusiastically received at concerts throughout the nation. In New Orleans he studied with Walter Goldstein of Newcomb college and subsequently attended the Curtis Institute of Music at Philadelphia, Pa., where he was graduated, winning the coveted MacDowell Club medal entitling him to appear at a recital in Town Hall, New York city.

When the pianist recently appeared in Dallas, Tex., with that city's symphony, critics accorded his artistry warm praises. He will come here for the Monday night concert from Waco, Tex.

The program was announced by Mr. Wood as including Wagner's overture to "Thannhauser," Liszt's concerto in E flat for piano and orchestra, Sibelius' "Finlandia" and Tschaikowsky's Symphony No. 4. Mr. Foster's appearance as guest artist will be in the rendition of the Liszt number. Tickets are available at Wood's Radio-Phonograph Shop, 613 Common street.

DALLAS, TEX.
NEWS

APR 9 - 1939

THE WAX LIBRARY:

Spalding in Fine Form Plays Captivating Spohr Concerto

GESANGSCENE.—Concerto No. 8 in A Minor, Opus 47, by Ludwig Spohr. Played by Albert Spalding, violinist, with the Philadelphia Symphony Orchestra, conducted by Eugene Ormandy. (Album of four disks—12-inch—three sides.) Victor.

Exciting American.

EL SALON MEXICO.—An orchestral work by Aaron Copland. Played by the Boston Symphony Orchestra under Serge Koussevitzky. (Album of two disks—three sides—12-inch.) Victor.

This Aaron Copland score further establishes the 39-year-old Brooklyn boy as one of the most exciting of contemporary composers. El Salon Mexico was inspired by a Mexico City hot spot, full of noise, rowdy tourists, slap-happy natives—in short, a raucous urban scene built on folk music. There is a curious mixture of Harlem swing and bona fide Latin themes.

The stimulating work is played by that renowned swing band, the Boston Symphony, with its personality leader, Old Koussevitzky. When Norman Steppe of the Music Corporation of America hears this album he will want to promote Koussevitzky's trumpet and clarinet to real jobs, possibly with Xavier Cugat Band.

The odd side left in the album is taken by Russia's Old Man River, otherwise The Song of the Volga Boatman as orchestrated by Stravinsky. It isn't one of Stravinsky's more significant compositions.

PITTSBURGH, PA.
SUN-TELEGRAPH

APR 9 - 1939

On The Records

By Michael Shaw, Jr.

IN ADDITION to being a tireless seeker after tonal nuances, Charles Martin Loeffler probably was the most distinguished musical mind to function creatively in America. The phonograph in particular and concert goers in general have outgrown their fears of American works, but this former member of the Boston Symphony still has to come into his own.

The fault is not the public's; rare is the opportunity to hear his compositions. It is a chasm this none-too-humble department has urged being bridged for some years back. Now his third, and by far most important work to be waxed so far, is presented by the Coolidge Quartet (Victor Set M-543; six sides).

DAVENPORT, IA.
DEMOCRAT-LEADER

APR 9 - 1939

IT USED TO BE

. . . that music lovers in the midwest were not privileged to hear the eastern orchestras, etc. However, all this has been changed. A few years ago the Philadelphia orchestra came west and has been heard every season since in Chicago. This year the NBC Symphony came as far west as Chicago to give a concert. Announcement has already been made of the concert by the New York Philharmonic Symphony on Nov. 26 in Chicago and now the Boston Symphony has announced its ~~plans to~~ play a concert in Chicago on Sunday, Dec. 13. Thus is Chicago surely becoming the music center of the country.

DAYTON, O.
JOURNAL

APR 9 - 1939

Boston Orchestra in Fine Performance

Lucille Manners Headed Toward Heights in Concert Field

By **PIERRE KEY**

NEW YORK, April 9.

If patience is the virtue we are told it is, then much virtue should prevail in the ranks of some two hundred artists-attractions and their own guild, and their managers. For behold, after months of negotiating, an agreement has been reached between the American Guild of Musical Artists and the two big management corporations, Columbia Concerts corporation and NBC Artists Service (together with their two respective subsidiaries, Community Concerts corporation and Civic Concerts Service).

The agreement has to do with commissions hereinafter to be paid by artist-attractions to these managements for engagements secured; and also covers other points touching what is regarded as the best interests of all concerned.

Provisions provide for 18 per cent commission for artists receiving $750 or less, instead of the prevailing 20 per cent, for single concert engagements; 15 per cent for appearances before either a Community Concerts or Civic Concerts audience; 10 per cent for radio series bookings and opera contracts, and 15 per cent for single radio broadcasts.

Certain other provisions have been made designed to make the relations between an artist-attraction and its management closer. So there should be general rejoicing that the delays and attendant difficulties leading up to the "get together" agreement have been surmounted.

Symphonic Adieus

It has always seemed rather a desirable job—conducting one of the major symphony orchestras. And on the surface it is. But the boss of one of these organizations has much to do besides waving a stick over his musicians during a concert — as most musically inclined folk know. All the same, compared with what business men do to earn equal sums paid to these orchestra leaders the business men work several times as hard, longer hours and more months a year, and carry far greater responsibilities.

The Boston Symphony and the Philadelphia orchestras gave their closing New York programs during the past week, and they were marvelous from any point of view. Koussevitsky and his men are just about tops in their line, with the Philadelphia so close to them that some might declare these bands to run dead heats. But Stokowski conducted the last Philadelphia orchestra concert, and whether you disapprove of certain things he does you must admit he gets more from those players than any other conductor.

There has been trouble over in the Quaker City and as a consequence Manager Reginald Allen has quit . . . along with the orchestra's former first cellist and another playing member. So, it would appear, there can be lack of harmony in a realm where music harmony means so much.

American Singer Wins

It was about four years ago that a bright-faced girl was heard for the first time over the network of one of the big broadcasting companies. The occasion was a sustaining program, and no one beyond a keen-eyed and discriminating member of that company's program department was especially impressed. Yet that young soprano has justified the belief that was placed in her future by coming through in what is known as a big way.

The singer is Lucille Manners; she receives a handsome weekly fee as the star of one of the big sponsored broadcasts, and she is growing steadily in populartiy.

Miss Manners gave her first New York recital in Town Hall a few evenings ago, and with a success that stamps her as a future concert potentiality on the big-time circuit. Which proves once again that opportunities are not lacking for some Americans who have exceptional qualifications.

BALTIMORE, MD.
MORNING SUN

APR 9 - 1939

Manhattan Musical Events

Final Concerts Of Boston Symphony And Met's Post - Seasonal Week. Juilliard Opera Class, Recitalists, Heard

By JOHN ALAN HAUGHTON

NEW YORK.

THIS week was marked by the final two concerts of the season by the Boston Symphony, and the Metropolitan's post-seasonal week. There was an interesting performance by the Juilliard opera class and a couple of recitals.

Mr. Koussevitzky, at the first of his last pair of concerts, offered the Seventh Symphony of Beethoven and the Fourth of Tchaikovsky . . . and nothing more. The Boston conductor has never seemed to me to be as apt in the conducting of Beethoven as the music of his own Russian compatriots. Hence, the balance of interest was in favor of the Tchaikovsky. The Beethoven had a lush quality that was hardly germane to the score. Of course, the present-day tendency is toward an original reading at no matter what cost. This, however, was scarcely Mr. Koussevitzy's intention. He probably hears his Beethoven just that way.

Stravinsky Played In Final Concert

At the very final concert, he had occasion to let loose in Stravinsky's noisy (and nothing more) "Sacre du Printemps," which created such a furore a decade ago. It doesn't wear especially well, and without its "program" to give a few hints as to what all the shouting is about, it would not register much, at least to my way of thinking. Just how the man who wrote some of the beautiful passages in "The Firebird" could have perpetrated this misch-masch, is hard to understand.

The Brahms First Symphony had a painstaking performance. The other work was the prelude to "Khovantchina," which is one of the high lights in that somewhat confused opera. Needless to say, Mr. Koussevitzky was completely at home in this.

LOWELL, MASS.
SUNDAY TELEGRAM

APR 9 - 1939

SYMPHONY PROGRAMME

The Boston Symphony orchestra will give its 22nd pair of concerts in Symphony hall, next Friday afternoon and Saturday evening, April 14 and 15. David Stanley Smith will appear as guest, conducting his new Symphony No. 4, which is then to have its first performances. Mr. Smith, who is head of the Music Department at Yale university, has been represented at these concerts by other of his works on several occasions in past years. Richard Burgin will conduct the other numbers on this programme, which will open with the Overture to "The Bartered Bride," by Smetana, the Czech composer. The second portion of the programme will consist of three excerpts from the music dramas of Richard Wagner, none of which have been heard in the regular Symphony concerts for several seasons. They will be the Prelude to "Parsifal," the Bacchanale from "Tannhauser", and two instrumental portions from the prologue to "Gotterdammerung"; "Daybreak," and "The Rhine Journey of Siegfried."

LYNN, MASS.
TELEGRAM-NEWS

APR 9 - 1939

CONSERVATORY FUND CONCERT

Prominent Musicians Appear Friday

The third annual scholarship fund concert of the Conservatory club of Greater Lynn will be held at the parish house of the Unitarian church, Friday evening at 8:15 p. m.

Officers of the Conservatory club are Miss Frances Visalli, president; Martin F. Sprenger, vice president; Miss Dorothy Sargent, secretary; and Richard H. Honnors, treasurer.

A distinguished group of musicians will appear on the program of the fund concert. They are Miss Esther Asher, noted concert pianist of Boston; Edward Bleau, prominent baritone; the Edward Bleau singers, a talented double quartet; and Cyril Saunders, well-known concert violinist. Edward Bleau and the Bleau singers will be accompanied by Madeline Guay Bleau, and Cyril Saunders will be accompanied by Miss Marion Bacon.

Mr. Saunders is the soloist and concert master of the Symphonic ensemble of Boston, and has for many seasons been the leader of the Boston City club ensemble, and of the prominent Felman String quartet of Boston. He was born in Birmingham, England, but came to this country at an early age, pursuing his studies of the violin with such prominent teachers as Mariotti, Adamowski, Elcus and Fourel, of the Boston Symphony orchestra. Mr. ~~Saunders has~~ done considerable concert work, and has toured the principal cities of the East under the management of the National Music league, which is located in New York city.

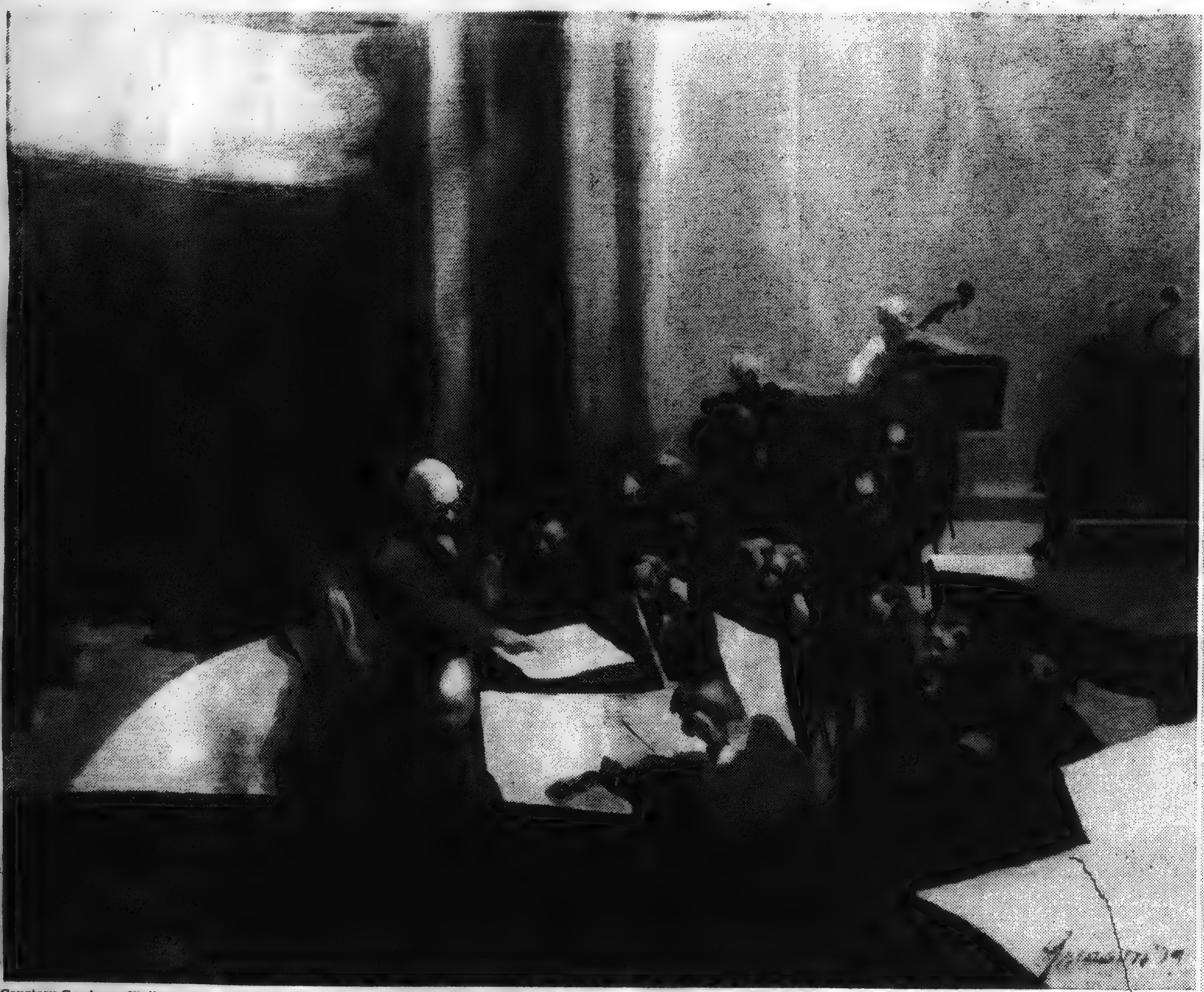
LOWELL, MASS.
SUNDAY TELEGRAM

APR 9 - 1939

BRAHMS' REQUIEM FOR PENSION FUND

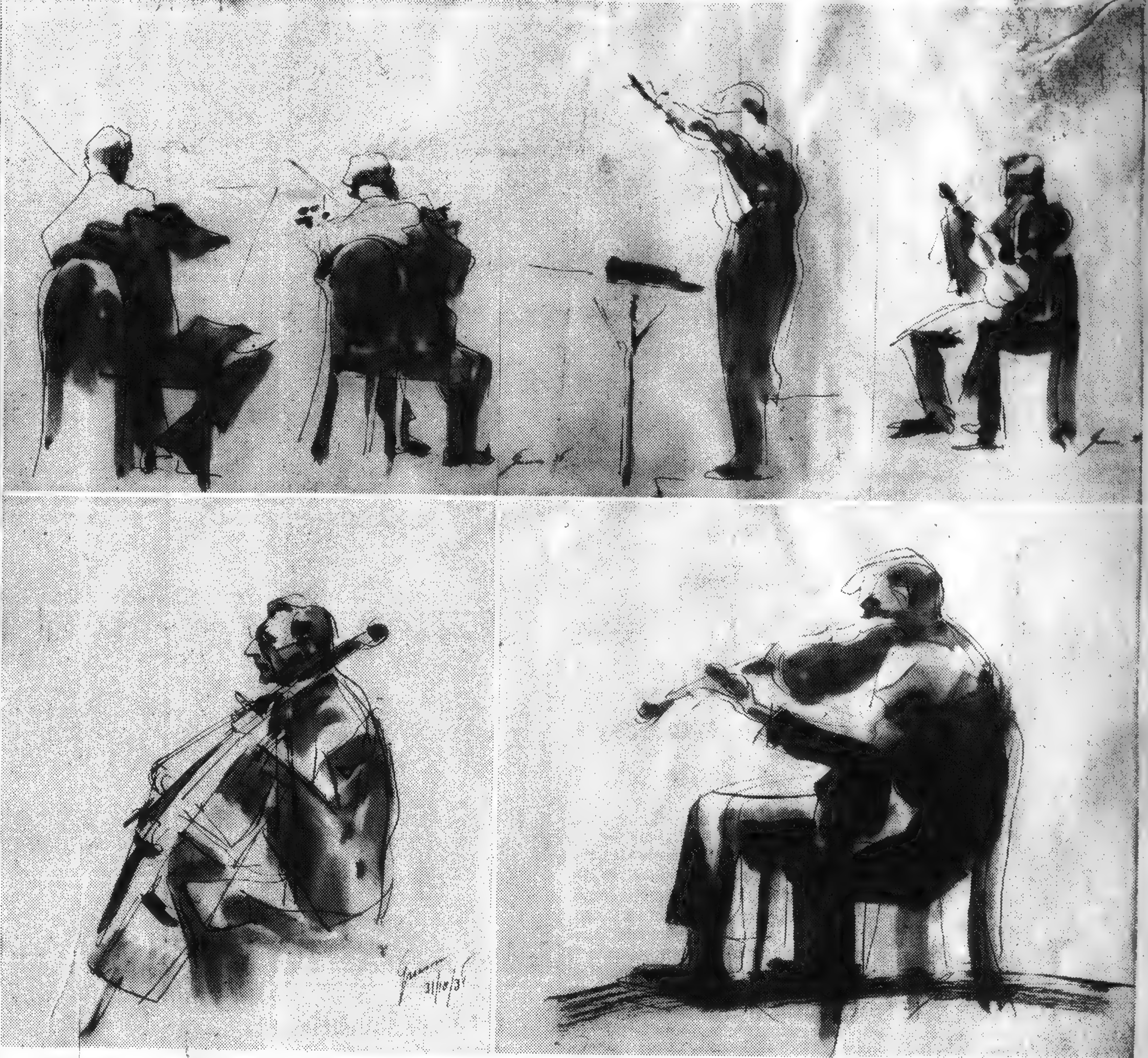
The annual spring Pension Fund concert of the Boston Symphony orchestra will be the occasion of a performance of the "German Requiem" of Johannes Brahms. The concert will be given on Tuesday evening, April 25. Serge Koussevitzky will conduct the combined forces of the Boston Symphony orchestra, the Harvard Glee club, and the Radcliffe Choral society. Two soloists of high distinction have been engaged for the occasion: Elizabeth Rethberg, soprano of the Metropolitan Opera company, and Keith Falkner, the English baritone, highly remembered from his performances here.

Boston's Symphony Orchestra Sits for Its Portrait



Courtesy Goodman-Walker Galleries

Painting by Donald Greason of a Rehearsal at Symphony Hall



Sketches by Mr. Greason of Dr. Koussevitzky and His Men, Now on Exhibition at Symphony Hall

Leader and Players Shown In Sketches and Paintings

By Dorothy Adlow

For some years, we have had an opportunity to follow the talents of Donald Greason. He is an artist of a peculiar sensitiveness which cannot be compared with any one trend in painting today. Mr. Greason cuts his own path, through thought and observation. While his landscapes and views of Rockport interested us a season ago for a delicate atmospheric quality, we find that he has come into full stride in an exhibition which is being shown at Symphony Hall. It consists of pen and wash drawings and oil paintings made during many months of first-hand observation of rehearsals and concerts of the Boston Symphony Orchestra.

Mr. Greason has made hundreds of sketches of the conductor, of separate players, groups of players, and of soloists. He has observed the orchestra at many angles, in many lights, during many moods. He has let himself be asorbed by the tension and concentration which prevail among orchestra performers. He has been amused by the facial expressions, by the sitting postures, by the positions of feet and knees and shoulders and heads during performance. He has been enthralled by the decorative contours of instruments which in their functional shape are appealing ornamentally.

* * *

He has made sketches in which the very lines and lights express the music which is being performed at the moment. It is fascinating to move from sketch to sketch, from study to study, and follow the evolution of the oil paintings which are ostensibly the final product of this patient and intricate effort. No other painter of this vicinity has produced as telling and evocative a portrait of the orchestra as a whole in a moment of performance. Here the spectator has an opportunity to examine the great store of preparatory material which culminates in such a portrait.

The drawings are done in free, sketchy manner, with summary indications of gray shadow. We are familiar with great draftsmen of the past who have spoken through the same medium. There is a difference, of course, between the quality of a line drawing and that of a painting. Mr. Greason tries to make the line serve in a painterly way, as Rembrandt did, so that we are aware of the changing and tremulous and arbitrary outline. In color he goes further still in the direction of vibrant and illusionistic effect. While his colors serve in giving construction to figures and depths to space, they also express a mood.

* * *

Mr. Greason has made many a portrayal of Dr. Koussevitzky, whose every conductorial gesture has been captured in line and wash. There are portrayals also of Eugene Goossens and Ernest Bloch and Georges Enesco. They are generally seen from the rear view, and their expressive backs characterize them.

This exhibition will give pleasure to people who are interested for one reason or another in the Boston Symphony Orchestra and its members. It shows the fruit of an entire season of activity of one of the most distinguished artists in New England. Inasmuch as the pictures may now be seen only by ticketholders during concert hours, we hope they will be shown elsewhere in this community, so that they will be accessible to more people.

Final Youth Concert

The program for the final concert in the second series of Youth Symphony Concerts, which takes place at 3:30 Wednesday, April 12, in Symphony Hall with Wheeler Beckett conducting 70 members of the Boston Symphony Orchestra is:

Symphony in D Minor	César Franck
Pastoral and Procession	Langendoen
Russian Easter	Rimsky-Korsakoff

ERIE, PA.
DISPATCH-HERALD

APR 6 - 1939

AWARD FINALISTS METRO OPERA ROLE

NEW YORK, April 6.—(AP)—Contracts with the Metropolitan Opera finalists in the Metropolitan's fourth annual series of national radio auditions.

Picked as the winners Sunday night among 659 entrants were brown-haired Annamary Dickey, 25, daughter of a Decatur, Ill., dentist, and Mack Harrell, 29, son of a Greenville, Tex., banker.

One-year contracts and a prize of $1,000 each went to Miss Dickey, a lyric soprano, and Harrell, a baritone.

Miss Dickey, who twice before had reached the semi-finals, has sung at Chautauqua and with the Cincinnati Opera Company and the St. Louis municipal opera. Harrell, a former violin teacher, has appeared with the Boston Symphony and the New York Philharmonic orchestra.

PORTLAND, ORE.
OREGON JOURNAL

APR 7 - 1939

Library Plans Concert

An Easter concert of recorded music will be given Saturday from 3 to 6 p. m. in the music room at Central library. The program will be devoted to Bach's "Passion of Our Lord According to St. Matthew," a recording made by the Boston Symphony orchestra assisted by the Harvard Glee club and the Radcliffe Choral society. The concert is free.

INFORMATION OBSCURED

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THE FINE ARTS

YMPHONY IN PEN

onald Greason Caps a Talent with Prodigious Study of Orchestra Work

By WILLIAM GERMAIN DOOLEY

The best one-man show of the season is not ordinarily open hose who wish to see it. Donald Carlisle Greason has spent t of the last year closely observing the Boston Symphony Orchestra in practice and performance and has caught with distin- shed touch and disciplined stroke the splendid musical unit in whole and in the sum of its parts. More than one hundred and y pen and wash drawings and a score of fine oils have been g in the long gallery, the mezzanine foyer at Symphony Hall, result of Greason's human and ruggedly individual style. re have been other exhibitions at this hall, most of them vincially bad. There have other attempts to portray orchestra, notably soggy and l characterizations that ed sparkle and artistic in- st. It is too bad that the ent show, fine as it is, can y now be seen by ticket holders to the Symphony concerts. or Donald Greason has given Boston orchestra a sympa- tic study and interpreted it h an artistic skill that is rthy of a Koussevitzky or a ck. His is the style of color traint, of nervous line that nmunicates significant im- ssions with the economy that y comes from careful and ed survey of the visual prob- . In the hands of an husiastic but incompetent ftsman this has more than ce resulted in a nice but very ll album of photographic udies and school exercises. It ems that in this case we can claim the coming to full pow- s of a great American artist. or Donald Greason is a aughtsman on a plane unrealed by previous workers of his aft in this country.

rawings Outstanding

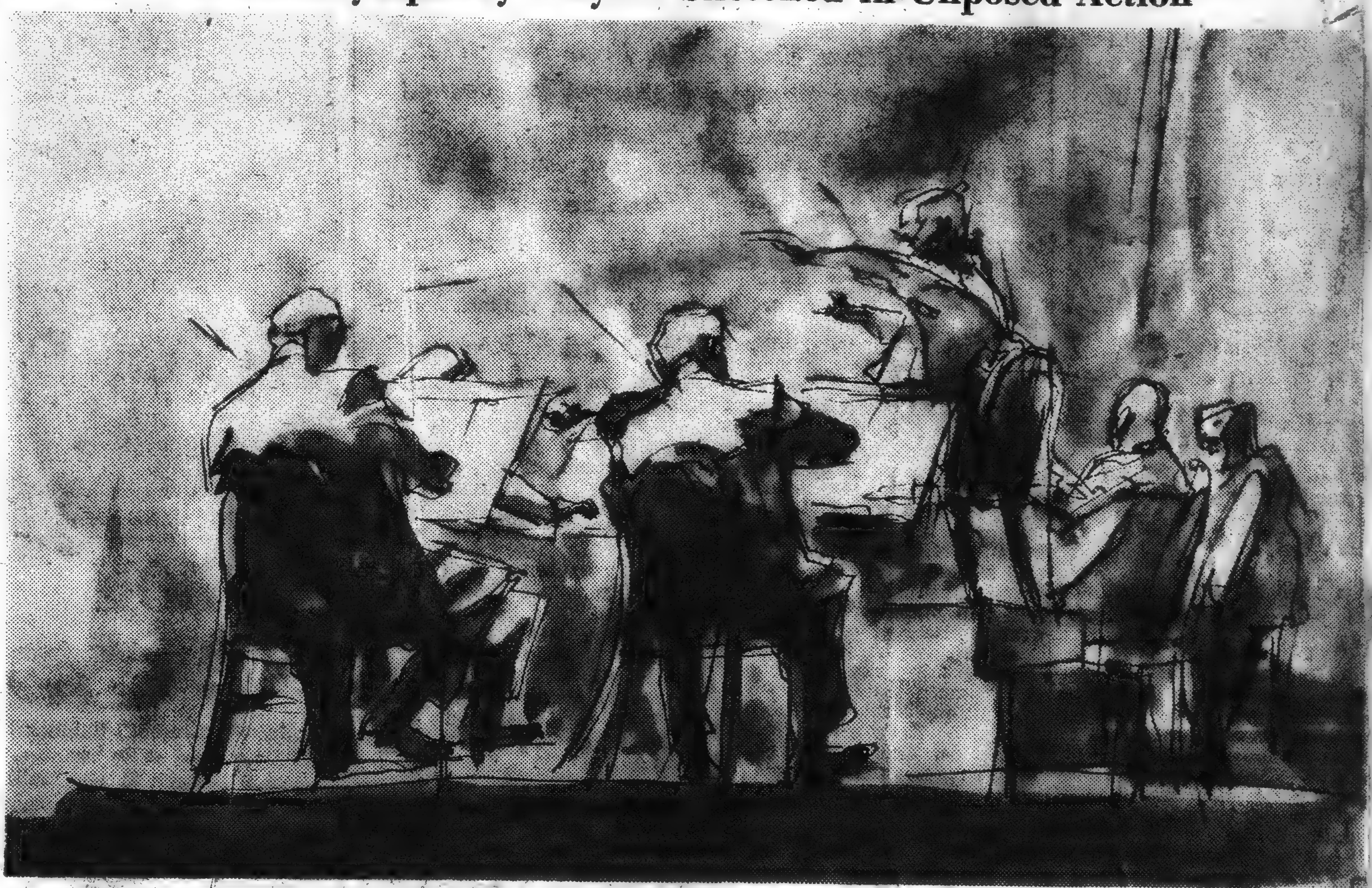
This is no snap judgment. This rtist has been showing here for t least five years. He has corned the usual commercial lugs that accompany a regular gallery career. Even so he had won, years ago, the acclaim of the few journalistic critics of professional standards. It is notable that here he has surpassed previous work by devoting himself to a prodigious subject and immolating the personal portrait to a mass conception of Boston's only claim to contemporary merit in the arts. Certainly Dr. Koussevitzky has led the music loving public into fields that Dr. Edgell and others have yet failed to achieve in painting and sculpture appreciation.

Greason has produced here a major show from any standpoint, and yet in retrospect the variety and scope of the drawings are most amazing. He has overcome a tendency of a nervous scratchy line to make it more eloquent by precise position and sweeping emphasis, by bolstering its thinness with a wash that throws color form and power into the matter. Here is Dr. Koussevitzky to the life, a back-to portrait, yet filled by gesture and mass with characteristic gesture. Here also is Bloch, Goossens, Enesco, and the members of the orchestra. An energetic and highly individual talent, he has made this the feature single performance of the season here in a display that might well be taken up by some museum or gallery for continued, more available showing.

Other Shows of Week

Other exhibitions of the week include an exhibition of oil drawings of American birds by Athos Menaboni at Doll & Richards. These are fine and careful studies, clear cut and nicely patterned, that denote a craftsman in the arts and an ornithological study of easy pleasant approach. Vose Galleries are having a revival and annual show of recent paintings by Frank Vining Smith including the ships he loves to show in their romantic setting and a group of landscapes. And at the Guild on Monday Ruth Anderson will show a startlingly new, high-keyed series of Mexican landscapes, her first in years. They are hung in dramatic silvered native frames that add to the exotic and color aspect of the scene that she has chosen to depict. Though some seem a little fussy and illustrational in handling they are cleanly and capably painted throughout.

Boston Symphony Players Sketched in Unposed Action



GROUP OF PLAYERS, BY DONALD C. GREASON

From his one-man show of paintings and drawings of the Boston Symphony Orchestra now on view at Symphony Hall

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MUSIC

Philadelphians Afield

Eugene Ormandy and Paul Hindemith Share a Program of the Orchestra in Manhattan

B. Trans. By MOSES SMITH April 12/39

NEW YORK, April 12—The splendors of the Philadelphia Orchestra stood revealed anew last night to the visitor who chanced on its concert in Carnegie Hall here last night. The program, last but one of the ten Tuesday evening affairs the orchestra now presents annually in the Metropolis, ended with Rimsky-Korsakov's resplendent "Russian Easter" Overture, in the course of which the orchestra, under the insistent leadership of Eugene Ormandy, played with a many-hued opulence of tone and a technical virtuosity that would have suffocated the listener if they had not been so stimulating. There seemed little doubt, after the persistent applause and incipient cheers with which the performance was greeted by the large audience, that New Yorkers take the Philadelphia Orchestra to their hearts, as they also do the other principal visiting aggregation, the Boston Symphony Orchestra.

The program began with Buxtehude's Organ Passacaglia in D minor, as orchestrated in the slickest and most brilliant fashion of Lucien Cailliet, who may now be called the official arranger of the Philadelphia Orchestra. For the visitor if not for the audience as a whole, this arrangement was indeed suffocating. All its expertness seemed to be directed toward a display of the orchestra's tonal virtuosity, not toward new illumination upon a remarkable score. The Bostonian visitor recalled with pleasure rather the original document as heard in performance at the organ for which it was composed. For the rest, it was possible to ruminate with interest and profit upon the similarity between, on the one hand, the ground theme of Buxtehude's Passacaglia and many devices of development he employed, and, on the other, those exhibited in the Passacaglia in C minor which Bach wrote some years later.

Mozart According to Ormandy

Mr. Ormandy's principal choice fell on the familiar Mozart Symphony in G minor. In the performance the conductor, with a marvelous but (as it happened in this instance) not always impeccable orchestra to do his bidding, was now a masterful interpreter and sensitive musician, now an apparently wilful tinkerer with a masterpiece.

Dealing with a symphony that is so well known that you are as likely as not to hear the proverbial man on the street whistling its tunes, he actually succeeded in creating an atmosphere of freshness, something almost new, for certain pages, as in the phrasing of the main theme of the first movement by the violins, or the skillful and subtle manipulation of the measures just before the reprise. But much of the first and last movements and some of the minuet suffered from distortion of tempo, undue accentuation and, in general, a prevailing uneasiness. More than aything else, perhaps, this listener regretted that the hard brilliance of the Philadelphia string tone was often harder than it was brilliant—a condition that was aggravated by the employment of the entire string section. At the end one was willing to concede the enormous talent and imagination of the Philadelphia conductor, but was equally concerned whether this talent and imagination are to be most gainfully employed in their proper service.

Hindemith's Vision

The concert took on a new tone with the only other number, "Nobilissima visione," the concert suite which Paul Hindemith made out of his ballet, "Saint Francis." To lead in its presentation the orchestra had the services of the composer himself, who soon disclosed that he was no virtuoso conductor at all, but rather an awkward leader fortunately conversant with his own score and apparently sufficiently alert on the executant side to evoke from the musicians what sounded like an excellent performance. There were even times here when the orchestra seemed to be playing with greater precision and clarity than in some of the portions of the program led by the orchestra's regular conductor. Hindemith's directions and prevailing attitude seemed to be in line with a straightforward, unsentimental, twentieth-century realism. In spite of this fact (or because of it, perhaps) there were moments of quiet, affecting beauty, in addition to the periods of excitement which one would expect from Hindemith.

The music, like the music-making, was for the most part in great and welcome contrast to the prevailing cast of the rest of the program, which was either composed or performed in the manner of the late-nineteenth, early-twentieth century, that has made an idol out of the orchestra and a prophet out of the conductor. An exception might be made in the case of the Introduction to the Suite, which has more than occasional overtones of "Parsifal." But the rest of the three movements are straight Hindemith, with all his familiar mastery of counterpoint and with a less familiar poetic vision. It is astounding in how many of these pages you can reduce the harmony to the simple and accepted procedure authorized by the most respected textbooks, and yet how contemporary the music sounds at almost every turn. It is astonishing, too, how Hindemith could examine a subject apparently as distant, in both time and feeling, as St. Francis, and produce a masterpiece of this day and year.

The greater, therefore, was the satisfaction of the listener in noting the genuine enthusiasm with which the audience applauded at the end.

LAWRENCE, MASS.
TRIBUNE
MAR 31 1939

MODERN AUTHOR'S BRIEF ESTIMATE OF BACH

The music of Bach, like that of Brahms, is adult music, extremely intellectual and entirely lacking in sensuous emotionality, but withal music of surpassing beauty. . . . Is it not obvious, then, that a complete understanding of the fundamentals of music and much active listening experience are vital to the complete enjoyment of the music of this colossus? He is an outstanding example of a composer to whom one must give before one can receive.

—Harry Allen Feldman.

COURIER
Rockland Me
APR 4 - 1939

From my good friend, Nell Tolman of Auburn, Mass., comes programs and reviews of the Eastern Music Educators Conference held in Boston March 14-17. From Miss Tolman's school, the Putnam School (Auburn) a group of singers garbed in charming Southern costumes presented in the program on Friday, March 17, devoted to "The First Massachusetts Music Festival of Schools in Small Communities"—Songs of the South: Frog in the Well, (traditional American), Down in the Valley (Kentucky Mountains), Go Down, Moses, (Negro Spiritual), The Serenade (Creole Folk Song); Jeanie With the Light Brown Hair (Stephen Foster) Shortenin' Bread (Jacques Wolfe). The Boston Herald carried a picture of a quintet of these youthful singers, and these five girls are certainly lovely in their gowns of dainty print and ruffled bonnets.

I wish space permitted a lengthier review of the Conference for it was a notably fine undertaking, and the features introduced would find much interest with our own music supervisors. During the four days' conference, visitation in many schools of Boston and vicinity was provided, so that actual work, from kindergarten rooms to colleges, could be studied first hand. One evening there was a concert by the New England Conservatory of Music, with Wallace Goodrich directing the orchestra and Francis Findlay, conducting the chorus. There were master classes in band and vocal music, demonstrations by glee clubs, discussions and talk by well known music educators, program of Catholic School Music demonstrations by school orchestras and bands and choruses and so on. A complimentary rehearsal of the Boston Symphony Orchestra was given for members of the Conference—and All-Bloch program with Ernest Bloch himself directing and of course there were dinners and banquets and luncheons, each having delightful and interesting features in the way of speakers and music.

Globe **MUSIC** April 15/39

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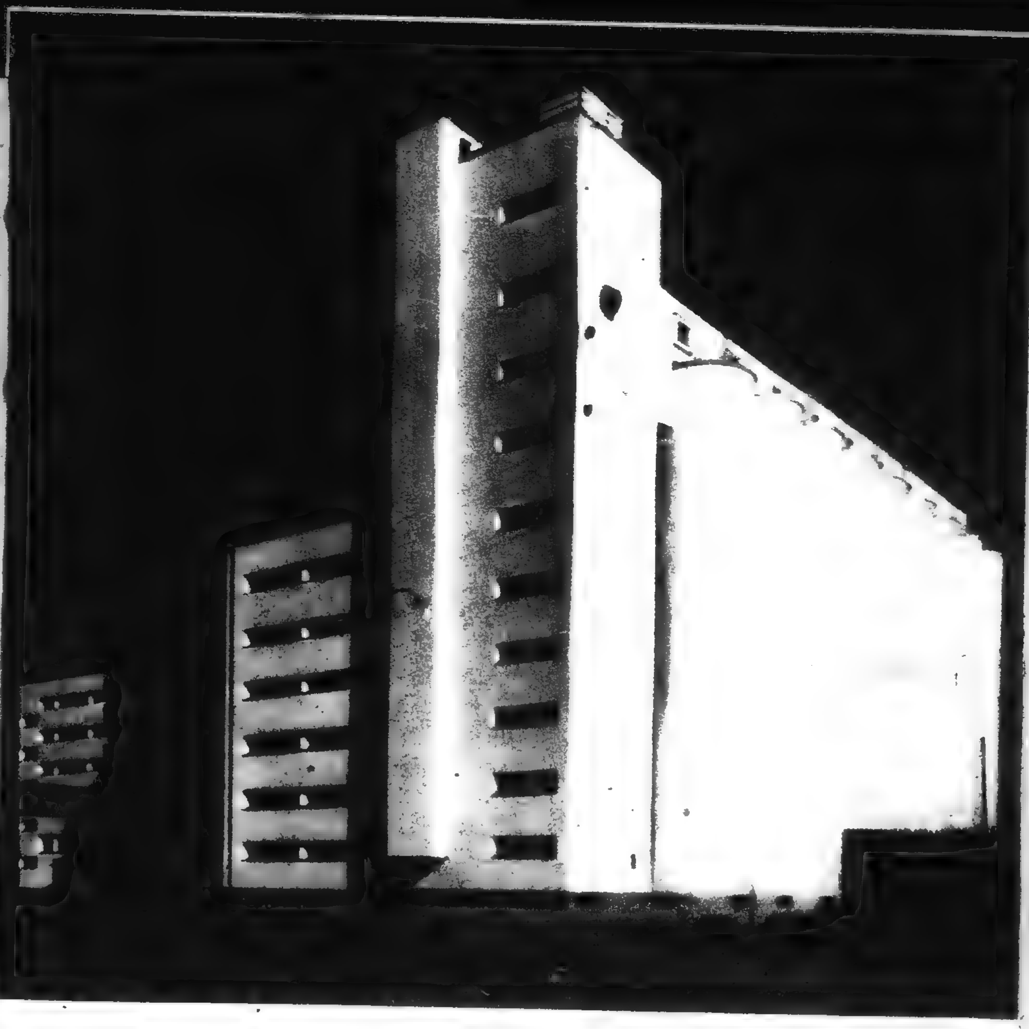

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Any comparisons between Mr. Rubinstein's performance of this longest of all concertos and that of Mr. Glazer must be a matter for private rumination, rather than for public comment. Suffice it say that Mr. Glazer, who is still, according to the programme book, this side of 25, played this greatly exacting work with a maturity of conception and execution that might have characterized a much older head and pair of hands.

Brahms presents many problems, musical and technical, in this Concerto which, as a whole, seems today one of his more calculated, less genial and spontaneous creations. The trick is to make the piece hang together, to give it continuity and the sense of inevitableness. Mr. Glazer, with Dr. Koussevitzky to aid him, succeeded very well, while his playing, as such, commanded admiration. When vigor was required he had it to give, yet never was his tone forced or hard and the more expressive portions were played in the true Brahmsian spirit, with a warmth and mellowness that kept well clear of sentimentality. Best of all, the piano part was consistently free of the suggestion of thickness and heaviness that is not too easily avoided. Comments on the superb performances of the remainder of the programme are hardly necessary.

CHRONICLE

MAR 30 1939

Handel And Haydn Society To Present Berlioz Legend

Hector Berlioz' dramatic legend entitled "The Damnation of Faust" is to be presented by the Handel and Haydn Society in Symphony Hall on Sunday afternoon, April 16, as its annual spring concert. The soloists for the occasion will be Paul Althouse of the Metropolitan Opera Company, who will sing the role of Faust; Gertrude Ehrhart, Boston soprano, who will sing the role of Marguerite; Gean Greenwell, who appeared with the Handel and Haydn Society in its performance of "Messiah" in 1937, and who will sing Mephistopheles, and Mark Love, a member of the Chicago City Opera Company, who will be heard as Brander, in his Boston debut. Seventy-four members of the Boston Symphony Orchestra will assist. The entire production will be under the conductorship of Dr. Thompson Stone. It will be the first performance of this work by the society. The concert has been arranged for Sunday afternoon at the request of patrons of music and many musical organizations throughout New England. In the past concerts of the society have been held in the evening.

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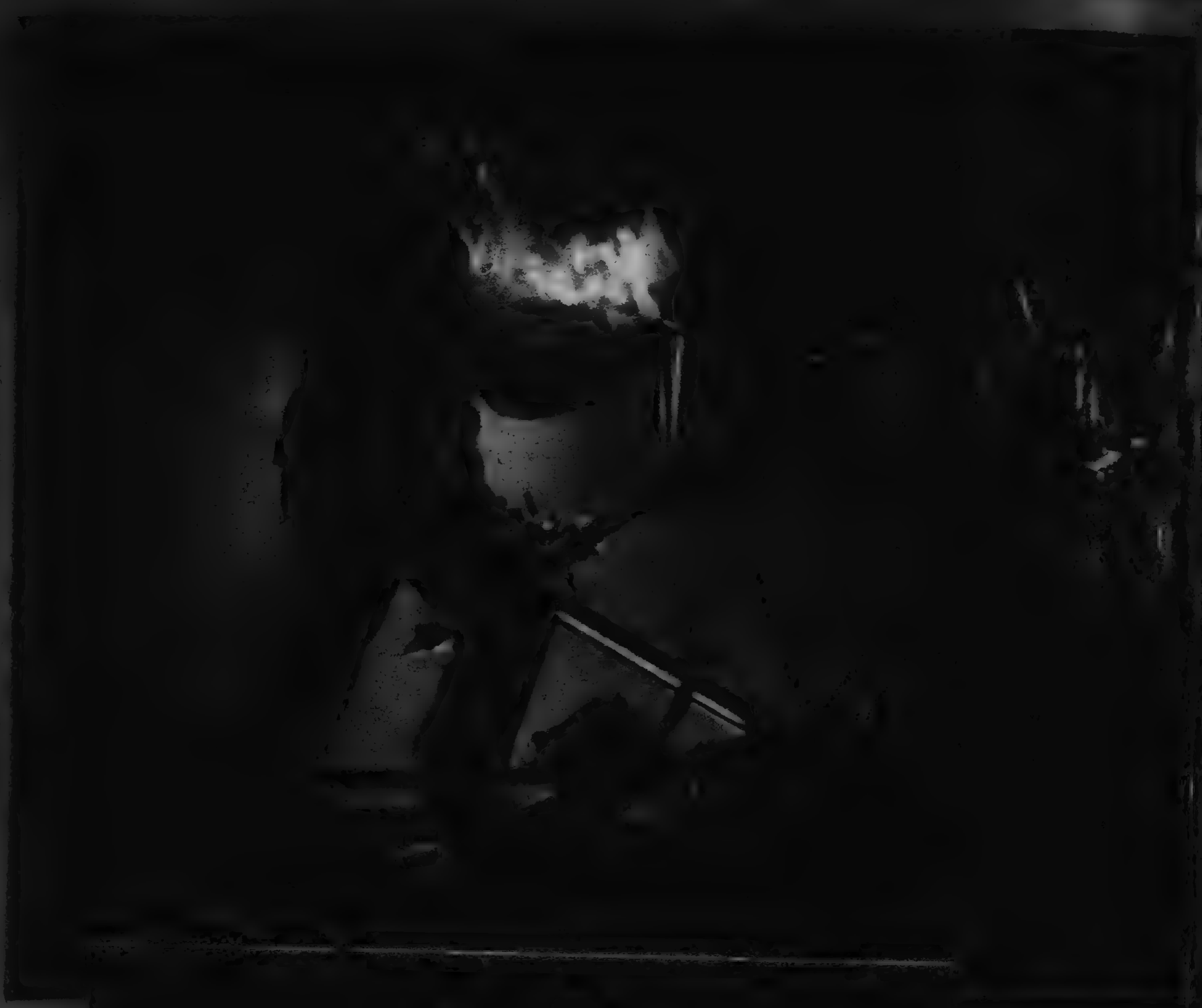

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Any comparisons between Mr. Rubinstein's performance of this longest of all concertos and that of Mr. Glazer must be a matter for private rumination, rather than for public comment. Suffice it say that Mr. Glazer, who is still, according to the programme book, this side of 25, played this greatly exacting work with a maturity of conception and execution that might have characterized a much older head and pair of hands.

Brahms presents many problems, musical and technical, in this Concerto which, as a whole, seems today one of his more calculated, less genial and spontaneous creations. The trick is to make the piece hang together, to give it continuity and the sense of inevitableness. Mr. Glazer, with Dr. Koussevitzky to aid him, succeeded very well, while his playing, as such, commanded admiration. When vigor was required he had it to give, yet never was his tone forced or hard and the more expressive portions were played in the true Brahmsian spirit, with a warmth and mellowness that kept well clear of sentimentality. Best of all, the piano part was consistently free of the suggestion of thickness and heaviness that is not too easily avoided. Comments on the superb performances of the remainder of the programme are hardly necessary.

CHRONICLE

Brookline Mass

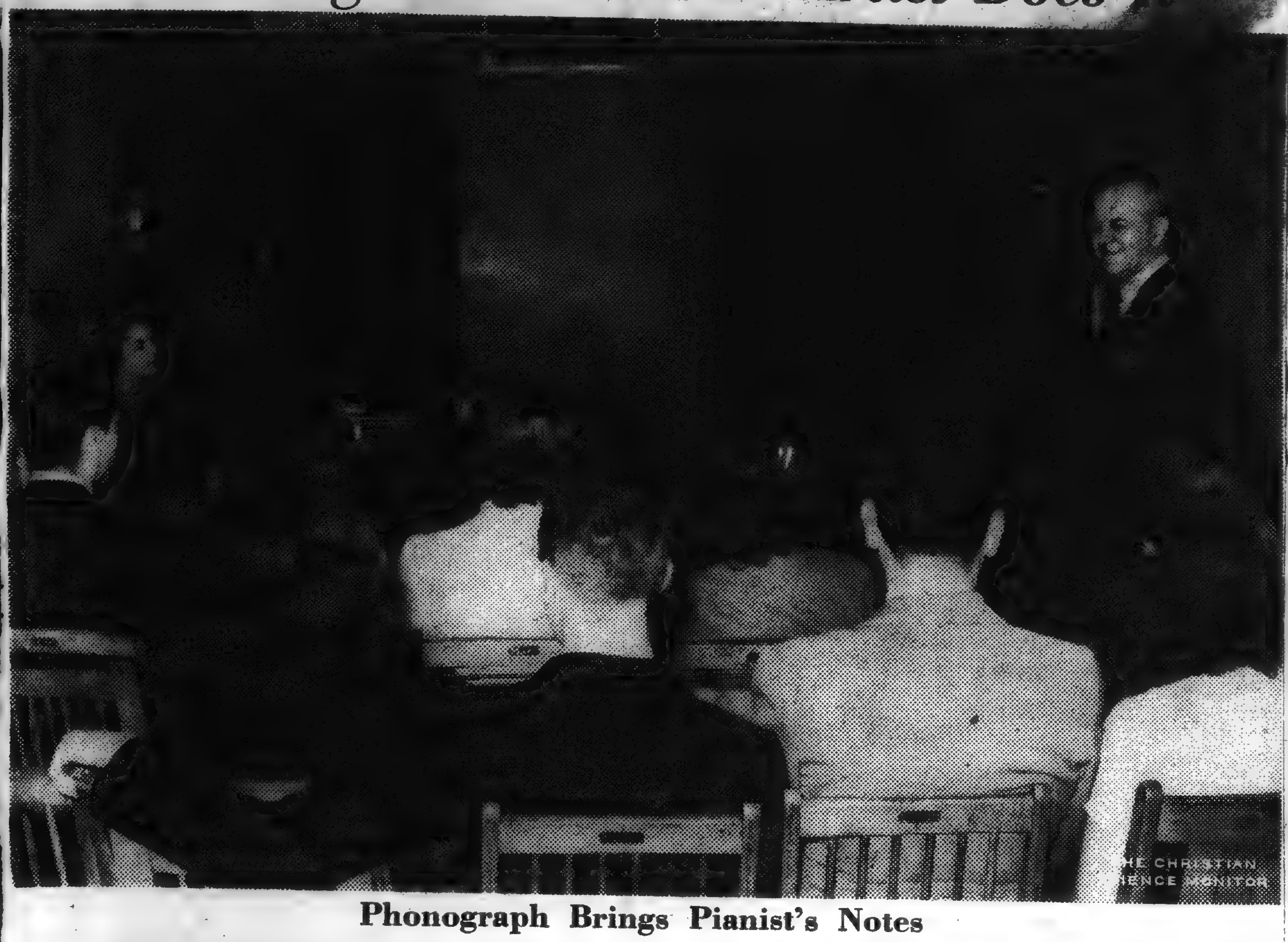
MAR 30 1939

Handel And Haydn Society To Present Berlioz Legend

Hector Berlioz' dramatic legend entitled "The Damnation of Faust" is to be presented by the Handel and Haydn Society in Symphony Hall on Sunday afternoon, April 16, as its annual spring concert. The soloists for the occasion will be Paul Althouse of the Metropolitan Opera Company, who will sing the role of Faust; Gertrude Ehrhart, Boston soprano, who will sing the role of Marguerite; Gean Greenwell, who appeared with the Handel and Haydn Society in its performance of "Messiah" in 1937, and who will sing Mephistopheles, and Mark Love, a member of the Chicago City Opera Company, who will be heard as Brander, in his Boston debut. Seventy-four members of the Boston Symphony Orchestra will assist. The entire production will be under the conductorship of Dr. Thompson Stone. It will be the first performance of this work by the society. The concert has been arranged for Sunday afternoon at the request of patrons of music and many musical organizations throughout New England. In the past concerts of the society have been held in the evening.

Y, APRIL 13, 1939 = C. S. Monitor

Showing Class How an Artist Does It



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The "in absentia" recital and Boston debut took place between noon and 1 p. m. at a special assembly of students of the Boston University College of Music at 25 Blagden Street. Dr. John P. Marshall, Dean of the College, flanked by a phonograph, piano, and blackboard, explained that Mr. Templeton would be represented by his work as preserved in phonograph records, which were transcripts of a concert the pianist gave last February in Carnegie Hall, New York. They illustrated, he said, improvisation and the expression of humor and satire in music.

Bach Incident

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One could hear snickers from the audience as the five notes served for a "Strauss" waltz, and laughter increased when Sullivan's "Lost Chord" was done in the Gilbert and Sullivan manner.

Climax to the recital came in what the artist designed as "the shortest opera ever written." This was a mock Wagnerian score opening with a prelude typical of Wagnerian composition. From this point on the pianist sang all parts, male and female, continuing his own accompaniment. There was continued applause for his soprano role, in which that singer evidently was trying to escape being drowned out by the soaring notes of a tenor presumably lifting himself by his boot straps.

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Templeton improvisations in one sense struck listeners as reversing the method of Sigmund Spaeth, "the tune detective." Mr. Spaeth takes a new theme and traces its antecedents, while Mr. Templeton takes an original and readapts it to his satiric purpose.

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The phonographic performance was a "curtain raiser" to the concert to be given by Mr. Templeton in person in Symphony Hall, Friday, April 21,.

E. B. T.

PORTLAND, MAINE
PRESS HERALD
APR 7 - 1939

Cycle Of Five Beethoven Sonatas Is First Of Four Concerts At Bowdoin Institute Of Music

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Mr. Chardon is a native of France and began the study of cello at the age of six. Entering the Paris Conservatory of Music he won the first prize when only 15 years old. There followed a brilliant career as soloist throughout France and Italy, after which he was named professor at the Athens Conservatory. Here he met and played under the famous conductor, Mitropoulos.

Mr. Chardon is himself an able conductor and has made many appearances in that capacity, including a notable one in the production of Honegger's King David at Sanders Theater, Cambridge, Mass. His quartet was played last year by the Chardon Quartet which he founded. He is now cellist with the Boston Symphony Orchestra, head of the chamber music department and graduate school of the Longy School of Music, and is teacher of violincello at Wellesley College.

Prof. Tillotson, who joined the Bowdoin College faculty two years ago, is also a noted concert pianist. A native of St. Louis, Mo., he too

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They'll be whistling tunes from it in a few years—maybe.

CHICAGO, ILL.
HERALD - EXAMINER
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SPRINGFIELD, MASS.
MORNING UNION ✓
APR 9 - 1939

Chopin and Schumann In Two Victor Albums

B-Minor Sonata and Carnaval' Played in Recent Recordings—The Classical Period and Its Growth Toward Romanticism — Composers Show Kinship—Spohr's Eighth Concerto—Aaron Copland

By BENJAMIN BUXTON

CHOPIN and Schumann are two of the most familiar and understandable figures of 19th century music, and in two recent Victor albums their works, placed side by side, show not only a kinship in their methods but the earmarks of the period itself. Schumann's "Carnaval" suite for piano, played by Myra Hess, and Chopin's Sonata No 3 in B-minor, played by Alexander Brailowsky, are totally dissimilar in form, yet quite similar in feeling.

The classical period is not thought of as an experimental time, yet the sonata form, which found its most perfect expression in the works of Haydn, Beethoven and Mozart, was constantly changing. The set custom of writing three or four movements to a piece called "sonata" or "symphony" was not as set as might be thought. The symphonies of any of these three composers cannot be regarded as having been written in a permanent mold, for the casual observer can note differences in method, both from the technical and emotional standpoints.

The classical period was as changing as experimental as the romantic and modern periods, and therefore do not need to be classified as a permanent ideal of perfection, but an era in the history of music when a certain form was adhered to more or less strictly.

In his last quartets, Beethoven went far afield from "classicism" and was still living when the romanticists were beginning to write program music, letting their fancies carry them on clouds far away from the solid realities of the sonata's clipped outline. Romanticism led from classicism naturally and logically, continuing a tradition that might have become outworn and stale had it not taken a new turn. This turn need not necessarily have been for the better in all points, but it nevertheless instilled a new vitality, a feverish one, into an art that would die quickly without the stretching forth toward new horizons.

A Restless Age

Chopin and Schumann are two of the natural products of a restless age of creative activity. They, too, were experimental, and being experimental, their works have to be judged by those standards. Of the two, Schumann undoubtedly has greater significance, not only because of the wider range of his compositions, but because of his sincere, although not always discriminating sponsorship of the musicians of his day. His editorial work, in which he championed both the great and the mediocre, was an important phase of his life. He was in the thick of the fight, and despite his extravagant imagination, which to present-day readers, retains vestiges of Victorian fringe, he stands as a beacon of the 19th century carrying a torch that brought light to all corners, great or small.

Chopin, on the other hand, was a musician for pianists, and the considerable number of works for his instruments are among the greatest in all piano literature. In one sense, he was creative; in another, interpretive of the time in which he lived. His music is for nimble fingers and a romantic soul. In its form it appeals little enough to the intellect, and some of it more than hints of the salon; at its best, as in the scherzi and ballades, it takes on a heroic quality, and in the preludes it becomes fleet and exquisite. While it may be unfair to refer to Chopin as exquisite, he seems to have been most successful in the smaller forms, and when he essayed so extended a work as the sonata or concerto, he still re[illegible]ed episodic and loose in his conception. This is not to say that a work, such as the B-minor sonata, is prolix, but only to indicate that in it is found the best qualities of his shorter works. It contains the lovely melodies of the preludes and the bardic qualities of the ballades.

The "Carnaval" suite is written in Schumann's most congenial idiom—brief pieces in triple rhythms, all of them miniature waltzes ingeniously arranged as to contrast and mood. Only a great artist is able to use a limited medium and create from it a treasure-chest of gems, each one of which shines brilliantly.

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Miss Hess's performance of the Schumann concerto is well remembered in a recent Victor release. She can present Schumann effectively, and the quickly shifting moods of the "Carnaval" are well projected. The Brailowsky playing of the Chopin is recommended.

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His concerto No 8 is melodious, pleasant and violinistic. It has some of the characteristics of Mozart in its fluidity and is like Bruch in its sensational double-stoppings, octaves and arpeggios. Like music that is not great, however, it has no cumulative effect and when it is finished, both player and composer seem to have arrived at no particular destination. It is nevertheless a document to give the listener a basis for comparison with other works of that time. Spalding gives a well-studied reading and the accompaniment by the orchestra is carefully synchronized with the soloist. The recording is excellent.

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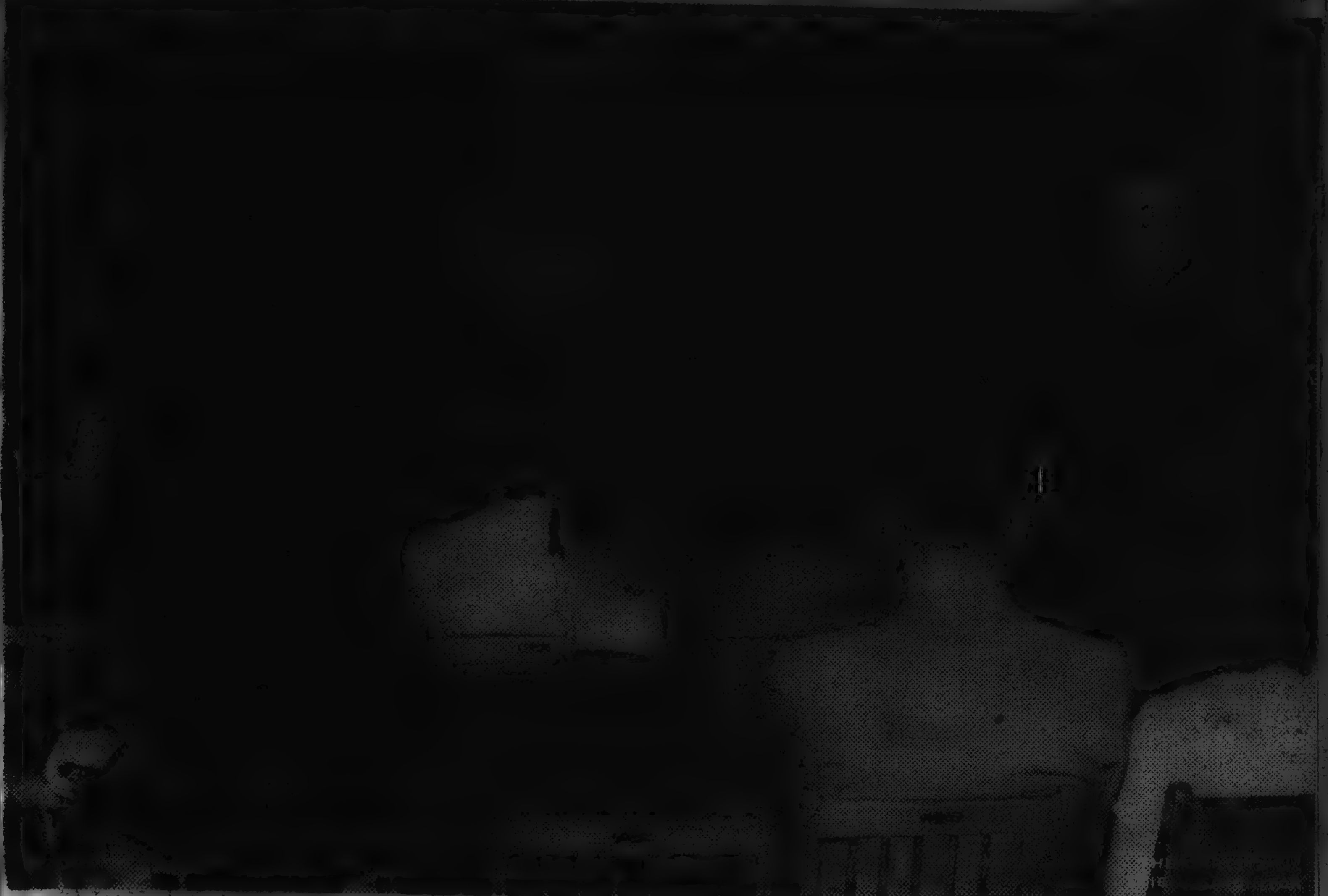
APRIL 13, 1939 – C. S. Monitor

Showing Class How an Artist Does I



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TIMES

APR 16 1939

ORCHESTRAL NEWS

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NEW YORK, N. Y.
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NEW YORK CITY ✓
HERALD-TRIBUNE

APR 12 1939

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APR 9 - 1939

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REPORTER

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NEW HAVEN, CONN.
REGISTER

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WITH CONSIDERABLE pride, New Haven residents will learn that Dr. Serge Koussevitsky has invited Dean David Stanley Smith to conduct his Fourth Symphony at the concerts of the Boston Symphony Orchestra on April 15 and 16. This is not the first time Dean Smith has appeared in Symphony Hall at the head of the great orchestra, for he conducted an overture there about five years ago and, if memory does not fail, was represented on its programs by his "Fetes Galante" early in the nineteen-twenties.

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COURIER - CITIZEN

APR 12 1939

At the Boston Symphony concerts Friday afternoon and Saturday evening this week Richard Burgin, the concert master, will conduct. He will be assisted by David Stanley Smith, who will conduct his own composition, his Symphony No. 4. Also on the program will be the overture to "The Bartered Bride" by Smetana; the Prelude to Wagner's "Parsifal;" the Bacchanale from "Tannhauser" and excerpts from "Siegfried" and "Goetterdammerung."

Dr. Koussevitzky will conduct the last concerts in the supplementary series next Monday evening and Tuesday afternoon. Frank Glazer will be assisting pianist The program includes the Prelude to "Khovantschina" by Moussorgsky; Tchaikowsky's Fourth Symphony and the Brahms B-flat Piano Concerto.

PORTLAND, ME.
EXPRESS

APR 13 1939

Harpsichord And Flute Concert At Bowdoin Tonight

BRUNSWICK, April 13 (Special)—A concert of flute and harpsichord music from the sixteenth to the eighteenth centuries will be played tonight at the Bowdoin College Institute of Music. The artists are Georges Laurent, flutist of the Boston Symphony Orchestra, and Put[illegible]ich, outstanding American harpsichord pupil of Wanda Landowska.

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COURIER - CITIZEN
APR 12 1939

At the Boston Symphony concerts Friday afternoon and Saturday evening this week Richard Burgin, the concert master, will conduct. He will be assisted by David Stanley Smith, who will conduct his own composition, his Symphony No. 4. Also on the program will be the overture to "The Bartered Bride" by Smetana; the Prelude to Wagner's "Parsifal," the Bacchanale from "Tannhauser" and excerpts from "Siegfried" and "Goetterdammerung."

Dr. Koussevitzky will conduct the last concerts in the supplementary series next Monday evening and Tuesday afternoon. Frank Glazer will be assisting pianist. The program includes the Prelude to "Khovantschina" by Moussorgsky; Tchaikowsky's Fourth Symphony and the Brahms B-flat Piano Concerto.

PORTLAND, ME.
EXPRESS
APR 13 1939

Harpsichord And Flute Concert At Bowdoin Tonight

BRUNSWICK, April 13 (Special)—A concert of flute and harpsichord music from the sixteenth to the eighteenth centuries will be played tonight at the Bowdoin College Institute of Music. The artists are Georges Laurent, flutist of the Boston Symphony Orchestra, and Put[redacted]ich, outstanding American harpsichord pupil of Wanda Landowska.

NEW YORK CITY
HERALD-TRIBUNE

APR 16 1939

RECENT RECORDS

By JEROME D. BOHM

VICTOR'S April releases include three works by modern composers—Loeffler's "Music for Four Stringed Instruments," played by the Coolidge Quartet; Hindemith's Sonata for Viola and Piano, Op. 11, No. 4, performed by William Primrose and Jesus Maria Sanroma, and Copland's "El Salon Mexico," played by the Boston Symphony Orchestra under Serge Koussevitzky's direction.

Hearing Mr. Copland's "El Salon Mexico" in recorded form confirms the impression gained on hearing it in the concert hall that this is a superficial, externally effective potpourri of Mexican tunes. Mr. Copland according to the pamphlet which accompanies this set has said, "Other tourists will pull out their snapshots to show you what a country looks like, but a composer wants you to know what a country sounds like." I have never visited Mexico, but I prefer to believe that if I ever go there I shall "hear" things which will reveal a less crass aspect of Mexican life than Mr. Copland has sought to reflect in "El Salon Mexico." The "Song of the Volga Boatman" in Stravinsky's version occupies the reverse side of the second disk in this set. The recording is a brilliant one.

NEW BEDFORD, MASS.
MERCURY

APR 15 1939

Last Paired Extra Symphony Concerts

The final concert in the Monday series will be given by the Boston Symphony Orchestra, Dr. Koussevitsky conducting, in Symphony Hall at 8:15 p. m., April 17. Frank Glazer, pianist, will be the soloist in Brahms' Second Concerto in B flat major. Moussorgsky's Prelude to "Khovanstchina" will open and Tchaikovsky's Fourth Symphony will close the program.

On Tuesday afternoon, April 18, at 3 o'clock, this program will be repeated for the audience known as the commuters' matinee patronage.

SAN FRANCISCO, CAL.
CALL BULLETIN

APR 17 1939

Off the Records

By MARIE HICKS DAVIDSON

As Debussy and Chabrier helped themselves to the melodic riches of Spain (in Espana and Iberia) so Aaron Copeland took musical themes from the abundant folk music of Mexico and has fabricated a work which Victor phonograph has recorded. It is titled "El Salon Mexico," and played by the Boston Symphony Orchestra under Koussevitzky.

Aaron Copeland has woven into a colorful and enchanting web the songs and dance music of Mexico. Most of them he heard in a place called El Salon Mexico, and that is why he gave his composition that name.

Heightening the popular Mexican melodies without falsifying their natural simplicity was the feat which Copeland set for himself.

The orchestration was finished in 1936 and the first performance given in Mexico a year later. Copeland said that when a critic wrote of the composition that it was "as Mexican as the music of Revueltas" he knew that he had accomplished what he had set out to do. For the expression was like saying "As American as the music of Gershwin."

The brilliant Boston Symphony performance of the work under Dr. Koussevitzky, and the excellent quality of the recording are quite up to Victor standard. El Salon Mexico is not an easy work to perform. It present rhythmic problems of the most intricate kind to both conductor and orchestra. No trace of these difficulties are found in the recording. It is an example of orchestra playing such as is rarely applied to the work of a living composer. Side four of the set contains Igor Stravinsky's orchestral arrangement of "The Song of the Volga Boatman."

HARTFORD, CONN.
TIMES

APR 18 1939

Boston Orchestra Friends Listed

The current list of the Friends of the Boston Symphony Orchestra is about to be printed in the Symphony's program books for the concerts on Apr. 21 and 22. It is understood that enrollments within the next day or two can yet be included.

The Friends of the Orchestra, of which there have for years been a number in Hartford and vicinity, make contributions in any amount large or small and the fund is relied upon to balance the orchestra's budget, making up the difference between endowments and the heavy cost which the active season of a modern symphony orchestra entails.

Enrollments are received by E. B. Dane, 6 Beacon St., Boston. Edward A. Taft is chairman of the Friends.

Hollywood Reporter
HOLLYWOOD, CALIF.

APR 18 1939

This Week's Waxes

EL SALON MEXICO by Aaron Copland is about the most stimulating album to come along this year. It puts this 39-year-old American-born composer into the real threat class, and makes you definitely aware of the vitality of the North American continent. It is very much a modern work . . . with strains of Mexican folk songs to flavor it throughout. Copland named it after a dancehall in Mexico City . . . a place where all classes and kinds of people go to dance and have a good time. There is a sign on the wall, he reports, that reads, "Please don't throw lighted butts on the floor so the ladies don't burn their feet."

Serge Koussevitzky and the Boston Symphony Orchestra give it the works. . . . It's a three-side job, with Strawinsky's arrangement of the SONG OF THE VOLGA BOATMEN on the fourth face. Even Strawinsky can't rejuvenate it, however. But you'll get all you want out of the first three sides. (Victor album 546. $4.50.)

LOWELL, MASS.
SUNDAY TELEGRAM

APR 16 1939

LAST MONDAY-TUESDAY SYMPHONY CONCERTS

Next Monday evening and Tuesday afternoon, April 17 and 18, in Symphony Hall, Serge Koussevitzky will present the final concerts of the series of six by the Boston Symphony Orchestra. The programme will consist of the Prelude to Moussorgsky's opera "Khovanstchina," Second Pianoforte Concerto of Brahms in B flat major, with Frank Glazer as soloist, and the Fourth Symphony of Tchaikovsky in F minor. Frank Glazer, a native of Wisconsin, has studied in the West, and in Europe where he was a pupil of Artur Schnabel. Since his debut in New York, in 1936, he has given concerts in a number of American cities.

NEW BEDFORD, MASS.
MERCURY

APR 20 1939

With Frank Glazer, Brahms 2nd Concerto Rejuvenated

The last Tuesday "commuters matinee" of the Boston Symphony Orchestra for this season concluded the Monday-Tuesday series in a spirit of high accomplishment. The exceptional realization, even glorification of the entire program was shared by Dr. Koussevitzky, whose shaping indications we were well located to appreciate, by the soloist, Frank Glazer, whose performance in the Brahms concerto for pianoforte No. 2 in B-flat major, Op. 83 so transcended that of Arthur Rubinstein in the same concerto on April 6 that it became a fresh and radiant thing; and by the orchestra which was in complete accord with the rhythmic brilliance the poetic concepts and the exquisitely moulded phrasing of the pianist.

We confess to complete ignorance before the concert of the fine position Frank Glazer has attained as a pianist at the age of 24. No wonder Mr. Koussevitzky applauded him as he entered, patted him on the back as he went off the stage to return for many recalls. This conductor always gives especially cordial greeting to the youth of the music world. The soloist entered briskly, like a clerk making the office, but within five minutes he had made our grateful hearts for the thrill of his complete grasp of every aspect of the concerto. If splendor of trills was demanded as at the close of the first movement, he maintained them in brilliant cooperation with the orchestra. Accent he observed, a subtly swelling passage growing and blooming on the ear, color, the sonorities of masterly pedalling. The orchestra paid the tribute of perfect companionship in mood to the intuitive genius of Mr. Glazer. Besides their sympathetic mass support, there were woodwind sections and 'cello solos of warm melody and suppleness. One was held entranced for the sheer rightness of the performance of not one, but all of the four movements. No challence to rare expression was neglected.

Another repetition from the April 6-8 concerts was the "Khovanstchina" Act 1 prelude of Moussorgsky. Its folk themes supporting glints of instrumental accent are as the masses picking out through a misty morning. In its gentle character and evanescent landscape picturing there is a freshness and simplicity that commend it to frequent performance.

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A. C. R.

RUTLAND, VT.
HERALD

APR 20 1939

Words Without Music

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NEW YORK.—One of the few successful composers who write two different kinds of music under two different names is the Russian-born Vladimir Dukelsky, better known to the public at large as Vernon Duke.

Under his Russian name he indites ambitious symphonic compositions. His symphony, "Dedicaces," for piano, orchestra and woman's voice obligato, was recently featured by the Boston Symphony under Koussevitzky.

Under his anglicized name of Vernon Duke, he writes—and has written—numerous popular songs. He says he does so because Vladimir Dukelsky likes caviar. Symphony won't buy caviar. Catchy popular tunes will.

Duke is a native of Pskoff or Pskov, if you prefer. It was the late George Gershwin who proved the turning point in his career, turned his eyes and footsteps to America and opportunity. He was visiting in Constantinople in 1920, happened to hear in a cafe a Gershwin number. It was his introduction to jazz. The experience so moved him that he decided to emigrate to America, find out at first hand what jazz was all about.

BROOKLYN, N. Y.
EAGLE

APR 21 1939

Season Is Planned for Boston Symphony Concerts

Mrs. Henry J. Davenport 40-A Monroe Place was hostess to members of the Brooklyn Committee sponsoring concerts by the Boston Symphony Concerts in Brooklyn, at the Spring meeting and tea of the committee yesterday in her home. Mrs. Davenport, as acting chairman of the Brooklyn Committee, which Adrian Van Sinderen heads, reported on next season's concerts of the Boston Symphony in Brooklyn Academy of Music. The concerts will be given Nov. 24, Jan. 12, Feb. 15, March 15 and April 5.

Mrs. Edward C. Blum and Mrs. Walter Truslow are co-chairman of the box committee. A new feature being considered by the committee to center interest on the concerts and to add to their general interest was the proposal to hold a series of lectures explaining the musical features which the Boston Symphony will present in their Brooklyn concerts. The lectures, according to the plan now under consideration, would be given in the Academy of Music just prior to the concerts, each lecture tying up with the concert to be given subsequently.

Mrs. M. Preston Goodfellow, as membership chairman, presented Mrs. Donald Havens and Mrs. Irving J. Sands as new members of the committee. James G. McDonald is president of Brooklyn Institute of Arts and Sciences. The Institute sponsors the concert series jointly with the Brooklyn Committee and the Brooklyn Philharmonic Symphony Society, of which Dr. R. Huntington Woodman is president.

Mrs. William G. James is chairman of the Junior League subcommittee of the Brooklyn committee. Robert Alfred Shaw, chairman of the governing committee of the Brooklyn Institute's educational department, attended the meeting and made a report.

Committee members and guests present at the meeting and tea were Mrs. Samuel T. Brown, Mrs. Oliver G. Cater, Mrs. Gordon W. Colton, Walter H. Crittenden, Mrs. Lewis W. Francis, Mrs. William B. Greenman, Mrs. Havens, Mrs. Robert F. Ives, Mrs. James, Dr. William A. Jewett, Mrs. William H. Lohman, Mrs. Roland Rasch, Mrs. Sands, Mrs. F. R. Shepmoes, Mrs. Frank E. Simmons, Mrs. George M. Whittlesey,, Mrs. William H. Whitton, Mrs. Maud B. Wood, Mrs. Blum, Mrs. Walter Watton, Mrs. James P. Warbasse, Mrs. Donald Ross, Edward Zeiner, Miss Marion Terry, Carl Tollefsen, Mrs. Russell Cruikshank, Mrs. Elwood Colahan, Mrs. B. Meredith Langstaff, Miss Elizabeth Wright, Mrs. Edwin L. Garvin, Mr. and Mrs. McDonald, Miss Jessie Ogg, Mrs. George Gartlan, Mrs. Ernest Ash and Mrs. J. Morton Halstead.

LOWELL, MASS.
SUNDAY TELEGRAM

APR 23 1939

CLOSING SYMPHONY CONCERTS

The Boston Symphony orchestra will close its 58th season with a pair of concerts in Symphony hall, next Friday afternoon and Saturday evening, April 28 and 29, and with a concert in Sanders theatre, Cambridge, on the Thursday evening previous. For the 24th pair of concerts, Serge Koussevitzky announces "La Procession Nocturne," by Henri Rabaud, a symphonic poem based upon Lenau's "Faust"; d'Indy's "Istar" Variations; and the second suite from Ravel's ballet "Daphnis et Chloe" The season will close with the First Symphony of Brahms in C minor.

The programme for Cambridge will consist of Vaughan Williams' Fantasia on a theme by Thomas Tallis; the Prelude to Moussorgsky's "Khovanatchina"; Ravel's second "Daphnis et Chloe" Suite; and Tchaikovsky's Symphony No 4.

NEW HAVEN, CONN.
REGISTER

APR 30 1939

IN RADCLIFFE CONCERT

Miss Theodora Dubois, 1940, of 496 Whitney Avenue was one of the 150 Radcliffe College students who, as members of the Radcliffe Choral Society, joined the Harvard Glee Club in singing with the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, in a performance of Brahms' "Requiem" given in Symphony Hall in Boston on Tuesday evening. For 14 years the Harvard and Radcliffe choral groups have sung annually with the Boston Symphony Orchestra. Tuesday's concert, like a number of earlier ones, was given for the Orchestra's Pension Fund.

MONTCLAIR, N. J.
SEMI-WEEKLY TIMES

APR 21 1939

Orchestra Conductor

SERGE KOUSSEVITZKY

Unity Will Offer Boston Concert

Orchestra Scheduled Here Next Jan. 10 as Extra Event in Course.

As part of the twentieth anniversary celebration for the season of 1939-1940, Unity Concert Course will bring again to the Montclair High School next Jan. 10, after an absence of a year, the Boston Symphony Orchestra as the extra event. This orchestra came to Montclair each season in the early days of the course, but with the success of Serge Koussevitzky as conductor, its schedule became so full that many cities had to be omitted from its itinerary.

Only now, because of the great interest in its appearance and because of the importance of Montclair as a cultural and intellectual center, has the Unity management been successful in securing it for its anniversary season.

Grew Out of Failure

The history of the development of the orchestra is a story of hard work, sacrifice and devotion to an ideal. Its inception came as the result of the dream and disappointment of a young man. Henry Lee Higginson of Boston in 1857 went to Vienna to study violin, piano and composition in the hope of becoming a professional musician. Overwork and unskilled surgery incapacitated him as an artist.

QUINCY, MASS.
PATRIOT LEDGER

APR 25 1939

Three Local Girls at Radcliffe Sing Tonight With Hub Symphony

Miss Cynthia Metzger, class of 1942, of 3 Grand View terrace, Wollaston, Miss Florence Kramer, also of the same class and a resident of Quincy, and Miss Mary Syme of this city will be three of the 150 Radcliffe college students who, as members of the Radcliffe Choral society, will join the Harvard Glee club in singing with the Boston Symphony orchestra under the direction of Serge Koussevitsky in a performance of Brahms' "Re-

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NEW HAVEN, CONN.
JOURNAL-COURIER

APR 29 1939

Miss Theodora Dubois of 496 Whitney avenue, was one of the 150 Radcliffe college students, who, as members of the Radcliffe Choral society, joined the Harvard Glee club in singing with the Boston Symphony orchestra, under the direction of Serge Koussevitsky in a performance of Brahms' "Requiem" in Symphony Hall, Boston, Wednesday night.

NEW YORK CITY
HERALD-TRIBUNE

APR 16 1939

RECENT RECORDS

By JEROME D. BOHM

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NEW BEDFORD, MASS.
MERCURY

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HARTFORD, CONN.
TIMES

APR 18 1939

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Hollywood Reporter
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LOWELL, MASS.
SUNDAY TELEGRAM

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A. C. R.

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HERALD

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EAGLE

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LOWELL, MASS.
SUNDAY TELEGRAM

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REGISTER

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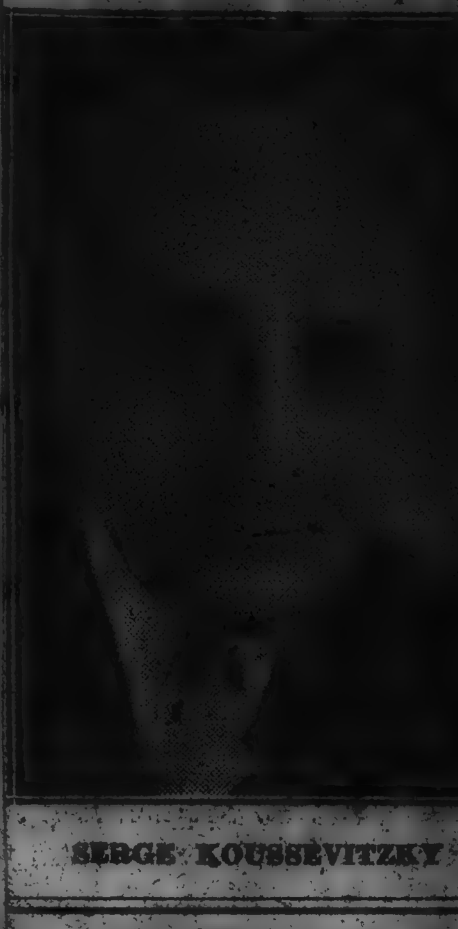
MONTCLAIR, N. J.
SEMI-WEEKLY TIMES

APR 21 1939

Orchestra Conductor



SERGE KOUSSEVITZKY

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QUINCY, MASS.
PATRIOT LEDGER

APR 25 1939

Three Local Girls at Radcliffe Sing Tonight With Hub Symphony

Miss Cynthia Metzger, class of 1942, of 3 Grand View terrace, Wollaston, Miss Florence Kramer, also of the same class and a resident of Quincy, and Miss Mary Syme of this city will be three of the 150 Radcliffe college students who, as members of the Radcliffe Choral society, will join the Harvard Glee club in singing with the Boston Symphony orchestra under the direction of Serge Koussevitsky in a performance of Brahms' "Re-

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NEW HAVEN, CONN.
JOURNAL-COURIER

APR 29 1939

Miss Theodora Dubois of 496 Whitney avenue, was one of the 150 Radcliffe college students, who, as members of the Radcliffe Choral society, joined the Harvard Glee club in singing with the Boston Symphony orchestra, under the direction of Serge Koussevitsky in a performance of Brahms' "Requiem" in Symphony Hall, Boston, Wednesday night.

B. Her - April 22/39

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 23d concert by the Boston Symphony orchestra, Dr. Koussevitzky conducting, was given yesterday afternoon in Symphony hall. The program was as follows:

Faure

Suite from "Pelleas et Melisande" Op. 80

Schmitt..."The Tragedy of Salome" Op. 50

Schubert.......Symphony No. 7 in C major

A contrast in French art could serve as description of the first part of yesterday's concert. On the one hand you have the refined and imperturbable craftsman in Faure, whose eloquence has something of the subtlety and distinction of Racine's verse. On the other you have in Florent Schmitt a tumultuous and impassioned poet, one who seizes upon anything that will fill his design and seemingly rejects nothing. In him is something of the spirit that came into painting with Delacroix.

These rough analogies may seem specious; they attempt merely to indicate two strong currents in French art. Faure, whose talents can perhaps best be appreciated through his songs, wrote singularly lovely music for Maeterlinck's play. One would not willingly go to see "Pelleas et Melisande," unless in the form of Debussy's opera, for the taste today is fantastically out of sympathy with the once fashionable Maeterlinck and we find it next to impossible to take him seriously at all or imagine that others at one time could. Nevertheless Faure's music, like Debussy's, is made of sturdier materials than the literature that inspired them. In this suite we have the advantage of not having to bother our heads with the play at all. Sixteen years is rather too long a time to leave it on the shelf.

Schmitt's "Salome," though still a dramatic and an exciting score, cannot avoid a touch of decay. It is peculiarly dense music, to some extent unmelodic and making its effects by the old method of piling Pelion upon Ossa. It can not be dismissed as mere voluptuousness, however, for it is better than that.

Incidentally, while on the subject of Schmitt, is it not time that Dr. Koussevitzky undertook to revive the extraordinary Symphonie Concertante for orchestra and piano which was first played here when the composer visited the United States some seven or eight years ago? It proved to be an exceptionally difficult score to play; but it aroused a good deal of interest at the time, and it was at least a work of such complication that it cried out for a further hearing.

Schubert's 7th Symphony is a masterpiece that must not be heard too frequently, for then its length and its repetitiousness tend to make it underrated. Since it has not been played at one of these concerts for four years, Dr. Koussevitzky was more than justified in bringing it out. Its spontaneous melodiousness and its lovely, sudden modulations cause it to be enormously popular in spite of its length. Performances yesterday, except at the opening of the Schubert, proved to be fully up to the orchestra's amazing standard.

The concert will be repeated tonight. Next week Dr. Koussevitzky will offer as the last program of the 58th season Rabaud's "La Procession Nocturne;" Debussy's Gigue (not d'Indy's work as announced); Ravel's 2d "Daphnis et Chloe" Suite; and Brahms' First Symphony.

MELODIC LIST BY SYMPHONY

B. Post - April 22/39

Faure's, Schmitt's, Schubert's Works Played

BY WARREN STOREY SMITH

There was general rejoicing at the Symphony concert of yesterday afternoon. And with reason. Dr. Koussevitzky was once more in command and the three pieces that made the programme (two of them far from hackneyed) were the work of composers who had something to say, knew how to say it and spoke in an idiom that, today at least, is perfectly intelligible.

Not that these three compositions are flawless works of art, although the last of them, Schubert's Symphony in C major, comes pretty close to that rating. We have only to reproach Schubert for a somewhat unsymphonic attitude and for lengths that do not seem as "heavenly" to us as they did to the rhapsodizing Schumann of a century ago.

The first number on the programme was the Suite taken from Faure's incidental music to Maeterlinck's "Pelleas and Melisande," which had not been played here since 1923. Hearing it one had better not give too much thought to the play; and the opera of Debussy must be put resolutely and completely out of mind. Heard simply as music these fragments make no small appeal. In them is charm of melody, orchestral euphony, and touch of distinction which Faure imparted to everything that he wrote and, in the final section, a touching and pathetic expression that would have seemed well enough suited to the scene it accompanies, had the aforesaid opera of Debussy never been written.

As for the other item on the list, Florent Schmitt's "The Tragedy of Salome," we are confronted in it with the spectacle of a composer who succeeded triumphantly with the difficult task of creating music of bodeful suggestion (as in the opening of each of the two parts of the work) and then achieved hardly more than routine effectiveness when a more obvious opportunity was offered him. Of a lesser order of invention than these pages of evocation are the "dance of the pearls," with its touches of conventional Orientalism, and the music for Salome's Dance and for the final catastrophe.

The performances of the pieces by Faure and Schmitt were everything that the most captious might require. Much of the Symphony, too was admirably presented. There was reason to applaud the brisk pace of the second movement, which is full long at any tempo. At times, however, the conductor was guilty of over-playing and over-interpreting music that needs only the chance to speak for itself. We may still look back upon the performance under Sir Adrian Boult a few seasons ago as the ideal of how this Symphony should be made to sound.

B. Glb April 22/39

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Two French scores and an old Viennese masterpiece make up the program for the Boston Symphony concerts this week, the last pair but one of the orchestra's 58th season. Incidentally, this is one of the most interesting lists which Dr. Serge Koussevitzky has assembled this year. It begins with the Suite which Gabriel Faure took from his incidental music to Maeterlinck's play, "Pelleas and Melisande"; continues with "The Tragedy of Salome," by Florent Schmitt, and is ended with the great C major Symphony, of proverbial "Heavenly length," by Schubert.

"Pelleas and Melisande" aroused the imagination of three so diverse composers as Debussy, Faure and Sibelius, and each treated the subject in his own way. Debussy's opera has, of course, almost totally obscured the Suites of the other two, and no doubt most people take Debussy's treatment as a criterion.

Debussy possessed an imagination and a creative talent especially suited to so "other-worldly," so fanciful a play. His opera is a perfect counterpart of the stage atmosphere and the dramatic action in "Pelleas and Melisande." Faure, less a tonal colorist, went at the matter in different fashion, and while his "Pelleas and Melisande" Suite is delicate, melodious, refined and daintily scored, it does not, for this writer, come anywhere near matching Debussy's evocative power. Faure's prelude to the death scene is, by comparison, commonplace. Still, the Suite is pleasant and enjoyable to hear. It had last been played by the Boston Symphony in 1923.

Like Maeterlinck's play, the exotic and erotic tragedy of Salome appealed to such artists as Florent Schmitt and Richard Strauss, and in this case, again, it is the opera of Strauss that is by far the better known. Both Strauss and Schmitt recounted the tale with a large orchestra and luxuriant instrumentation. Strauss did the trick in a style wholly his own, whereas the music of Schmitt is based to some extent upon certain typical devices that used to be common currency of the impressionistic school of composers. For example, there are suggestions of Debussy.

"The Tragedy of Salome" is quite as depictive and almost as intense as the opera by Strauss, though it may sound a bit old-fashioned. There is certainly as much passion, and as much sultriness of atmosphere. Yesterday's performance seemed to present the piece at its best.

To pick flaws in Dr. Koussevitzky's interpretation of Schubert's C major Symphony is no doubt to fly rashly in the face of the warm popular reception it had from yesterday's audience. This writer is, according to his own lights, in duty bound to do that. Dr. Koussevitzky performs it excitingly and with much tonal splendor, but in his zeal paints over with sophistication the utter simplicity that ought to characterize Schubert. A texture that should have been clear was prevailingly turgid, and the speed at which the Symphony moved was too fast. That is, of course, with the exception of the finale, which is supposed to go very rapidly.

The last program of the season, next week, will consist of Rabaud's "La Procession Nocturne"; Debussy's "Gigues"; the second "Daphnis and Chloe" Suite by Ravel, and Brahms' First Symphony. C. W. D.

NEW HAVEN, CONN.
REGISTER

APR 30 1939

SYMPHONY LEADER HONORED

Boston, April 29.—(AP)—A richly-designed silver samovar was presented to Serge Koussevitzky tonight at the close of a concert which marked the end of his fifteenth season as conductor of the Boston Symphony Orchestra.

Ernest B. Dane, president of the orchestra's trustees, made the presentation on behalf of the trustees, and voiced appreciation for Koussevitzky's "15 years of unsurpassed achievement."

B. Trans **MUSIC** April 26/39

Brahms Requiem

Review of Pension Fund Concert And Modest Plea in Letter-Form

Mr. Olin Downes,
Director of Music,
World's Fair,
New York City.

Dear Mr. Downes:

After tonight's performance of the Brahms Requiem at the Pension Fund concert of the Boston Symphony Orchestra it occurred to me that the presentation (as such things are called in show-business) ought to be lifted intact and deposited in the World's Fair Music Hall some time next August, when the Boston Symphony Orchestra and its conductor, Serge Koussevitzky, will have fullfilled their engagement at the annual Berkshire Symphonic Festival, and while most of the Harvard and Radcliffe students are still enjoying their summer vacation.

I cannot speak with any authority, of course, but I think I am safe in saying that conductor and orchestra will be available at that time if you will only give them the word immediately. It may be a little harder to insure the presence of all the members of the Harvard Glee Club and Radcliffe Choral Society, who contributed so nobly to tonight's performance. But what with reduced railroad fares and the presence, in or near New York, of a good many alumni who must have sung in previous performances of the Requiem here, I feel almost equally sure that the choral parts will be managed very well.

That leaves only the two soloists, Elisabeth Rethberg and Keith Falkner, to be accounted for. It would be a pity, of course, if previous engagements should make it impossible for them to appear, especially Mr. Falkner, who sang the second baritone solo tonight so wonderfully that even a jaded New York music critic like you would have been deeply moved, I think. But you can always get other soloists; and the successful performance of the Requiem does not rest mainly on the soloists, as you know.

Commanding Conductor

It rests mainly on the conductor, of course. And Dr. Koussevitzky was quite extraordinary tonight—even for him. He had apparently made up his mind to present the Requiem in the most serious mien possible, and to this end he set it forth along lines that were, to put the thing mildly, spacious. No one, not even a carping Boston critic, could accuse the conductor of undue haste at any time. On the contrary, the performance was probably the slowest on record. The tempos were so leisurely, in fact, that the singers had their hands—or rather their lungs—full in trying to manage the phrases properly. That was why, I suppose, Mme. Rethberg was not at her best in her single solo, or Mr. Falkner in the first of his two solos. And I suppose it explained, too, the frequent deviations from pure intonation on the part of both solo singers and chorus.

But these things, somehow, did not matter beside the wonderful spirit that Dr. Koussevitzky was enabled to engender by his treatment of last evening. At the hands of a lesser musician, I suppose, the music at such tempos would have disintegrated and gone to pieces. But by the miracle of his planning and imperious control over the performance, the music tonight affected me even more powerfully than it had the first time I heard it—and that is saying a good deal.

Basis for a Plea

Since you are obviously a very busy man during these weeks I shall not burden you further with a description of tonight's performance. You will, however, forgive my yielding to the temptation to tell you some of the reasons, however obvious to you, why I think this performance of the Requiem at the Fair would be a feather in your cap and a fine thing for the Fair.

It enlists the services of two famous organizations that ought to be present at the Fair. (In spite of our telephone conversation of a few weeks ago, I have yet to read a definitive announcement that the Boston Symphony Orchestra is to appear during the summer at Flushing Meadows.) You might have to be careful about billing the Boston Symphony Orchestra as the finest in the world, since you are going to have a number of other great orchestras there. But you could call it the second best orchestra, and no one would be offended. We Bostonians would understand. As to the Glee Club and Choral Society, which G. Wallace Woodworth has been conducting along the fine lines instituted by Dr. Archibald T. Davison, I think that not even the citizens of New Haven would begrudge them top billing.

The performance (or performances, for I assume there would be more than one) would be a popular "attraction." The attendance tonight, it is true, hardly taxed Symphony Hall to its capacity, though the enthusiasm of those who did come was something remarkable to observe. But Bostonians are a law unto themselves. And as you are probably aware, the success of the Boston Orchestra and conductor in Manhattan has frequently surpassed that in Boston.

If it is union troubles that are delaying arrangements to bring the Boston Orchestra to the Fair, you could in this case easily get around them by offering the performance of the Requiem as part of the German exhibit. The Nazis would like that, I am sure. And so, too, would the anti-Nazis, who know that for all Brahms' reverence for tradition and authority he was fundamentally too much of an individualist to get along in such a milieu, artistic and political, as the Nazis have created. His Requiem is a noble statement of some of the finest qualities of the German spirit, qualities which you and I are sure will survive the ephemeral violence of the present.

Hopeful of an opportunity to review a concert by Bostonians in New York, I remain

Yours devotedly,
Moses Smith

Boston, April 25.

NEW BEDFORD, MASS.
STANDARD-TIMES

APR 30 1939

SAMOVAR IS GIVEN TO KOUSSEVITSKY

BOSTON, April 29 (AP)—A richly-designed silver samovar (tea urn) was presented to Serge Koussevitzky tonight at the close of a concert which marked the end of his 15th season as conductor of the Boston Symphony Orchestra.

Ernest B. Dane, president of the orchestra's trustees, made the presentation on behalf of the trustees, and voiced appreciation for Koussevitzky's "15 years of unsurpassed achievement." Carl Faberge, famous artisan who was silver and gold smith to the late Czar of Russia, made the samovar. Art patrons consider it an unusual work because most samovars are made of copper or brass.

TRANSCRIPT
Dedham Mass

APR 28 1939

Mrs. B. C. Longley of East street was among those who attended the Pension Fund Concert of the Boston Symphony Orchestra, Tuesday evening. Assisting the orchestra to present the Brahms Requiem were the Radcliffe Choral Society, of which Mrs. Longley's granddaughter, Miss Sue Irving, is a member, and the Harvard Glee Club.

Brahms' 'German Requiem'

C. S. Monitor - April 26/39

For the benefit of the Boston Symphony Orchestra's Pension Fund and of an audience that failed by a good deal to fill Symphony Hall, Brahms' "Deutches Requiem" was performed last night. The combined forces of the Harvard Glee Club and the Radcliffe Choral Society stood, solidly packed, behind the orchestra. The soloists were Elisabeth Rethberg, soprano, and Keith Falkner, baritone. Dr. Koussevitzky was in command.

Richard Wagner, one of whose aversions was the conductor who played slow movements habitually too fast (he was thinking specifically of Mendelssohn), could not have picked this quarrel with Dr. Koussevitzky, whose tendency is in the opposite direction. The interpretation of composers' tempo indications, and even (strangely enough) of metronome markings, is a deeply subjective matter; a musician of Dr. Koussevitzky's sustained intensity of nature can feel the continuity of music through widely spaced points in time far more successfully than can the majority of his hearers, or, for that matter, of his players and singers. Certain sections of the Requiem last night were played at what seemed unnecessarily drawn-out tempi. That, nevertheless, the performance held the attention enchained from beginning to end is a subtle tribute to its many excellences in other respects—to its magnificently sustained moods, its beautiful tonal balance, its exciting dramatic contrasts, and, in general, to the persuasive eloquence with which the essence of this highly personal Requiem—the progress from sorrow to confident hope—was conveyed.

But for a certain pardonable hesitancy in quiet attacks and occasional, but no less pardonable, stridencies in the tenor section, the large chorus contributed admirably to the beauty of the synthesis, whether in the softly sustained "Blest are they," in the brilliantly vigorous outburst, "And the ransomed of the Lord"; in the curious fugue over a pedal point, "But the righteous souls," or in the apotheosis of the final chorus.

Mme. Rethberg, whose notable performances with the Metropolitan Opera are fresh in the memory of her hearers, contributed an appropriately pure and gleaming vocal quality to her single exquisite air, but marred it by faulty intonation. Mr. Falkner's splendidly resonant and nobly eloquent voice was used with intelligence and dramatic point in his two solos, "Lord, make me to know," and "Therefore I show unto you a mystery."

To all, the audience gave hearty and unstinted applause. S. S.

CONCERT FOR PENSION FUND

B. Post - April 26/39

Symphony With Voices Gives Brahm's Requiem

BY WARREN STOREY SMITH

Assisted by the Harvard Glee Club and the Radcliffe Choral Society, and with Elizabeth Rethberg and Keith Falkner to sing the solo parts for soprano and baritone, Dr. Koussevitzky and the Boston Symphony Orchestra presented Brahms' "A German Requiem" at Symphony Hall last evening. The concert was the second of the season in aid of the orchestra's pension fund.

In view of the high esteem in which the "German Requiem" has long been held, and with the excellence of the performance assured, it was both surprising and disappointing that there was not a better attendance last evening. One had every reason to expect a house filled to capacity, and there were many more empty seats than there should have been. Verily, the public is fickle, and those who would court its favor have their troubles. Yet it might almost seem that loyalty to the orchestra would guarantee the success of a pension fund concert, regardless of the programme.

The last previous performance of the "German Requiem" by the Symphony Orchestra was at the Brahms' Festival of 1933, which marked the centenary of the composer's birth. It could hardly be urged that last evening's performance followed too soon. But it is possible that, in spite of the reputation of piece and composer, the Requiem is losing some of its hold upon the public.

Frankly regarded, the work is uneven, if not in quality, at least in what is generally called inspiration. At its best, it is rarely beautiful, moving and impressive. But there are tiresome stretches and wearisome repetitions, particularly in the second and third divisions. Certainly, all that could be done to make the work consistently engrossing was done last evening. On the score of tonal beauty, whether vocal or orchestral, of expressiveness, of devotion to the composer, nothing more might have been asked.

At least those who did make last evening's audience were fully sensible of the excellence of what they were hearing and when suitable opportunity was offered, they heaped applause upon all concerned. And in the assigning of credit for a deed so notably accomplished one should not overlook the contribution of G. Wallace Woodworth, who as conductor of the two choirs, had given the singers their preliminary training. To Dr. Koussevitzky he had handed a singularly responsive instrument.

Final Week of Symphony

An Important Choral Event; Brahms Requiem Tuesday

B. Herald April 23/39

By ALEXANDER WILLIAMS

There should be no need to emphasize the interest in the forthcoming performance Tuesday night of Brahms' German Requiem; but we may be allowed to recapitulate one or two facts about it, since program notes are not customarily supplied with extra concerts, such as for the pension fund. The work has not been heard since 1933, when the Harvard and Radcliffe choruses also assisted. It is so generally accepted as a masterpiece, that a performance every six years does not seem excessive.

Still, we are not an especially chorally minded city in these days, nor is our experience of choral music at all broad. Of Handel we know nothing, outside of the Messiah. If our acquaintance with Bach is somewhat better, that with Haydn is worse. We know nothing of Beethoven beyond the Missa Solemnis, nothing of Mendelssohn beyond Elijah, nothing of Berlioz beyond the Damnation of Faust. Even familiar choral works we attend but irregularly.

When the Handel and Haydn Society put on the Damnation of Faust or Verdi's Requiem or some other infrequently heard work at a concert or when the federal music project put on an ambitious series of this music a few years ago, the public interest was hardly ever more than lukewarm. This is a discouraging situation, and there does not seem to be much one can do about it until by degrees the public wakes up to the rich field of music that it is ignoring. With Brahms, however, this rule ought not to hold. No composer today calls forth more enthusiasm; no other composer so often causes the audience to cheer and stamp as well as applaud. No other composer in the last 15 years has come near his record for being the choice to have the last word in a symphony season. Shall this, the second of his absolutely mature works go unheeded?

The first work that found Brahms on a large scale plane at his highest was the Piano Concerto in D minor, the second was the Requiem. Both of these works, of course, were before the First Symphony, though not to be underrated on any spacious grounds of immaturity. The text is taken from Holy Scripture, Brahms' own selection, and is consequently not intended for a church service. As Mr. Edwin Evans observes: "The term Requiem as applied to this work must be taken in the generic sense of a composition in honor of the dead and not in the liturgical sense of a mass commencing with the introit, 'Requiem acternam dona eis, Domine.'"

For what dead was the German Requiem composed? Sir Donald Tovey, in what is otherwise the best and most penetrating analytical study of the score, makes the curious error of saying that it was composed "in memory of the fallen in the war of 1870." That it owed a good deal of its popularity to the fact of its being sung after that war is true, but otherwise it was written at least nine years earlier. The work of Brahms directly inspired by the Franco-Prussian war was the Triumphlied celebrating the victory, music, whatever its artistic value, that might prove difficult to swallow just now.

The 5th movement, with soprano solo, is generally supposed to be inspired by grief for the death of his mother and was written later than the other six movements. It is unlikely that the Requiem as a whole could have been similarly motivated. It is frequently said, and that is perhaps the most plausible theory of all, that the Requiem is a tribute to Schumann's memory. The tragic debt of the older composer, the artistic debt of the younger, the friendship with Clara, all these make a noble motive for a noble end.

In listening to it Tuesday we must bear in mind that the text Brahms used was the German Lutheran translation, and that the English adaptation makes for stresses on words and repetitions that are unnatural to our ears. We paid a similar price in this relation of words and music last Sunday with Damnation of Faust. Musically a chance to hear the Requiem again should prove of interest for those who like to follow Brahms' style, particularly in the orchestra. It will be worth the effort even for those who claim that they have not use for anything save the orchestra of and by itself.

Fine Performanc

B. Herald MUSIC April 26/39

PENSION FUND CONCERT

By ALEXANDER WILLIAMS

Brahms' "A German Requiem" was performed last night in Symphony Hall by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, for the benefit of the pension fund. Assisting were the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor; Elizabeth Rethberg, soprano, and Keith Falkner, baritone. The audience, though not of capacity size, was enthusiastic.

Much has been written about Brahms' Requiem, partly because it was his greatest choral work and in part because it was relatively early among his great creations. It has been wisely pointed out that it is a personal document, not one designed for a church service and least of all in the Catholic idea of a mass for the dead. It emphasizes, not the day of reckoning and the last judgment, but the consolation in Christ's teaching and especially in the Beatitudes.

Nowadays—and this may explain the comparatively poor attendance for so important a production—it may take an out-and-out Brahmsian to appreciate all of the Requiem without moments of boredom. The fugal chorus of the 6th movement, for example, falls off in the second part and never has that exciting, thunderous quality of a good Handel chorus. Nor can other parts altogether escape a charge of sentimentality. Yet the famous 5th movement, inspired directly by the death of Brahm's mother, has no touch of this fault. Moreover it was beautifully sung by Mme. Rethberg last night.

The performance as a whole had that finish and intensity that one had a right to expect. An exception might be taken to the deliberate pace of the 2d and other movements. Dr. Koussevitzky may have wished on no account to neglect the solemnity of the Requiem, but at the same time this worthy motive makes for monotony. The chorus, a result of Mr. Woodworth's solicitous training, sang with enthusiasm and to good effect. The size of it is portentious, yet it is capable of singing a delicate piano as well as robust forte. Mr. Falkner once again proved himself a reliable and eloquent singer in the two solos which Brahms composed. Indeed we were very generously treated as regards soloists when one considers how small a role they play in the work as a whole. Dr. Koussevitzky's direction brought out an unusually dignified interpretation.

B. Globe MUSIC April 26/39

SYMPHONY HALL

"A German Requiem"

Brahms' great choral masterpiece, "A German Requiem," was performed at Symphony Hall last night at the Spring concert in aid of the pension fund of the Boston Symphony Orchestra. Dr. Serge Koussevitzky conducted. The choruses were the Radcliffe Choral Society and the Harvard Glee Club, trained by G. Wallace Woodworth, Elisabeth Rethberg, the Metropolitan Opera soprano, and Keith Falkner, English baritone, took the vocal solos.

Since "A German Requiem" is not only a masterpiece, but a comparative rarity, this presentation was therefore doubly desirable. The Boston Symphony last gave it in the Brahms Festival of 1933. Neither a conventional score in the "oratorio manner," nor a setting of a church office for the dead, Brahms' Requiem occupies a rather solitary position among the big choral works.

In this music there is no ominous suggestion of the day of judgment. Rather does it express one man's feelings toward life and death, toward the living and the dead, as he was able to communicate what was in his heart by means of texts which Brahms himself selected from the German Bible. The governing sentiments of "A German Requiem" are faith in the life everlasting; that though all flesh withereth as the grass and all that is mortal must perish, yet eternal peace abides beyond the grave.

Such exaltation of spirit Brahms put into music as noble, fundamental and imperishable as the thoughts it was intended to convey. Similarly, it is original, rich in melody, and bears that rugged strength characteristic of the finest Teutonic musical minds. The majesty of the march-like second movement inspires nothing less than awe.

Dr. Koussevitzky's conduction of "A German Requiem" is one of his finest achievements. The performance was in general of high standard if not perfect. The Harvard and Radcliffe singers gave a good account of themselvcs and of Mr. Woodsworth's training, even if some of the rhythmic outlines were not so prominent as they ought to have been, and though their tone might have been richer and bigger.

Mme. Rethberg sang her solo extremely well. Mr. Falkner, a fine musician whose singing at other Boston Symphony concerts in the past is highlighted in memory, was not in his best voice when he began, but he soon regained the superlative qualities for which he is noted.

The size of the audience, which left numerous empty seats, was regrettable. The Boston Symphony pension fund is a most worthy cause. To this reviewer it is not understandable how the Boston public can so discreditably maintain its apparent indifference toward pension fund concerts. Symphony Hall ought to be filled for every one of them. C. W. D.

The Boston Symphony Season

C. S. Monitor April 26/39

By L. A. Sloper

The Boston Symphony Orchestra is concluding its fifty-eighth season this week with a program divided between French composers and the Brahms of the Symphony in C minor. The French works chosen were Rabaud's "La Procession Nocturne," Debussy's "Gigues," and the second orchestral suite from Ravel's "Daphnis et Chloé."

The season has again been notably successful, and the high standard of performance and interest has been maintained by Dr. Serge Koussevitzky.

Novelties have not been very numerous, nor on the whole very important, though several of them have been rewarding. It is interesting to note that all five of the "first performances" of the year were by American composers, native or adoptive.

Undoubtedly the most important of these was Roy Harris' Third Symphony, which revealed him as having freed himself of the influences which had been too apparent in his work, and won through to an individual musical expression. Edward Burlingame Hill, a composer who has enriched the American symphonic repertory with several impressive works, contributed his first Violin Concerto. The slow movement charmed by its lyricism, its piquant harmonies, and its instrumental colors, but otherwise the work was disappointing.

Nicolai Berezowsky's Toccata, Variations and Finale had the interest of having been written for string quartet and orchestra, and of having the composer, as second violinist of the Coolidge Quartet, take part in the performance. The unusual combination was not so successful in a symphonic work as it might have been in a chamber composition. The two other novelties, Dukelsky's "Dédicaces," for piano and orchestra, with soprano obbligato, and D. S. Smith's Symphony No. 4, I did not hear.

A dozen works were played for the first time in Boston. Of those that I heard, I was impressed particularly by the symphonic interludes from Ernest Bloch's opera, "Macbeth"; Křenek's Second Pianoforte Concerto, and Shostakovitch's Fifth Symphony. Bloch's interludes, characteristic of the composer in lyricism, color, and emotional depth, possess also a dramatic quality which rouses a desire to hear the opera from which they are taken. This opera, written 30 years ago in Paris, performed once then, and revived only last year in Naples, was warmly received at its only hearings.

The Křenek concerto is scholarly and well integrated. It marks an advance upon the composer's "Jonny Spielt Auf" and his "Little Symphony." If his musical ideas were as interesting as his technical ability, the new symphony would be an even more important production. Shostakovitch's Fifth Symphony is a mixture of good and bad music which leaves the impression that political considerations have interfered with creative expression.

Of the masters, Beethoven led with six performances, Brahms followed with five, and Ernest Bloch as guest conductor led four of his own compositions. Stravinsky, Tchaikovsky and Wagner were represented by three works each.

The orchestra will give its sixth Berkshire Festival at Tanglewood, Stockbridge, Mass., Aug. 3, 5, 6, 10, 12, and 13. The programs will be made up of works from the repertory.

SUNDAY, APRIL 30, 1939 – B. Herald

SYMPHONY CONDUCTOR HONORED

Serge Koussevitzky (left) presented with silver samovar by Ernest B. Dane, president of the trustees of the Boston Symphony Orchestra, as he finished his 15th season as conductor.

SAMOVAR PRESENTED TO DR. KOUSSEVITZKY

Conductor Honored at Conclusion of 15th Season in Boston

Serge Koussevitzky was presented with a richly designed silver samovar last night at the conclusion of his 15th season as conductor of the Boston Symphony Orchestra, the longest term of any leader in its history. The presentation was made by Ernest B. Dane, president of the orchestra's trustees, after the final concert.

The samovar was made by Carl Faberge, silver and goldsmith to the late Czar and Czarina of Russia, and one of the most noted modern artisans.

Speaking briefly on behalf of the donors, who comprised the trustees and a group of friends, Dane voiced their appreciation of "15 years of unsurpassed achievement."

Symphony Season Ends

By RUTH MARSTERS
Music Editor

THE 58th season of the Boston Symphony Orchestra, the fifteenth of Serge Koussevitzky's regime as conductor, ended with a program composed of "La Procession Nocturne," a symphonic poem by Henri Rabaud, conductor of the orchestra during the season 1918-1919; "Gigues," the first of Debussy's "Images" for Orchestra; the Second Suite from Ravel's "Daphnis and Chloe" music finally Brahms' First Symphony.

The 24th pair of Friday afternoon and Saturday evening concerts were, in short, fairly typical of those that had preceded them during the year, being interestingly devised as to program, brilliant as to performance, and accompanied withal by the approval of capacity audiences.

A summary of the Boston Symphony season just past that would do justice to the subject would necessarily extend itself in space. We confine ourselves then to reiterating the salient, if obvious, truth that the caliber of performance Koussevitzky has built up over a period of years continues to make the orchestra one of the most important musical organizations of the world, one, incidentally, in which the musical world finds an ever increasing interest.

The next engagement of the orchestra will undoubtedly be at the World's Fair in New

B. Trans. MUSIC April 30/39

Symphony Concert

Dr. Koussevitzky and His Orchestra Traverse Final Program of Season

By MOSES SMITH

With tonight's concert in Symphony Hall, the Boston Symphony Orchestra will complete its 58th season and Serge Koussevitzky his 15th season in the post of its conductor. The program-book for the final pair of concerts, summarizing the achievements of the season, inevitably tempts one to muse about the past. The Orchestra in relatively few years has had a long history; it has had its ups and downs. Dr. Koussevitzky in a little more than one-quarter of the span has also had an eventful history; for the most part he has had only ups. By virtue of the length of his tenure he may be called the first permanent conductor of the Orchestra. By the same token he has fashioned an orchestra that it is almost impossible to dissociate from his personality and talents.

The qualities of the orchestra, which are the qualities of the conductor, were clearly and fairly revealed in yesterday's matinee performance of this last program. As the performance of the first part of last week's program had attested, the orchestra is at its best in French music of the turn of the century and the following decade or two—in music of impressionism. Here the orchestra has best opportunity to display its wonderful variety of color and its sensitivity to the subtlest changes of timbre.

French Atmosphere

The opportunity yesterday came trebly—in "La procession nocturne" by Henri Rabaud, formerly conductor of the orchestra for a brief period, in Debussy's neglected "Gigues" and in the Second Suite from Ravel's "Daphnis and Chloe." The almost gaseous lightness and limpidity and fluidity to which Debussy reduced his recollections of England were marvelously reproduced in yesterday's performance. The sombre tints with which "La procession nocturne" begins and the brighter hues of the procession itself were beautifully recaptured. And the rustling, murmuring beginning of the Ravel Suite sounded in performance like the creation of life.

By the time the Suite has run its course it has required not only the fullest palette of colors but also the utmost technical virtuosity from the players. In both respects the orchestra again accomplished here that miracle which their previous performances of this music has suggested. The performance yesterday, indeed, seemed even better than in the past. In it a twentieth-century virtuoso conductor, directing a twentieth-century virtuoso orchestra in the virtuoso music of a twentieth-century composer came to finest flower. So wonderfully was the performance integrated that in result it seemed almost rhapsodic, like what the swing boys call "going to town."

German Substance

The music of Brahms has intrinsically far less of instrumental color, and not a great deal of harmonic color. It consists principally of melodic line against chord blocks, or on occasion of simultaneous melodic lines (which is to say polyphony). The drama is expressed in almost purely musical language, such as harmonic changes and so forth. Dr. Koussevitzky's strength or weakness, according to the point of view, lies in his insistence on finding drama and color of another kind in such music. The result of his efforts is called by some "humanizing" Brahms, by others distorting the composer's intentions.

The results are achieved by subtle or obvious departures from the strict letter of the composer's indications. Fast sections become faster, slow slower; loud louder and soft, softer. Here and there a pace is slackened or accelerated to add excitement; or the balance of a chord is changed.

In the past I have had occasion to express regret at such treatment of Brahms's music by Dr. Koussevitzky. There was some occasion yesterday, too. But on the whole it was a vastly better-proportioned performance of the First Symphony than any he has previously given us. The exaggerations were slighter, and the playing gained, from my point of view, in expressiveness. It is needless to say that the performance was technically brilliant.

And so the Symphony emerged as the rugged, uneven masterpiece that it is. It stimulated the listener even though it has been frightfully overplayed in recent years both here and elsewhere. Since the performance was as good as it was yesterday perhaps the conductor will call a moratorium on the Symphony for a few years.

The program-book contained, as already hinted, a summary of the past season's repertory. It also contained a meaty note about the Friends of the Orchestra. Both subjects are fruitful to consider. But for fuller discussion they may be reserved for another time.

Symphonic Band in Cambridge

A concert by L'Harmonie Francaise de Cambridge, led by Georges Moleux, will be given at Rindge Technical School, Cambridge, tomorrow evening. The organization, a symphonic band, will play Lalo's Overture to "Le roi d'Ys," excerpts from Gounod's "Romeo and Juliet," Messager's "Les deux pigeons,' excerpts from "Il Trovatore," Massenet's "Les Erinnyes" and the Overture, "Monte Carlo," by the conductor.

SYMPHONY ENDS 57TH MUSIC YEAR

Audience Fails to Rise as Conductor Enters Stage

BY WARREN STOREY SMITH

Tradition was respected and also flouted at the Symphony concert of yesterday afternoon. This final matinee of the season ended, and stirringly, with the First Symphony of Brahms; but the audience for some reason did not rise in company with the orchestra when Dr. Koussevitzky first came upon the stage, although for 14 years it has so greeted him. Certainly there was no lack of responsiveness later. After every piece save one, Debussy's "Gigues," there was conspicuous enthusiasm.

APPLAUD RABAUD, RAVEL

So far as the volume of applause was concerned Dr. Koussevitzky might have brought the orchestra again to its feet after the first and third numbers on the programme, Rabaud's "La Procession Nocturne," and the Second Suite from Ravel's "Daphnis and Chloe." This gesture, however, was reserved for the end of the concert, and the tumult of applause, already long continued, was then redoubled.

Granted that Debussy's "Gigues," the first of the three "Images" that were his last work for orchestra, is pretty tenuous stuff, there is still enough of charm and distinction in it to justify a performance after 14 years, and one must admit that it made a better foil to Rabaud's tone poem than the much superior and originally announced "Istar" of D'Indy would have made. "Istar" will keep until another season.

"La Procession Nocturne"

It was also in 1925 that "La Procession Nocturne" was last heard at these concerts, and its revival was long overdue. A singularly moving and beautiful work, it reflects in common with other French compositions of the late 19th century the influence of Franck and Wagner, yet it would be grossly unjust to stigmatize this finely wrought score as derivative. From the middle section onward yesterday the performance was worthy of the music and no more could have been asked. In the first part the almost inaudible pianissimos lent the music a touch of preciosity and robbed it of some of its emotional force, its descriptive character.

Practice makes perfect. The Ravel excerpts from the Symphony of Brahms are now played at Symphony Hall as well as they can be played. Nevertheless, both might be shelved for at least a season, even though there is no denying the suitability of the Symphony for the place to which Dr. Koussevitzky has so long assigned it.

Grand and Weak in Brahms'

The ringing, triumphant close, with its confident affirmation that all's right with the world, undoubtedly heartens many at a time when everything is so obviously wrong. But when we hear this work as often as we do at Symphony Hall and elsewhere we are likely to discover that between its puissant opening and its noble close come pages which, though wholly agreeable, are hardly worthy of such exalted company.

To say that Dr. Koussevitzky's programmes during this 58th season were or were not as interesting, generally considered, as those of other years is merely to express a personal opinion. This reviewer did not find them so, and yet the figures are eloquent of the variety of musical fare which the subscribers to the concerts received.

20 New Works

In the 18 pairs of concerts conducted by Dr. Koussevitzky, the three led by Mr. Burgin and the three variously conducted by Messrs. Goossens, Enesco and Bloch 78 pieces were heard, representing 48 composers, and 20 works were played by the orchestra for the first time.

The regular repertory might still be freshened, and more will be said on this subject in these columns tomorrow. The standard of performance, when Dr. Koussevitzky conducted, was as high, if not higher than ever.

B. Herald MUSIC April 30/39

SYMPHONY CONCERT

By ALEXANDER WILLIAMS

The 24th concert by the Boston Symphony Orchestra was given yesterday afternoon in Symphony Hall. Serge Koussevitzky conducted. The program was as follows:

Rabaud
"La Procession Nocturne," Symphonic Poem
Debussy
"Gigues" from "Images" for orchestra No. 1
Ravel......"Daphnis et Chloe," 2d Suite
Brahms..Symphony No. 1 in C minor Op. 68

Dr. Koussevitzky and the orchestra gave us a splendid concert for the end of the season. The Brahms No. 1 has become the traditional concluding work under Dr. Koussevitzky's regime. So superbly was it read and so powerful was its effect yesterday that the audience remained to stamp and cheer their approval as well as give the customary applause. Dr. Koussevitzky must look back over his 15 years of leadership here with pride, when he considers the perfection of the orchestra's playing, the wide variety of the music that he has brought forward and the enthusiasm of the public for his efforts.

The first part of the program was French, and an interesting selection into the bargain. Rabaud's "Procession Nocturne" is an excellent example of a tone poem; it conveys a distinct impression, paints a romantic picture and yet is musically independent of any too definite program. Some may consider it a trifle long for the material involved; but at the least it is a poetic piece of writing. It is actually a much more familiar work of the symphonic repertoire than its long absence from the Boston Symphony programs would indicate.

Debussy's "Gigues" is a fascinating work, and here it is reasonable to ask why it has been so rarely performed. There is not a great deal of orchestra music of Debussy available, so that it is hard to understand why such enchanting and fantastic music has been neglected. As in the case of Ravel it requires adroit and artistic wood-wind playing, and this the Boston Symphony can certainly provide. The result was a distinct pleasure of a kind we don't often hear at concerts.

It is a pity that the critic is denied the use of terms in the world of sport, for what, beyond the tame epithets of praise, can be said of such a performance of "Daphnis et Chloe" and what can describe the effect on the audience? Those of us who heard the singularly flat and drab performance of it that the N. B. C. Orchestra and Toscanini gave here this winter have a ready yard-stick to measure how incomparably better was yesterday's interpretation. It is something with which we can annoy a younger generation in years to come by remarking: "Ah, but you didn't hear Koussevitzky's and the Boston Symphony's rendering."

We have summarized the season at some length in an article to appear Sunday. Here a few remarks only need be said. The season as a whole has been active in the production of new scores, particularly American. It has not, in the main, produced anything very remarkable, except Hindemith's Symphonic Dances; and it brought out a good deal that was pretty bad. Of the other new scores, besides Hindemith, Roy Harris' 2d Symphony, Berezowsky's Toccata, Variations and Finale and Dukelsky's "Dedicaces" were the most interesting. The most attractive of the less serious compositions were Copland's "El Salon Mexico" and Lipatti's "Chef cu lautari."

For the worst of the unfamiliar music we would find some difficulty in choosing between the vapid symphony of David Stanley Smith and the atrocious-sounding jig-saw puzzle that was Krenek's Piano Concerto. The most interesting revivals of music by living composers were Stravinsky's Symphony of Psalms and his "Sacre"; the most disappointing in the same category was Bloch's "America." Of older and more or less neglected works the best revival was Bruckner's 8th Symphony and the least worth while Tchaikovsky's "Manfred" Symphony. With this we can now wish the 58th season farewell and ask for blessings to be showered on the Pops and the Berkshire festival.

Dr. Koussevitzky Presents Final Symphony Program

B. Globe MUSIC April 30/39

SYMPHONY HALL

Boston Symphony Orchestra

With the concerts of yesterday afternoon and tonight the 58th season of the Boston Symphony Orchestra comes to an end. At least the Fall and Winter part of it does. Actually the orchestra now functions pretty near the year around, what with Pops in the Spring, and the Esplanade concerts and the Berkshire Festivals during the Summer.

For his leavetaking to the Friday and Saturday subscribers, Dr. Serge Koussevitzky divided the program between French and German music—Henri Rabaud's "The Nocturnal Procession," "Gigues" (or "Jigs") by Debussy, the second "Daphnis and Chloe" suite by Ravel, and Brahms' First Symphony.

The French numbers are really virtuoso music, calling upon a large ensemble of individually talented and collectively well-drilled players—in other words a virtuoso orchestra. As such, this music showed off the technical lory of the Boston Symphony, and, no less important, its altogether magnificent tone. The "Daphnis and Chloe" Suite has for some years brought out to exceptional degree the interpretive powers of Dr. Koussevitzky. As he and the orchestra play it, the piece is not only fascinating and exciting but as nearly an example of perfection as is likely to be heard.

These particular works of Rabud and Debussy had gone unheard at Symphony concerts since 1925. Rabaud's imaginative symphonic poem is well worth revival, but Debussy's pretty little piece is another matter. "The Nocturnal Procession" was intended to depict the lonely Faust watching, from concealment at the side of a forest pathway, a religious procession bearing torches and singing on St. John's Eve. In music curiously German, almost Wagnerian, yet with proverbial Gallic refinement, Rabaud graphically suggested the forest by night, the loneliness of Faust, and, with a good deal of subtlety, the approach and departure of the procession.

"Jigs," to use a plain English spelling good enough for anybody, was the first of three pieces that Debussy chose to call "Images." Originally he termed it "Sad Jigs." It is about as sad as a fox trot in blues style, but less interesting. Before the war (the last one, that is) "Jigs" might have been thought to be full of esthetic overtones; today it is frankly dull, dated and from time to time echoes that marvelous tone poem, "The Sea," which Debussy had composed a few years earlier.

For the last four seasons, and intermittently before that, Brahms' First Symphony has figured as the final number upon concluding Symphony programs. Its hearty romanticism, emotional fire and towering climaxes, especially that still breathtaking chorals for brass in the last movement recommended it for the purpose. But to repeat it year after year in this wise is a mannerism. The performance yesterday was marvelous, intense and moving, nevertheless free from distortions of any kind. It moved at just the right speed, and had just the right emphases of phrasing, volume and of the word.

Opening and closing Boston Symphony concerts are invariably a rite to some extent. The orchestra always rises for the conductor's first entrance, and so does the audience. Yesterday afternoon the audience broke tradition by not getting to its feet when Dr. Koussevitzky walked upon the stage. He was rapturously applauded, with cheers and stamping, when the afternoon was over.—C. W. D.

W

Dr. Koussevitzky Wins Ovation At Final Afternoon of Symphony

B Herald - April 30/39

From now on until the fall season arrives, Boston hostesses may feel free to plan social affairs for Friday afternoons as yesterday marked the end of the Friday afternoon Symphony concerts, which are always faithfully attended by members of society, who let nothing interfere with their being in their regular seats each week during the winter. The program was full of variety and Dr. Serge Koussevitzky received tumultuous applause. The first half of the afternoon was devoted to Debussy, Ravel and Rabaud, and the program ended with the Brahms Symphony No. 1 in C minor.

Sitting in her usual seat down near the front was Mrs. Charles Goddard Weld, in black with sables. Mrs. Roger Wolcott, wearing a hat of shiny rough brown straw with her brown tailleur, was one of the early arrivals. Her daughter, Mrs. Ernest B. Dane, Jr., was very smart in navy blue with which she wore silver foxes and a tiny hat of toast straw.

With Mrs. William Dexter, in brown, was her young son, who appeared to be enjoying himself thoroughly, and with Mrs. H. Nickerson Sears was her daughter, Anne. With her black skirt Miss Eleanor Williams wore a checked jacket and tiny black hat, and Mrs. Morgan Harris topped her navy skirt with a navy and yellow checked jacket.

With her black suit Mrs. Francis P. Sears wore a white straw hat and a frilly white blouse. Also in black and white was Mrs. Robert Treat Paine. Mrs. Robert H. Stevenson and Mrs. Arthur Bell were sitting together and with Mrs. Howard Turner, gardenias adorning her black ensemble, was her daughter, Miss Constance Turner, wrapped in a mink coat.

Chatting during the intermission with Miss Faith Kidder, who wore a black reefer and had a black bow in her hair, was Miss Katharine Putnam. Miss Gail Neilson who has several fetching hairdo's, wore her locks swept high yesterday, and with her checked topcoat she wore a tiny veiled sailor of toast straw. Miss Katharine Ladd and Miss Mary West both wore springlike navy blue with accents of white. Also in navy and white was Miss Louise Harding.

Smart spring hats were worn with winter furs as there was a cool wind in spite of the sunshine. Mrs. Richard K. Thorndike, Jr., wore a mink-trimmed black coat with her black straw hat that had a brim of pale pink flowers and a bow of pink tulle. With her were her mother, Mrs. Neal Rantoul, and her niece, Miss Josephine Murray, daughter of Dr. and Mrs. Henry A. Murray. With her gray tailleur and tiny sailor Mrs. Alfred R. McIntyre wore a sable scarf.

Mrs. Allan Forbes was extremely chic in brown and white checked tweeds with which she wore a sealskin cape, and was accompanied by her daughter, Miss Phyllis Forbes. Miss Eleanor Claflin who has been hobbling about on crutches due to a skiing accident, managed to attend with a cane yesterday.

Among the many others present were Mrs. J. Harleston Parker, Mrs. George Saltonstall West, Mrs. Horatio Lamb and her daughter, Miss Aimee Lamb, Miss Katharine Lane, Mrs. Paul Clark, Mrs. James J. Minot, Jr., Mrs. Otis Russell, Miss Jane Megrew, Miss Louise Coburn, Mrs. T. Barnet Plimpton, Mrs. Louis Curtis, Mrs. John Yerxa, Mrs. Charles Gaston Smith, Mrs. Roger B. Merriman, Miss Rosalind Rogers, Miss Barbara Brewer, Mrs. J. A. Lowell Blake, Mrs. John Bishop, Mrs. Malcolm Bradley French, Mrs. Basil Gavin, Mrs. Frank H. Stewart and her daughter, Mrs. C. Stewart Black, and Mrs. Robert Belknap.

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APR 30 1939

KOUSSEVITZKY HONORED

Boston, April 29.—(AP)—A richly-designed silver samovar was presented to Serge Koussevitzky tonight at the close of a concert which marked the end of his 15th season as conductor of the Boston Symphony Orchestra. Ernest B. Dane, president of the orchestra's trustees, made the presentation on behalf of the trustees and voiced appreciation for Koussevitzky's "fifteen years of unsurpassed achievement."

Honor Koussevitzky, 15 Years Symphony Orchestra Conductor

B. Globe - April 30/39

GIFT TO DR. SERGE KOUSSEVITSKY

At the conclusion of his 15th consecutive season as conductor of the Boston Symphony Orchestra—longest of any conductor in its history—Dr. Serge Koussevitzky was presented a richly designed silver samovar by Ernest B. Dane, president of the orchestra's trustees, at the end of the concert before a capacity audience in Symphony Hall last night.

Voicing their appreciation of "15 years of unsurpassed musical achievement," Mr. Dane spoke briefly on behalf of the donors—the trustees and a group of friends. The rare samovar was made by Carl Faberge, who was silver and goldsmith to the late Czar and Czarina of Russia.

Rare Silver Given To Koussevitzky

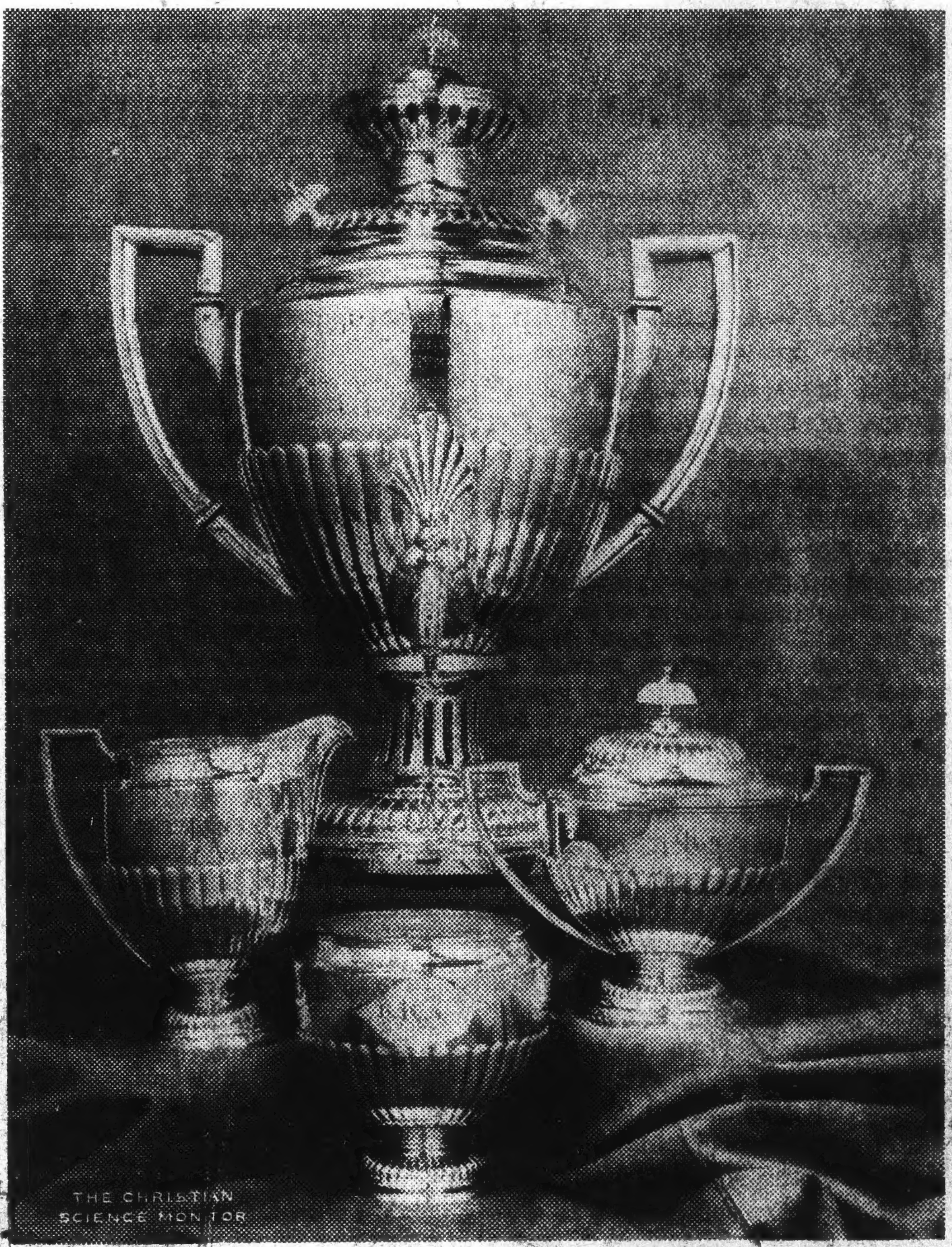
C.S. Monitor — May 9/39

Marking the conclusion of the fifteenth consecutive season of Serge Koussevitzky as conductor of the Boston Symphony Orchestra—longest term of any leader in its history—a richly designed silver samovar was presented to him at the end of the concert on Saturday evening, April 29. The performance was also the final one of the 58th regular season.

Amid the applause of a capacity audience, the presentation was made by Ernest B. Dane, president of the Orchestra's Trustees. Mr. Dane spoke briefly on behalf of the donors, who comprised the Trustees and a group of friends. He voiced their appreciation for "fifteen years of unsurpassed musical achievement."

The samovar was made by Carl Faberge, who was goldsmith to the late Czar and Czarina of Russia. This makes the gift doubly acceptable to the recipient, who was a loyal follower of the royal regime which ended six years before he became leader of this orchestra.

The finding of this particularly appropriate gift resulted from the efforts of the Boston silversmith and collector, George C. Gebelein, who produced the three companion smaller pieces designed in the same manner as the samovar.



Silver samovar by Carl Faberge, and matching pieces by George Gebelein, presented to Serge Koussevitzky, conductor of Boston Symphony Orchestra, at the end of fifteen years of leadership.

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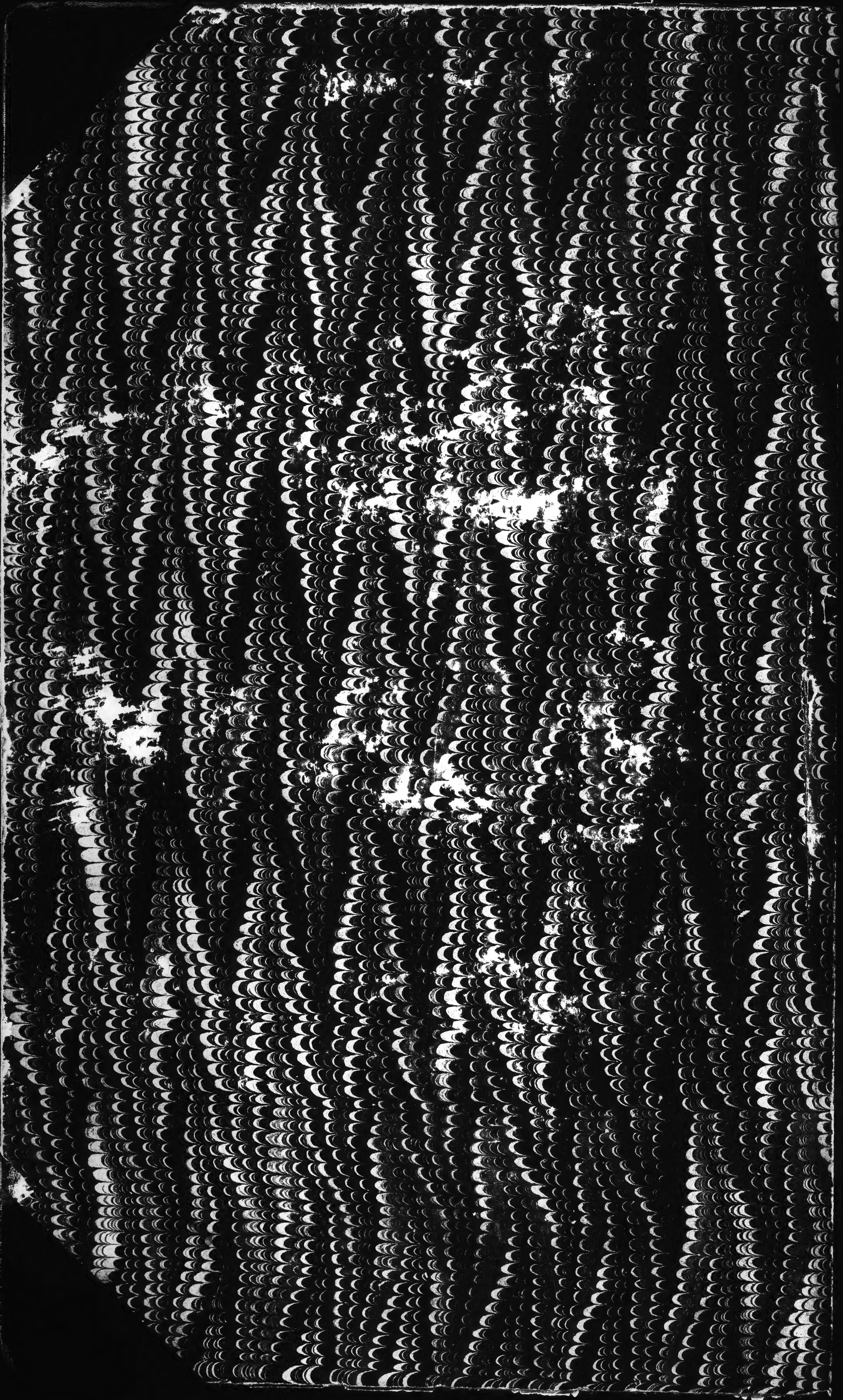

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